NEW YORK—The validity of performing licenses for locations playing broadcast music through multiple speakers is due for consideration by the U.S. Supreme Court. In a brief filed in the Jan. 31, Copyright Owners 20th Century Music and Mary M. Bourne seek a reversal of an appellate court decision favoring George Aiken, Pittsburgh restaurant owner, that such use does not constitute a "performance" and therefore is not subject to licensing by a performing rights organization.

At immediate stake are 5,510 similar licenses which bring publishers and writers some $240,000 in annual fees through ASCAP membership. Also involved, although not directly, are the effects of a Supreme Court's "multiple speaker" decision may have on fees paid ASCAP by allied music operators, such as Muzak, who have challenged the society's rates as excessive. Such litigation has been filed in a number of courts, including the U.S. Supreme Court.

Multiple Speaker License Dispute to Supreme Court
By JIM MELANSON

NEW YORK—RCA is launching a Quadraphonic Record and Tape Club with its Music Service operation making the announcement to 200,000 prospects.

The action by RCA is the first major direct mail consumer campaign for CD-4 discrete 4-channel software. Due mainly to key CD-4 manufacturer support, David Herchel, division vice president, RCA Records music and operation services, expects the experiment to determine buying interest in CD-4 software to turn out much better than a low-key test by Columbia House early last year for SQ matrix disks and tapes.

At Bob Walker, JVC hi fi merchandising manager, explains. "This will go a long way toward increasing 4-channel equipment sales and owners' satisfaction by breaking one of the last barriers-direct distribution to consumers in smaller market areas."

JVC intends to promote the new RCA club, which offers both CD-4 club, which offers both CD-4 and Cassette equivalents or outsole tape packs, through its mail order and retail outlets.

RCA Launches New Club To Spur 'Q' Penetration
By STEPHEN TRAIMAN

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8-Track And Cassettes Equal Club Disk Sales

NEW YORK—Although five LPs are sold at retail for every two prerecorded tapes in all configurations, at Columbia House and RCA Music Service—two major direct mail club operations—the combination of 8-track and cassette equals or outsole disks.

Columbia House has seen the ratio shift from 75-25 LP over tape to an almost 50-50 split in less than two years. RCA Music Service has maintained a steady 75-25 series 8 cassette superiority over disk since.

New Features Dominating NEC Convention In D.C.
By JIM FISHEL

WASHINGTON—A record 2,500 students and exhibitors are scheduled to attend the 15th annual NEC national convention here Saturday (8) through Wednesday (12), and a series of new features will highlight the event including a new non-artist program.

More than 450 universities and colleges will be represented, surpassing the old mark of 400, and more than 250 exhibitors will attend, a rise of 50. The convention will be housed in two hotels across the street from each other, the Sheraton-Park and the Shoreham Americana.

The moving artists program will premiere with nine acts performing.
Behind every great album, there's a big hit single. "Lady" was on the album Styx II on the Wooden Nickel brand.
**General News**

**Camelot Dreams Of 100 Stores**

By JOHN SIPPEL

The $50,000 recorded/track/cover/...machine area stands out. The new recording of the ABC-CBS应...excerpts. Two of those excerpts are included. They are...as Bob 800 pro loudspeaker system, $650 per...25566592 Sugarloaf's compact speaker system, $795...20 stereo LP players and a tape deck, $235, and...used. A wide array of disco hardware has...visor which offers virtually any combination of effects, he...and store space available with high volume

**Business & the Economy**

**Don't Run Scared, Neil Bogart Urges**

By NAT FREEDLAND

LOS ANGELES—Casablanche's co-founder Neil Bogart believes the current overall economic depression is already affecting the record industry for any record label that doesn't cut back or run scared. And he's...the independent operation on practically all fronts.

Bogart expects to open Casablanche's first New York office in March and also to hire a nationwide field staff of sales and promotion representatives with the help of independent distributors who

**In England, You Can Buy Disk Pitch On 8-Tracks**

LONDON—Recent BBC cutbacks have prompted three men to form a company, Wild Rock Promotions, which will promote new record releases by issuing a...of tapes to more than 2,000 outlets throughout the U.K.

The company has been set up by Dennis Hatcher, Jonathan Gold and David Berg, whose idea is that the record companies "buy" time on the tapes to promote their latest product. The tapes will then be distributed on a regular basis to shops, boutiques, and inner and outer outlets.

Anthony says that BBC cuts had made it even more difficult for record companies to get their new records on the air. "The idea is that 8-track tapes can be compiled, featuring the new records, and then distributed to various retailers who will then play them on their own, or more likely, be distributed to various outlets. The result will be that re...will be heard by radio audiences, will...the store."

He adds that retailers who would be provided with 8-track cartridges, but the tapes would be supplied "free." Everybody has been looking at the...on how to use them, but...we just don't know how...

**Harvey Sells Disco Hardware Via New N.Y. Demo Facilities**

By STEPHEN TRAIDMAN

**Camelot Dreams Of 100 Stores**

By JOHN SIPPEL

The NEW Orchestra five years ago was known as Prodigal Sons, a group of pre-production cut-down tapes, and was stocked with giving the band its name. Michael Collins, the band's manager, has been trying to keep up with the large number of bookings, and the band quickly established itself as a top recording act in the New York area.

Mansfield, a well-known session player, has been working with the NEW Orchestra for several years. "I've been with them for a long time," he says. "And they always do a great job." Mansfield's work has been recognized by the band's fans, who have shown their appreciation by buying the band's records.

The NEW Orchestra has been very successful in the studio, producing hits such as "Yesterday," "Let It Be," and "The Long and Winding Road." The band's success has been further enhanced by their live performances, which are always well-received.

"The NEW Orchestra has a great sound," says Mansfield. "They have a lot of energy and passion, and they always put on a great show." Mansfield's contributions to the NEW Orchestra's success have not gone unnoticed, and he has been rewarded with a long-term contract with the band.

The NEW Orchestra's success has been recognized by their peers in the music industry. They have been nominated for several awards, including an Grammys, and have won several awards for their music.

Despite their success, the NEW Orchestra remains humble and dedicated to their craft. "We just want to keep doing what we do," says Mansfield. "We want to keep making great music and giving our fans the best performance possible." The NEW Orchestra's commitment to their craft has earned them a loyal following, and they continue to be one of the top recording acts in the New York area.
DAVID COMBS

ASCAP's West Coast Chief Works To Erase a Snooty Image

By DAVE DEXTER JR.

LOS ANGELES—ASCAP's diligen
tious three-year campaign to lose its
time image as a snooty outfit that
is interested only in the coffers of
the Cole Porter and Irving Berlin
mold is now paying off.

That's the view of David Combs,
who is ASCAP's new West Coast re-
ditional director here. Now 38, Combs
has worked for the performing rights
ociety 10 years, most recently in
New York as director of

membership.

Combs points to the recent acquisi-
tion of Steve Stills, Phoebe Snow,
Jim Stafford and Gino Vannelli as
proof that the younger generation has
accepted ASCAP.

"We also have talent like Stevie
Wonder, Marvin Gaye and Smokey
Robinson in the fold," Combs says.

"Until 1980, ASCAP had them
all—pop, country, classical, musical
comedy—and then BMI was formed
and hundreds of young writers
turned to the new society. Our en-
trance requirements were in disarray,
and we scared a good many fine
unknown talents away.

"But that's all changed now." Combs
during the past year, only 12 percent
of the writers who had songs on Billboard's Hot 100 went to
ASCAP, compared to 67 percent
that had gone to ASCAP in 1975, a
decade ago. Now that's impressive,
progress for any organization.

Working closely with Combs, who
majored in radio and TV at Texas
Southwestern College in Fort Worth,
also served as head of ASCAP's Texas
Division, is Membership Director
Jeffre Goree, who joined ASCAP's office here
only last week.

All three men spend evenings in
nighclubs and bars, learning what's
happening. They get tips from music
publishers, lawyers, and music

and ASCAP as "a lot like a football coach
recruiting new players."

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progress for any organization.
The year of Fogelberg.

1975 — the Dan Fogelberg cult becomes the Dan Fogelberg majority, on Top-40 and FM alike. Beginning with the super-selling album, "Souvenirs," moving strongly on the air and just as strongly up the charts. Reinforced by the single "Part of the Plan" a hit that's bulleted in all three trades. "Part of the Plan" is rising fast, after an explosive Denver breakout and heavy play in Philadelphia, Boston, D.C., Baltimore, Chicago, Milwaukee, Cleveland, Pittsburgh, Minneapolis, Seattle and San Francisco.

"Part of the Plan" 00555
The hit single from the hit album, "Souvenirs." Dan Fogelberg. His year starts here, On Epic Records.
CBS Labels Fuel-Up For '75 Sales

Taking part in Columbia, Epic and CBS custom label "start-of-the-year" meetings and talent showcases are top, from left to right, the group Redbone (Epic), Irwin Segenstein, president, CBS Records, Ron Alexenburg, senior executive, Epic/CBS custom labels, the Three Degrees (Philadelphia International), and bottom, from left to right, Aerosmith (Columbia), Bruce Lundriff, vice-president and general manager, Columbia, Jack Craig, marketing, CBS Records, and U.K. singer David Essex. Held in Atlanta, Ga., for some 400 CBS staffs the meetings covered sales, marketing and merchandising strategies for the new year, along with ad plans, including a fender fee to be paid to both Epic and Columbia field personnel for discovering talent.

AFM Entering Snow Litigation

LOS ANGELES—The superior court hearing is being asked to confirm and extend a temporary restraining order that Producers Lab aka Phoebe Snow by the International Executive Board of the AFM.

Miss Lab had asked union intervention after she alleged she was not paid or was improperly paid. The IEB turned the battle over to arbitrator Mike Werner, who had awarded Miss Lab $4,338.95 Jan. 9, 1975.

$16,464 Sought By AIC Corp.

LOS ANGELES—Audio Industries Corp. (AIC) here, a supplier of professional recording equipment, is suing Ceteq, Ceteq Corp. and Computer Equipment Corp., seeking $16,464 in sales commission it alleged is owed.

AIC alleged that an oral agreement was made providing it would receive a 15 percent commission when it helped Ceteq make a sale. Ceteq owed the amount because AIC claimed it helped the defendants sell Sunwest Recording Studios here a $109,765 console and accessories plus some service assistance.

Heart Attack Kills Jordan As French Booking Is Set

LOS ANGELES—A heart attack, the second he suffered in four months, was fatal to Louis Jordan, 54, his home address alleged that thatJordan's, records, for the now-defunct Decora label, dominated the pop charts through the '60s. Louis played alto saxophone, sang and occasionally composed songs. His band was a loose-knit, all-black combos to bridge the prevailing bass that separated pop and rhythm & blues.

Ironically, his manager Harold Jo- dian received a contract on the day of Jordan's death calling for him to work three weeks in Nice, France, starting July 7. Jordan spent much of the last Thursday morning with his wife, Martha. When they returned to their home a皇冠app下载 and died while trying to reach him by telephone.

Jordan was an alumnus of the old Chick Webb Orchestra of the '30s but it was during the World War II years he met and married his wife, Erma. They had a number of bands, the most famous being the Jordanaires. She also had another stellation.

"Choo Choo Cha-Choo" sold more than 1 million singles under his name; his "Buzz Me Baby,"
OH HENRY!
The new Henry Gross album is getting airplay from coast to coast. It's been picked by Walrus and all three trades. And within two weeks of its release, we've had reorders in ten major markets. A few plugs:

“In short, a man who has always been highly regarded as somewhat of an esoteric talent has become quite commercial ... by far his best.”
—Billboard

“Piercing vocals coupled with energy that runs rampant even throughout his most tender love songs...”
—Cash Box

“Plug Henry in and turn yourself on! Disc packs a commercial punch ... Leads to one conclusion—Oh Henry!”
—Record World

HENRY GROSS

“PLUG ME INTO SOMETHING”
The new Henry Gross album everyone's plugging into.

On A&M Records
Produced by Terry Cashman and Tommy West
Dispute To Supreme Court

On March 26, 1973, District Judge Weis Jr. ruled in favor of the plaintiffs, affirming both judgments in the sum of $2.9 million. During the hearings, Mrak was permitted to file a brief as "Friend of the Court." Attorneys for McKEE appealed the case and won a reversal in the U.S. Court of Appeals. June 21, 1974, Circuit Judges Van Dusen, Hunter and Garland ruled that the case was similar to recent Supreme Court decisions exempting CTA operations (forbidding and Teleprompter from licencing fees on the grounds that their activities do not constitute a "performance").

Counsels for the plaintiffs are now challenging the appellate decision on the grounds that the Supreme Court did not extend the ruling to the music industry. They cite a Supreme Court decision in 1973 (Jewell-LaSalle) as the basis for the argument. "Jewell-LaSalle," involving a hotel proprietor and the licensing of music played on multiple speakers in his establishment, has not been overruled by the CTA decisions, they say. Rather, counsels emphasize, the Court's main thrust was to avoid burdening a new industry (cable television) with retroactive responsibilities which otherwise might have been imposed under the previous Supreme Court rulings.

Counsels for the plaintiffs also stress that "Jewell-LaSalle" has long been used as a guideline for performing licenses, and to overrule it at this stage would inflict damage on the cultural investment. Both industries (cable television and music) continue, they should be viewed as separate entities, and treated as such under the law.

Defendant Aiken has 30 days from plaintiffs filing date to respond.

Radio Shack Chain Profit Rises To Solid $14.2 Mil

FORT WORTH, Tex. — Tandy Corp., parent of the Radio Shack chain of audio retail stores, has realized profits of $30.1 percent in both the second quarter and six months ended Dec. 31. Earnings during the quarter amounted to $14.2 million or $1.56 per share, as compared with $10.9 million or $1.20 a share a year earlier.

Following losses exceeding $1.6 million in 1973, and more than $1 million in 1972, solid fundamental improvements in both the second quarter and six months were realized (all from KLAM) and KWOD's Billy Porter.

Radio Station of the year nominees are KLAM in San Bernardino, KLAM in Long Beach, KLAM in Los Angeles, KLAM in Las Vegas and KLAM in S-A.

Productions By Macmillan

NEW YORK—Macmillan Inc. extended its reach into the entertainment industry last week with the formation of a subsidiary to package producer of movies, television and radio, where applicable, for record labels.

The giant book publishing firm is the parent of G. Schirmer and Associated Music Publishers, and only recently signed a single deal with the Soviet copyright agency VAAP to exploit all Russian music in the Western Hemisphere.

The new subsidiary, Macmillan Performing Arts Inc., is headed by Charles. Adams Baker, for many years in charge of the William Morris Agency theater department.

First project of the new Macmillan wing is an original Broadway musical to be written by Edward Albee and directed by Edward Albee, starring the Tony Award-winning Vera Brodsky Lawrence book, "Music For Patriots, Politicians And Presidents." The project was instrumental in stimulating the Scott Joplin revival several years back by collecting and publishing ragtime long unavailable.

ATV Grabs Trogs

NEW YORK—Exclusive rights to release records by the Troggs, British combo, in the U.S. have been obtained by ATV Records. ATV is the American operating arm of British Pye Records, a subsidiary of the British music publishing house ATV Music. The deal will be the Troggs' version of the old B.B. King hit, "Good Vibrations."
Right this minute a hit single is being born. Its name is "Long Tall Glasses." It's a Leo.

Leo Sayer's "Long Tall Glasses" (WBS 8043) Breaking nationwide on Warner Bros. records.

From the album Just a Boy (BS 2836)
8-Track, Cassettes Equal

Continued from page 1

merging its separate tape club into the LP operation in 1971.

"My guess is that a lot of product is not easily available at retail, and by carrying a wide variety, we picked up that market," a Columbia spokesman observes. "It's similar to the real-to-reel situation years ago—which is still very healthy for Columbia House despite much wider open reel distribution today."

At RCA, which just announced a new Quadraphonic Record & Tape Club, David Henchey, division vice president, music and operation services, notes that the original tape club was started because distribution was "less than perfect" in the late 1960s. Since the merger into what is now

SPECIAL TO MOR STATIONS—JAMES FRASER

Controlling New Release

"A BROKEN MAN"

B/W

"LIVIN': LAUGHIN': LOVIN'"

(One By One)

Centaur 205

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EXPORT IS OUR BUSINESS

24-HOUR SERVICE

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SPECIALS—No Minimum Quantities

LPS

LIST COST

LABELS/GENRES: Epic 30705

GLOOM: GAYNOR Hamner Can Say Goodbye, MGM 6482

SHILOH: LORRAINE Williams I'll Never Be Unhappy, CAP 4009

RCA VICTOR: Brothers Three On Broadway, RCA 4625

THE PRIMITIVES: Fill The Hole, ABC 957

JUKE BOX: HEBDOON: Number One, MCA 708

RICHARD ROBERTS: Equinox Engineer S Luckily, IMPULSE 5299

THE FABULOUS CYNDI LAUPER: Time After Time, MCA 7255

HOLLYWOOD: Jeff Beck With Rod Temperton, PH 2346

THE DELLS: Gildersleeve's Groove, ABC 5005

DONNIE AUSTIN: Why Don't You Love Me, ABC 5297

RICKY GROVE: How Can I Help Myself, ABC 1010

LITTLE SEVEN: Park Down, CAT 3094

SCOTLAND: All Day Long, CAT 3432

THE WHISPERS/Carole Gist: When A Man Loves A Woman, ABC 5390

KAY GORDON: Don't Do It, Don't Do It, CAP 5200

LOUIS ARMSTRONG UNPLUGGED: When The圣 John, CAP 7706

BETH DUDLEY: Time, MAN 2012 (102)

CARL OLSEN: All My Love, MAN 2012 (103)

LOUIS ARMSTRONG: All That Jazz, IMPULSE 5299

THE PERFORMER/SUGAR FIDDLES: If You Ever See Me Crying, IMPULSE 5299

LITTLE JUDE: Onions, IMPULSE 5299

JOE BULGAK: Sweet Lullaby, LS 388

GARY JULIUS: Ecstasy, LS 388

AL GREEN: Got To Give You Love, ABC 5297

RORY GALLAGHER/Spinner And Band: PCD 5015

JERRY WILLIS: M.D.'s Band, IMPULSE 5299

B. J. HARMON: I'll Take My Baby Back, ABC 5005

LOGICAL LIVING [At Home]: ABC 5005

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(212) 786-7667

Ald Needed For C&W Dips

Continued from page 1

and early ticket sales indicate the crowd may be up as much as 50 percent. The package includes Tom T. Hall, Porter Wagener, Joan Shepp, Tommy Overstreet, Mel Street, Lamar Morris, and others.

Merle Haggard, are willing to "give a little."

"We realize we've got to have a much larger audience for the buildings, so we're going back to our basic concept of a family show. Lowering prices will help, and the prices might be lowered down the line by everyone, once all the units are ready to come in," says Blake.

Heart Attack Fatal

Continued from page 6

"I'm Gonna Move To The Outskirts Of Chicago, Where I Can Have A Few More Creatures—most of them humorous ly—tapped the 500,000 mark in sales. A second album, same arrangement in the same days before the 45 r.p.m. single was introduced.

Burial was in St. Louis.
TO: ALL RADIO & T.V. DISC JOCKEYS & PROGRAM DIRECTORS

Dear Friends:

We believe that PATRIOTISM CAN BE POPULAR - and that it should be! A Canadian - BYRON MacGREGOR helped you prove that to us - AMERICANS.

In keeping with this belief and mindful of the rapid approach of the BICENTENNIAL YEAR of our nation, we have sent you a recording of

TESTAMENT OF AN AMERICAN

We ask you to please be certain to give your attention to this record as we believe it will provide a timely and moving listening experience for you and your audiences.

TESTAMENT OF AN AMERICAN is a stirring tribute to this land of ours straight from the heart of a man who, like all immigrants, did not take for granted our material and spiritual riches and freedoms. MAX WINKLER wrote the text of this work as his own eulogy twelve years before his death and requested that the "Star Spangled Banner" be played at his funeral. The music was recently composed by ALFRED REED and the narration is by the distinguished actor, TELLY SAVALAS.

We know that you will be moved by TESTAMENT OF AN AMERICAN and most sincerely hope that you will help us voice its statement and emotion.

THANK YOU
The Publishers

P.S. If you do not receive this record, please write or call collect and we will rush a copy to you.
These babies will
The new release from Atlantic/Atco.

JACQUES BREL IS ALIVE
AND WELL AND LIVING
IN PARIS
Original Sound Track Recording
Atlantic SD 2-1000
Produced by Eric Blau, Mort Shuman and François Rauber

TONTO'S EXPANDING
HEAD BAND
ROBERT MARGOULEFF AND
MALCOLM CECIL
Atlantic SD 18123
Produced by Robert Margouleff and
Malcolm Cecil
for Centaur Music Productions

PRONE TO LEAN
DONNIE FRITTS
Atlantic SD 18117
Produced by Kris Kristofferson and
Jerry Wexler

MINGUS AT CARNEGIE HALL
CHARLES MINGUS
Atlantic SD 1667
Produced by Joel Dorn and
Ilhan Mimaroglu

DEMIS ROUSSOS
Big Tree Records BT 89504
Produced by Demis Roussos

CIRCLE OF LOVE
SISTER SLEDGE
Atco SD 56-103
Produced by Tony Silvester and
Bert De Coteaux

www.americanradiohistory.com
ROLLIER COASTER WEEKEND
JOE VITALE
Atlantic SD 18114
Produced by Ron Albert, Howard Albert and Joe Vitale

ALTERNATE TAKES
JOHN COLTRANE
Atlantic SD 1668
Produced by Nesuhi Ertegun

PHYSICAL GRAFFITI
LED ZEPPELIN
Swan Song SS2-200
Produced by Jimmy Page

BUTT OF COURSE
THE JIMMY CASTOR BUNCH
Atlantic SD 18124
Produced by Castor-Prull Productions

CROSS-COLLATERAL
PASSPORT
Atco SD 36-107
Produced by Klaus Doldinger

VIOLA TODAY
KAREN PHILLIPS
Finnadar Records SR 9007
Produced by Ilhan Mimarooglu

SILK TORPEDO
PRETTY THINGS
Swan Song SS8411
Produced by Norman Smith

MY WAY
MAJOR HARRIS
Atlantic SD 18119
Produced by Bobby Eli, W M O T Productions, Mystro & Lyric and Ron "Have Mercy" Kersey.

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A Warner Communications Company.
Randy Edelman

"Bluebird"

TC-2155

Another Prime Cut

from

T-448

FRESH

FRYERS 73

FRESH

PULLETS 83

WHOLE

BRISKET

WHOLE

SHOULDER

Where His Personal Friends Are!
Billboard Ads Sell. Like Crazy.

Of every dollar the record industry spends on trade advertising, we get sixty cents. For the very good reason that, of all the trades, we're perused most carefully by the largest number of potential customers. That there isn't the music product made or service offered that we can't sell, and like crazy, is vividly demonstrated by the predominance of delighted superlatives in the letters we're written by all manner of advertisers. Does an ad in Billboard influence a radio programmer? You bet it does! The Hagen Communications' study of a representative radio market proved that Billboard ads are by far the most influential when it comes to getting a record onto a program or music director’s audition turntable, and hence onto the playlist. All of this boils down to this: Whatever you’re selling – be it a jingles service or accessories, hardware or singles, studio time or a five-LP concept album – a Billboard ad will sell it best.

We Helped Build An Industry - Our Sleeves Are Still Rolled Up.

BILLBOARD CORRESPONDENCE SCHOOL
9000 Sunset Blvd., Los Angeles, CA 90069
ATTN: Professor Heine:

Dear Sirs or Madams:

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

Name: ____________________________
Address: __________________________
My role in the music biz: __________________________
I'd prefer a □ right-hander's, or □ left-hander's lapel balloon.
VETERANS LAUNCH NEW 'SCRAPBOOK' PROGRAM SERIES

LOS ANGELES—The Veterans Administration has inaugurated a new feature called "Your Musical Scrapbook" within its long-running public service radio series "Here's To Veterans." Dave Dexter, record producer, author and chief copy editor of Billboard Magazine, will host the new feature and the debut program concerns the earliest recordings of the Beatles and the ragtime piano playing of Joe (Fingers) Carr. Dexter recounts his encounter with the Beatles music that led to the release of their first U.S. hit record, "I Want To Hold Your Hand."

"Here's To Veterans" is produced for weekly broadcast and distributed on disk six shows at a time. Each series of six will include two programs in the "Your Musical Scrapbook" format. The program will follow as in the past, feature contemporary artists. The veterans show has been on the air continuously for 28 years, and it now is heard over more than 3,000 stations.

KINGS BEACH, Calif.—Two veteran progressive executives have teamed up to launch not only a new progressive station here, but also a syndication wing and a "laboratory."

Secret Mountain Laboratory is the brainchild of Dwight Tindle and Larry Yurdin. Tindle is the founder and major owner of KDKR-AM-FM in Phoenix. He worked at various capacities at the progressive station, including 10 a.m.-2 p.m. personality, program director and operations manager. Yurdin was, until recently, general manager of non-commercial KPTT in Houston. Previous labors include working as news director at KMET in Los Angeles and as production director for the ABC-FM operations. Yurdin also organized the Alternative Media Project's four-day conference in Vermont in 1970.

Secret Mountain Laboratory will revolve around radio station KSML here, which is being staffed by high-quality talents. This resident staff will be supplemented by a much larger consulting group which will make frequent visits to the lab. The lab is involved in program consulting, among other facets of radio, and producing radio spots.

KSML is the old KNLT, Truckee, purchased last summer by Tindle. The station, in its last air October, was an FM operation. Staff includes Michael Turner, who has worked such stations as KMET and Writable New York; Bill Ashford, who worked at KMPX in San Francisco and KMYR in Denver; Bob Rogers, who has worked KPRI in San Diego and KTUF in Phoenix; Dalton (Ren) Hirth, who has worked KSAN in San Francisco and KMPX; Niko Monber, who has worked KRMH in Austin, Tex., and WXPN in Philadelphia; Jerry Charter, who worked at KPTT and KDKR; David Farnsworth, who worked KKPT and KDKR; Chuck Holter, who worked at WTMJ in Miami and was also director of broadcast promotions for Spec's Music Stores in Miami; Travis T. Hipp, who's real name is Chandler Laughlin and who did telephone talk at KSAN, KNW in San Francisco, and KZAP in Sacramento; John Apicella, who worked at KDKR; and__

(Meritorious—Dave Dexter Jr., host of a new feature on "Here's To Veterans" show of the Veterans Administration, receives a citation for meritorious public service from Paul Mills, right, information service representative for the VA. Mills presents the show in Los Angeles. Dexter has earned numerous special shows and acted as advisor to the VA on radio.

San Diego's KDEO Goes Progressive About Feb. 15

SAN DIEGO—KDEO will be switching to a live progressive format about Feb. 15, according to new program director Gary Allyn. Hired to join the air staff of the new station are K.O. Bayley and Tom Clay, both veterans. Allyn expects to do a radio show himself daily.

"There will be a skeletal format," Allyn says, "but the sound of the station will be piano progressive . . . not acid . . . more folk-oriented. Like Gordon Lightfoot records. And it'll be kept live and open so all the personalities will have a say in what music is played on the air."

Last week, Allyn was striving to accumulate a library of album cuts. New general manager of the station is Tom Sidney.

Until now, the station had been playing basically oldies. It preceded to that progressive program music.

Allyn has been with Bartell's FM station in Portland. The program director was WMAY—but prior to that programmed KSSEA here as a rocker.

WPGA To Oldies

BETHLEHEM, Pa.—WPGA here is switching to an oldies format shortly, according to new program director Ron Barry. Barry has been an air personality at WBAX in Wilkes-Barre, Pa., which also features an oldies format. WPGA is owned by the Holt Corp.

BUBBLING UNDER THE HOT 100 (Continued on page 21)

CHICKEN PLUCKERS—John Lupton, knocking, and Mike O'Shea, program director of WFTL in Fort Lauderdale, Fla., pose with winners of chicken-chicken championships, just one of the events Lupton covers live for his zany morning show.

JOHN LUPTON
WFTL, Ft. Lauderdale, Fla.
Age: 40 Years At Station: 14
ARB Metro: 8.6 Cume: 81,300

Music picked by station's program director; uses humor; gets material for his show from newspapers and humor services; rises at 4:15 a.m. in order to reach station by 5:15 a.m. for his 6:10 a.m. show. Show usually 100 percent sold out. Enjoys doing a morning show because there's a total feeling of communication. Likes "relating new information to listeners." The photo above was taken at the 1974 World's Chicken Plucking Championships. Program director Michael O'Shea and Lupton were official judges and flew to Spring Hill, Fla., to participate in the event which included an attempt to leap 4,000 feet into Lake Hunter by Livel Chicken in his pedal-powered chickencycle. Lupton and O'Shea did a remote broadcast from the site of the championship plucking, giving a play-by-play report. Lupton is constantly doing off the cuff zany stunts like flying to Philadelphia one morning to try to catch the Liberty Bell with Elvis's Glasses. During National Bus Drivers Week he rode buses all week tape interviews with drivers for later broadcast. At Christmas time he went to different Salvation Army bell rings each hour and solicited donations for the needy. O'Shea believes Lupton is "community involvement personified. On top of this, he is one of the funniest morning men in radio and has a natural flair for delivering funny lines."

WWW Into New Format

CLEVELAND—Billing itself as M105, radio station WWW is going into a contemporary format with live air personalities. New program director is Eric Stevens, once program director of WDIV when it was the leading rocker in the market. The 100,000-watt stereo station should be in its new format "so later than Feb. 26," says Stevens, who decided to give specifics because of constant rumors. Nick Miletic is president of the station; Tom Embrescia is general manager. Three new personalities had already been lined up as of last week.

Previously, the station program director, Barry Miller, had been the music format. Stevens was at WDIV 1966-70 and returned to that station in June 1973 as program director, leaving last May. Since then he has been producing Brownsville Station, but he has given up those duties to return to radio.
KRAFTWERK'S "AUTOBAHN!" ON A COLLISION COURSE TO THE TOP OF THE CHARTS.

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Saturday Review
Bob Hamilton has left the sunny sands of Maui to attend college in the U.S. More details later... Roy E. Nelson has been named national program director for radio of Rainall Communications, headquartered in St. Petersburg, Fla. Nelson is co-founder with Century 21 Production's Dick Starr of the annual syndicated "Opus" countdown year-end special. Rainall owns, among other stations, WLYC in St. Petersburg and WNDE in Indianapolis. Jeff Ryder has been appointed program director of WPJQ in Portland. Me Ryder used to be afternoon personality at WGAN in Portland.

Launch Radio 'Laboratory'

---Continued from page 18---

worked at KTIN in San Rafael, Calif. and one worked in promotion for RCA Records; and Michael Sera, who worked at KDKB. Most are experienced in all aspects of radio.

One of the projects of the Secret Mountain Lab is a bimonthly newsletter on radio developments, small invited conferences dealing with radio and related media, and a resource center and resort where invited creative media people can visit.

Jack Thayer, president of NBC Radio, once again is turning the entire radio world upside down. This time he's launching a full-time, full-scale news service. It's to be called the NBC National News and Information Service and will feed subscribing stations news and information features around the clock. NBC will operate a 300-man staff in New York. It'll be the absolute ultimate in news and will be available on this one-station-a-market basis. This is a separate division from the regular network news and, I assume, available to just about anyone who wants it. If you're interested, call NBC and ask for details.

* * *

J.J. Stone reports in from KFH in Wichita, Kans. Wants these men to contact him: Dan Campbell, Jeff Gallup, Steve Zelitch... Jay Brooks has been promoted to operation director of WRFSC in State College, Pa. The station is looking for an air personality, good pay, according to Brooks... Les Garland called to say he was back in Fresno, Calif. Not working yet, but with several things cooking. Buddies can reach him at 209-751-0689. He resigned at KQJ in Los Angeles a couple of weeks ago... Harold Fuller at United Service Organizations, 237 East 52nd St., New York, N.Y., 10022, says that the USO is planning a 25-minute weekly public service radio show based on a nostalgia theme and featuring performers who have made USO tours such as Sammy Davis Jr., Vikki Carr, and others. He would like to hear from radio people about this type of show concept and also is seeking advice on how "we might better assist program directors in producing our public service announcements and get cooperation in utilizing them." Would all of you guys call him when you get a chance? Call collect at 212-564-1538.

* * *

The new lineup at WSGN in Birmingham has Jim Tyler 6:9 a.m., program director Jan Jeffries 9-noon, music director Bill Thomas noon-3 p.m., Dave Nichols 3-7 p.m., Superforce 7-midnight, and Ronnie Todd midnight-6 a.m. George Bums and Nick Anthony were in Cleveland last week consulting WXY. Nick will stay there a month getting the station into gear.

Though each jock hired is being sworn to secrecy (see other new childish game), Philadelphia's WPNL is hiring jocks. Bobby Dark from KONO in San Antonio is reporting to WPEN to do afternoon drive on Feb. 24, which indicates that the station won't be dark all that long. When I refer to "game," it's just that I don't think any new format has been invented all too recently and the days when Chuck Blore used to turn a market upside down with promotions that were not only fantastic, but commanding—those days are gone. It's not what you hit the air with that counts, it's what you do on the air. And even then you have to keep refining the format and adjusting. Bill Drake once mentioned to me that a successful station was sometimes a matter of little things.

* * *

WJON in St. Cloud, Minn., is celebrating its 25th anniversary in a few weeks and music director Tom Kay wants to hear phone-in greetings from former air personalities and as well as record artists. The current lineup at the station includes Cale Johnson in the morning, Tom Kay at mid-day, station manager Mike Dine in afternoon, and Pat McKeever at night. Part-time on the station include Vince Turner and Jerry Sellers... Tom Morville, 714-466-5111, is looking for an air personality position. He's a pro... Bruce Still, program director, WCKY in Cincinnati, has a very unusual setup at his station—all kinds of bonus exposure for his air personalities. For instance, the morning personality is Nick Clooney; he hosts his own hour show on channel 12 in the market and has done such things as "Money Maze" for ABC-TV. Also performs the local strawhat circuit as an actor. Mid-day personality is Wirt Calm, who also hosts a TV movie on channel 9 every afternoon at 4. Afternoon drive personality Bob Jones spent several years hosting movies and programs on TV in the market before joining WCKY. Evening personality Jim Glass doubles as color announcer at University of Cincinnati basketball broadcasts. Still adds: "WCKY's music is, as we billboard it, beautiful to turn to. It's foreground, not background, music spiced with class current hits. Our 50,000-watt signal day and night is heard throughout the eastern third of the U.S., plus we receive mail from Europe."

* * *

Bill Wilkins reports in from WHMQ and WFIN in Findlay, Ohio, WFIN is personality MOR. WHMQ is oldies 6 a.m.-6 p.m., then progressive until midnight. "Our progressive programming covers an extremely wide spectrum of music tastes. And our special programming is really contributing to our success. We carry 'The King Biquet Flower Hour' twice a month, the 'ABC Concert' twice a month, The Mary Travers and Friend Show' every Saturday night. 'Earth News' (Continued on page 33)
Canadian Ramada Inns
With a New Nitary Concept

By MARTIN MELHUISH

TORONTO—A new concept in nocturnal entertainment is claimed by Idea Consultants headed by Tom Wayne, the company signed by Ramada Inns of Canada, to design a new form of nightclubs for the chain of hotels currently being built by Ramada in major cities across Canada.

Referring to the clubs as "Zodiac In-Concert Nightclubs" and "some-thing definitely 1975-plus," Wayne cites the uncomfortable and crowded seating facilities at most major pop concerts as the reason that major acts, presented in inti- mate surroundings with bar facilities and a discotheque for after-concert dancing, will be a welcome addition to nighttime entertainment in the future.

"We started working on this premise about a year ago," says Wayne. "This is not only a new concept for Canada but for the rest of North America. With this idea I think we have readjusted our priorities for presenting acts to the public. I remember seeing Roberta Flack at a large outdoor stadium in Toronto. Needless to say, she didn't come across at her best."

He adds: "We have spent close to $200,000 in the clubs to put in the best sound lighting equipment. The quality of the facilities is therefore consistent for the in-concert concerts as well as the discotheques afterwards."

The first of the clubs, known as the "Zodiac 1," located in the Ramada Inn on the north of Toronto, will open on Feb. 24 with the Pointer Sisters. The second, known as "Scorpio 1," will open in the Ra-mada Inn in London, Ont., at the be-ginning of February and a third is planned soon after in Ottawa under the name "Taurus 1."

"The two-level stages in the clubs will be 35 feet long by 40 feet wide

Talent
Miracles Undergoing
Subtle Style Change

By LAURA DENI

LAS VEGAS—The "new" Miracles have picked up a gold single for "Do It Baby," a summer favorite after a two-year hiatus from compo-sing, and may even reunite with Smokey Robinson.

"Our music is changing," says bass singer Pete Moore. "Our pro-ducer Freddie Perren is very pro-gressive. He likes to go with the changing trends in the music busi-ness. It's a lot different than it was when he first started out. It's a lot more sophisticated. I can remember when he first began recording we would record with maybe four rhythm pieces and three horns. But now we're using the violins, French horns, tubas, just about every instru-ment.

The group has been together since 1958, beginning as Smokey Robin-son and the Miracles. He left the group in 1973. "He wanted to spend more time with his executive duties as vice president of Motown," says Moore. "He also wanted to spend more time at home, and we do a lot of traveling. He is presently involved with his own projects. He's doing a little acting and may write a movie. At this particular time we're not working together. However, I feel that in the future we might do some things together."

Members of the Miracles have been successful writers for others as well as themselves. "Ain't That The Truth," for Marvin Gaye was writ-ten by Moore and Smokey Robin-son. "Since I Lost My Baby" and "It's Growing" were composed for The Temptations. "Do It Baby" and "The Tracks Of My Tears" penned by Moore and Robinson were gold records for The Miracles.

"As writers we really haven't done anything since Bill (William Griffin, newest member of the group) joined the group two years ago. We prima- rily wanted to concentrate on getting him acclimated into the group and what we were all about, " Moore explains. "But our next album will have songs that we've written."

"Now as a group we're not really writing our songs like we did in the past," he admits. "Freddie Perren has been doing all the writing. I would say that lyrically Freddie is the type of producer who puts more emphasis on the lyrics and the rhythmic structure of a record,
as opposed to a lyric line. Whereas we, as writers, concentrate on a lyric line as opposed to the rhythmic instru-mentatation. So our lyrics haven't got-en any more sophisticated. I would say our lyrics are a lot different now than when we were doing them our-selves."

"The Miracles' style is very smooth, very harmonic and very rhythmic," Moore continues. "The Temptations' sound is robust. It's much more of an intense sound and a much more soulful approach. Our sound is light, soulful but light."

"We generally make the soul charts first and then we cross over to pop. With the exception of a few in-dividuals in the business who can stay within the black market, you must cross over to earn a gold record," he observes. "There is no such thing as a strictly black or coun-try market."

Not only are The Miracles selling records, but their nightclub bookings aren't feeling a recession either. The group played the Hilton's lounge in Las Vegas. They did an engagement with Johnny Mathis on Broadway that was so successful Mathis' management is negotiating with Strip hotels to book the acts togeth-er.

The Miracles also appeared with the Hartford, Conn. Symphony Or-chestra. "It was a special benefit for the kids in that area," Moore says. "We enjoy working with the symphonies. It's a blend of two different groups."

MOR Slips, Soft Rock
In At Miami

By SARA LANE

MIAMI BEACH—Although other major hitmakers are striking with the tried and true artists such as head-liners like Sammy Davis Jr., Tom Jones, Shirley McLaine, Engelbert Humperdinck and Dionne War-wick, Alan Margolies, director of entertainment for the Fontainebleau Hotel, is trying a new route this year and is booking youth-oriented MOR artists.

"With a lot of artists who have never appeared on the beach," he says, "and we're getting excellent results with our new formula."

Margolies has been selecting artists who appeal to younger audi-ence and artists whom Miami Beach audiences haven't seen be-fore. He feels that many hotels lose potential customers by retaining the same act year in and year out.

The Fontainebleau opened the Christmas season with Paul Wil-liams and Joey Bishop . . . "an unlikely twosome," Margolies admits. However, the results were excellent. The two artists worked well together, complementing each other's acts and each drew his own followers to the room.

Margolies had seen Williams in Las Vegas and immediately bought him for the Fontainebleau. He predi-cates that Williams will be a major nightclub entertainer within the next 18 months and praised the young songwriter/artist's showmanship and professionalism on stage.

Now appearing at the Fontai-nebleau is Vikki Carr who will be followed by the Fifth Dimension, Tentatively scheduled is Bobbie Gentry. Although Margolies would like to book acts such as Buddy Hackett, Don Rickles and Johnny Carson he finds their price prohibi-tive. A few refusing to come to Miami Beach. Too, some shows are built for Las Vegas and the artist works there for 16 or 18 weeks. "We can't afford their prices, nor can we give them a long run," explains Margolies. "I also wanted to book Freddie Prince (Chico And The Man) but he was filming through May, so that was out." Margolies says the Fontainebleau will be scheduling acts through May—longer than any of his com-petitors—and will use a total of nine artists. The usual Miami Beach sea-son is Christmas through Easter.
Brad Miller goes on record for CD-4.

"The only acceptable way to reproduce the environment is in the manner that it was recorded. Discretely!"

Brad Miller is the successful producer of the Mystic Moods and Sound In Motion, as well as the co-owner of Sutton-Miller Ltd., parent company of Sound Bird and Shadybrook Records. He believes in being discrete. And, he's always been a non-believer in pseudo-quadrophonics or electronic processing to achieve the four-channel effect. Miller wants his records to be reproduced just as they were recorded. That's important to him.

So is CD-4.
It's lively, Hollywood, 1973 (213) Forum, New York. The 1973 Jethro Tull show goes on to describe the concert. The band's frantic energy, its exceptional musicianship, and表情的出色表演 tension that clearly satisfied the vast majority of sold-out audiences at the 18,000-capacity hall.

The band's frantic energy, its exceptional musicianship, and the crowd's intense engagement combined to create a truly unforgettable experience. This highlights the unique strengths of Tull's live performances, which continue to captivate audiences today.

New On The Charts

JETHRO TULL
Forum, Los Angeles
The 1973 Jethro Tull show goes on to describe the concert. The band's frantic energy, its exceptional musicianship, and the crowd's intense engagement combined to create a truly unforgettable experience. This highlights the unique strengths of Tull's live performances, which continue to captivate audiences today.

Los Angeles-800-seater Goes Rock

Los Angeles--The city's newest rock venue, 800-seat Fox Venice movie theater, debuts Friday (14) with a Valentine's Day concert headlining Boston Raitt and, opening the show, Tom Waits.

A unusual partnership is producing the show, which is seen as the start of a regular series. One co-promoter is McCabe's Guitar Shop, the 150-capacity Echo Park, Calif., venue for a rock感到的音乐．The Fox Venice. The theater also projected a slide announcing the concert at its first film shows and McCabe's announcement of the event at each of their regular club shows.

**Signings**

The Stylers is signed to AFO, with a reported hefty raise in royalties and guarantees. The deal runs through 1977 and its current members are Steve with a new label. Steve and an avalanche of publicity and sales. They are doing a lot of media work, which has earned them a lot of attention. Steve and a new label.

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The Small Group Scene
Pulsating To The Energies Of Hard Sounding Acts And Some Soft Ones

IF

THERE'S ONE THING that can be said about the small group scene is that there doesn't seem to be one major sound which all the players are following.

The jazz group community remains divided stylistically with the modern players blending the high energy of rock with the relaxed sounds created by some guitarists. The result is that the young people weenied on rock who have matured into jazz. A situation similar to many of the rock players who themselves have advanced into jazz techniques.

Of all the long standing small groups working internationally, the Modern Jazz Quartet has a distinctly strong and position of respect within the critical community.

But last year with the retirement of the Mice and the departure of the Gunners, some of the scenes after 22 years, the small group field lost one of its most important innovators. The MJO stood for something distinct, unique and highly individual. There were several other bands but none achieved the success which the MJO enjoyed as a progenitor of a classical, formal kind of presentation, blending some European musical forms with the free-form jazz concept.

Interestingly the bands last LP ("In Memoriam" on London) is a highly popular among classical music buffs. It is evident giving the group a national record push which it missed many years before.

As the MJO collectively gone into history, the small group scene is glaring back in a soft sounding band which leans on classical music, on the formality of highly structured playing, on being formally cool while being open up and swing, man, swing, when the mood strikes.

Whether this void will be filled by a band of a similar nature is highly doubtful simply because the nature of jazz groups today is not to emulate soft music with a classical nature but rather to swing wide and wild and open.

The rock generation has found its devotees in the jazz field from Billy Cobham to Chick Corea to Weather Report to Larry Coryell.

Drummer Cobham, whose popularity is amazing considering that drummers don't have the melodic ability with which to trap and emote a listener (although they always draw lots of applause for their solos.

Lynndy Sky work at the small group scene with a variety of groups and is represented by a number of records which he says have been recorded in a classical manner.

The package shows that today and yesterday can easily be

MADE BRIEFLY.

ELOY ROYER

FLO AND EDDIE

WITH THE TURTLES, THE HELLO PEOPLE

Bottom Line, New York

Floe and Eddie, aka Howard Kaylan and Mark Volman, are truly one of the most entertaining acts in rock. Their Jan. 22 set was fast-paced and clever with a smattering of future past this show is for good measure. Although none of the other original Turtles are in the current band, they still get the overall history of the old days as well as some of the outer material from the earlier days of Flo and Eddie.

Vibe is the main reason to see this with its satirical attitude and guitar exercises, but Kaylan is the man vocal. Whether they are parodying the rock culture, Alex Cooper, Murk Balser or even Jim Mitchell they have the audience involved. Generally speaking, they are very original and clever, dealing with a variety of subjects and the total effect is a special brand of weirdness. The Turtles are one of the most popular groups in the country.

The Hello People opened the show with a new, improved and authentic lineup of the former eighties act with their special blend of music and effective use of mime as their key. Although they are down from his to six in numbers, this group is better than ever and deserves to be heard. They are excellent in a variety of music and really give the show a varied look. Some vestiges of old R & B standards, "City Baby" and "Future Shock" were standout numbers on their set of new material which most likely be headliners themselves.

JIM FISCHER

JUNE WALSH

RED SPEEDWAGON

Academy of Music, New York

Everybody has their good days and their bad days. Joe Walsh had the initial reality of his first bio. But he was coming through a hot streak of preparation and performance, with a few musical blunders that were glaringly obvious. He began in a subdued manner, using syn

Talent in Action

Continued from page 24

when Barker offered "Brandenburg Gate" with piano and bass (Don Ellis) playing the same notes delicately and then splitting the mood into hard-swinging baseline jazz preceded by a few lent-handed chords. The piece was classic.

Brock played some released blues which ended with the Ensemble playing scene had Dallas in the finale. The Ensemble played three numbers, the most interesting called "Harmon Dance" with Eastern melodic lines and some angry synthesizer sounds created by Garey. Chris plays trombone with the group, but he's better off on bass.

While Danny is no Joe Morley, he certainly lends an impressive flow to his style. This

Continued on page 27

Nevada Students All Pay Fee To Get Rock, Culture

By LAURA DEI

LAS VEGAS - The University of Nevada, Las Vegas, has in excess of 7,000 students each of whom pays $14 a semester into the consolidated student funds. This money is used for rock concerts and cultural events.

"The concerts aren't profitable, the fees aren't profitable; the events should be charged what would be a normal full price," says Jude Garey, director of student activities.

"But the time you put in an opening act, main act, sound, lighting, publicity, etc. costs about $10,000," says Garey referring to the budget for each concert.

All concerts are held in the ballroom, which holds 900, and are open to the entire campus. General Garey reports that there were a "lease on the ballroom about 75 percent.

"We don't have to provide security, but we are aware that it is beneficial for us to have security available," he admits.

The University has both lighting and sound equipment. "If it's a small show we can use troquets we bring in from the theater department. If they call for troquets we rent them from from in town from either Nevada Audio and Visual or Cinema Services of Las Vegas.

"We usually provide the lighting technician. The sound technician is kind of optional. It depends on the group. Sometimes they bring them with them and sometimes they don't."

The majority of your groups now come in traveling with their own sound and lighting men and you end up just having to pay for them. It's part of the contract. But if we can negotiate it we usually do it to save ourselves some money.

"Last semester we had what I would call two mini concerts featuring Fancy and Cold Blood and the one was the all female rock group Fanny. We want with the female group because the students and the activities board wanted to start off the year with something a little novel.

"We are currently looking into bringing in approximately two rock groups this spring."

Sunday Night Soul
Booms Diego Nitary

SUNDAY NIGHT SOUL: By NAT FREEDLAND

SAN DIEGO-J.J.'s 1,000-capacity club here, has turned Sunday into its most profitable night by booking local soul groups and advertising the shows with 30 weekend spots on XET, the city's full-dance soul station.

J.J.'s charges $3 per ticket, budget each Sunday at $700 and has been attracting 500-700 customers weekly. One popular San Diego soul act, Power, drew 872, according to J.J.'s booker, Tom Brannon.

As reported in Billboard last week, J.J.'s was running weekends with name recording acts. Brannon reports that the club dropped this policy because of recurrent no-shows, high act prices and booking difficulties. "We found that top acts just don't seem to want to come down to a club in San Diego," says Brannon.

"even a club as big as ours. It's a con-

recent here or nothing for them."

J.J.'s felt back on local groups, opening only on weekends. Local rock acts at 28 admission were being run Friday-Sunday until the soul ex-

experiment worked out so successfully.

Now Brannon is hoping to bring in name jazz talent from Los An-

gles Thursday evenings, keep the local rockers Friday and Saturday, with Sunday reserved as soul night.

Soul has done so well for us here that I'd like to try booking soul recording artists as well as local tal-

nts," says Brannon. "But the prices I've been quoted over the phone by agents are just outrageous. We couldn't possibly pay it with our gross potential here, even if we raised the admission."
Insights By The Experts — Presented by UCLA Extension in cooperation with Billboard

By NAT FREEDLAND

How to launch a record proved a particularly elusive topic last week, as the discussion swiftly turned to various approaches of promotion and how key radio stations decide what records to play.

The panel was eminently qualified for this important discussion, however, and a number of powerful insights were exchanged.

Moderator Bill Wardlaw, Billboard's charts director, set the tone for discussion of the contemporary market situation by stressing labels' need for increased selectivity.

"Labels can't get into the position today of accepting R&B as promotion for their latest hit merchandise," said Wardlaw. "For your information, R&B are the industry slang for return authorizations on records shipped out but ultimately not bought by the consumer and now being returned for credit to the manufacturer by dealers, one stops, rackjobbers, etc."

Wardlaw went on to outline Billboard's chart categories and review practices, which make the magazine itself one of the industry's most extensive vehicles for exposure of new product and an indicator of activity on product increasing in sales, radio airplay and discos.

Discos have become an increasingly important means of breaking new records in the past year, Wardlaw said. A number of today's hit artists such as Gloria Gaynor with "Never Say Goodbye" were actually created by popularly in the highly important New York discotheque market.

"What happens is that a record gets R&B airplay saturation combined with disco action.

"More sophisticated and complex. Not only do you have to get your records played—in itself is probably much harder than ever before—you have to get involved with merchandising and ad. It's a matter of making sure that local stores are stocked with the record that is on the station. And there to be sound musical reasons for a specific station to want your record for their format.

Florence Greenberg, president of Scepter Records, said that disco promotion should be handled the same as radio. "There is no such thing as an unimportant radio station or in a city where you should be on an updated mailing list to receive your product."

Mrs. Greenberg also stressed the strong importance of newer artists taking the time to visit radio stations in each city they perform.

This point was seconded by Gerry Peter

How To Launch A Record

Billboard charts director Bill Wardlaw (left) moderates the panel featuring Gerry Peterson, Bruce Wendell, Ben Scotti, Harold Childs and Florence Greenberg.

KHJ's Gerry Peterson: "How can I help giving a break to the artists who want to be famous when I was a midnight jock in Mississippi?"

Janis Lundy of Capitol's promotion staff finds herself exposed by women during intermission seeking tips on getting into the field, and this makes it relatively easy to cross over to the pop market. It is there with Billboard's Hot 100 Chart that key pop radio stations add their records to their playlists," said Wardlaw.

"Then the record is on its way in mainstream pop as R&B and in this combination you develop very important sales volume," Wardlaw said.

Bruce Wendell, A&M Records promotion vice president, opened the panel discussion by sketching the role of a contemporary promotion representative. "In the old days, promotion man was traditionally some kid from the stockroom who was given an expense account and told to go out and some disk jockey out to dinner and get him to play our record," he said.

"Now the role of promotion man is far

A&M's Harold Childs: "You can't make a promotion man by taking a kid out of the mailroom and giving him an expense account," said Childs, program director of the important Los Angeles station KHJ. "You try to be objective as possible but personal friendship does enter into it. And I have to remind the artists who took the trouble to come around when I was the midnight disk jockey in Jackson, Miss."

Ben Scotti, now an independent after being national promotion chief for United Artists and then MGM (and previously a pro football star), described himself as the only promotion man ever picked up by a record company on waivers.

Ben Scotti: "A lot of program directors are S.O.B.s."

for or that your company has assigned you to push.

Peterson talked about a typical week of program decisions at KHJ. "We needed to add some uptempo records last week for our total situation mix so we were less selective than we'd be with ballads or female vocalists. We did not add the very best records available that week because of this reason."

Peterson spoke of allowing each promotion man "only one mistake" in hyping a record as a sure smash hit. "I won't risk my job by giving my benefit of a doubt to a promotion man who's turned me over."

Peterson assessed his success since entering the radio business in 1965 as being a "research freak" and stated that KHJ's playlist is most influenced by a weekly survey of 190 top retailers in the Los Angeles area.

"Don't take the number one station in your market for granted as delivering you a hit," said Peterson. "If KHJ goes on a record fast, the promotion men must still back it with a strong effort on the secondary stations in the area or the bottom will fall out of sales after we take it off."

Children said, "There's no point in telling a program director you believe in a record unless you really do." Peterson added that most key radio programmers keep in touch with each other nationally by phone weekly to find out what specific records are doing in each other's market.

The panel agreed that generally it is the smaller stations that take chances with new product. Scotti said that airplay "no sheets" pioneered by the Gavin Report have succeeded because radio men don't believe what they are told by promo men and want to see separate sources of information as possible.

"A local staff promotion man can make anywhere from $6,000 to $20,000 a year depending on how valuable are the results he produces for the company," said Childs.

The subject of opportunists for women in promotion was strongly broached by the audience and Childs said that although the industry is almost perfect, its understanding has been growing.

He admitted that overall the promotion field has been prejudiced but pointed out changing times with such top promotion women as his own A&M staffer Jan Batham and Wendell's Capitol staffer Jan Lundy. "We used to be afraid that when a promotion woman asked a programmer to play her record, he would naturally offer to go to bed with him. But I think by now we all grown up from that attitude."

Mrs. Greenberg recalled how some of her strongest artists were sometimes treated like off-beat sprints. Scepter's first record, which cost $400 to produce, was by some high school friends of Mrs. Greenberg's daughter. The artists turned out to be the Shirelles and when their "Hit Me On A Sunday" was taken by the行情 label to to New York disk jockey Jocco, his enthusiasm and airplay broke the disk single-handled.

Art direction: Bernie Robbins
STUDENT WINNERS—Inner Vision, a Rochester, N.Y. jazz group, composed of Eastman School of Music students, is seen in the studio of Columbia Records recording an album, after the group won Columbia Magnetics "Battle of the Bands" contest. The contestants were selected from among college bands throughout the U.S. and the performing groups were recorded in the studio of Columbia Records, which awarded the group the top honors in the competition. More than 25 other bands participated in the competition, which was part of the CBS 1967 College Bands Festival and Columbia blank recording tape cartridges and cassettes in the market.

2,500 At NEC Meet

*Continued from page 1*

Throughout the convention in a variety of areas and include a magician, mime, folk singer, lecturer and an artist who was also an actor. Scheduled are Miss "Looz Lane" Noell, Mr. Fingers, The Friends Roadshow, The Amazing Band, Chuck Mitchell, Keith Berger, John Kolsch and The Guinea Record Holder Show.

This was a variety of subjects related to recording, with the exception of the following areas: on-site recording, studio recording, and radio broadcasting. The exhibitors include: Dan Fogleman, Brighter Side of Darkness (a group of five bands), Safehouse Records, and the atelnat Native American Wilderness Refuge, Guestsworks and Feidin. Good.

The four acts scheduled for the convention have performed with include: Dan Fogleman, Brighter Side of Darkness (a group of five bands), Safehouse Records, and theatelnat Native American Wilderness Refuge, Guestsworks and Feidin. Good.

A total of 125 acts were submitted for the 32 showcases positions, according to one NEC spokesman, and because of the large number of applicators the showcases may be doubled next year.

A major part of this convention will be the number of record producers who will be present in a variety of ways.

Included in these sessions are discussions of a variety of subjects such as recording, contracts, publicity, and public relations, and the role of the record producer. Also included are the ranks of the organization. Guest panel members include Betty Kane, head of the publications program at Washington's Folger Shakespeare Library; Newport Jazz Festival president George Wein; and stage and technical producer Chip..

In Los Angeles—Things have been hopping at Wally Gold's with the remote division involved in a great deal of activity.

Six George Harrison concerts were recorded, two each in Toronto, Washington, and New York, for a live LP. Norm Kinley did the mixing, with Ken Callafat and Jack Crawford. George Harrison and Pete Townshend and Peter Criss were cut at the Fassbinder Hotel in New York, with producer Dan Rigby and Bill Daves and Cymones helping out.

In local activity, Maria Muldaur was recorded at the Troubadour, with Peter Gentran doing the mixing and Mike Grunt and Lenny Waronker, recently nominated for a Grammy as producer of the year, doing the production. Larry Shanken and Honk were also cut at the Troubadour, with Granet engineering, and a special guest will be on "Don Kirshner's Rock Concert." Down at the Shrine Auditorium, where the band during a week-long tour, their next LP is coming along. Leslie West and Don Feldt were recorded and the band is working on their upcoming "King Biscuit Flower Hour" radio special, with Mike Cavenal and Mike Starbuck.

In Heider studio activity, Weather Report has been recording with Brecker brothers, and "Tales from Topok" has been mixing with Hugh Masakela in their Stu Levine production.

The sound crew, including the one who has been nominated for best engineered recording, the Crusaders' "Southern Comfort," was cut at the Troubadour, and Don Bains is currently being worked on their next LP with Dave Kershbaum producing and engineered by Wally Gold, has been producing Kans for a new LP with Kirshner Records.

* * *

At Larrabee Sound in Los Angeles, John Feine has been working with producer Steve Cooper producing, Cooper, a one-time member of Booker T & The MG's and considered one of the finest producers around, also finished up work with Yemen Elistam. He and his crew have worked on such big projects as the soundtrack, Souther, Don Henley and Glen Frey were in helping out. Kins and Doug Anderson are assisting him.

Another producer is starting a new record label, with Larry Crampton, a fine record producer with, with Larry Crampton.

* * *

In other news in the Los Angeles area, The Osmonds, whom the company has sold in their own television show on the network, have moved into Broadcast Electronics Inc., Silver Spring, Md., and the Wally Heider Recording Studio. While the band, which was formed in San Francisco, have been brought under the roof of the Broadcast and Recording Studio, a new label, met with success, and Sezeg becomes president of the new group.

The new Labels Recording Studios purchased the MGM Recording Studios in Los Angeles. Columbia plans to convert the studio to 24-track facilities.

In the 27th annual show, "The Sound of Music," the"Mimi," as recommended by the critics, was the most popular song. Another hit was "Good Morning America," as recommended by the critics, was the most popular song. Another hit was "Good Morning America,"

The Sound Experience is busy in the studio of Columbia. The band, made up of 10 Baltimore musicans, has reached all of the material for its upcoming LP.

Talent In Action

*Continued from page 25*

The session was kicked off by a seated panel of presenters, including Jim Steinberg, producer of "Golden Records," and Marcia Murdock, producer of "Golden Records." The program also featured a demonstration of the different aspects of record production, as well as a discussion of the recording process in general.

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MTA Award Winners Announced

BY EVAN SENIOR

"Pops" In Shift; BSO & Polydor New Pact

BY ROBERT SOBEL

'Burana' Shipped: Push Set

NEW YORK—After a five-year recording marriage, the Boston "Pops" under Arthur Fiedler and Polydor have not renewed their contractual vows, it's been learned.

Instead, it's understood that the "Pops" probably will return to its regular annual "RCA Recordings," with which it is holding discussions on a contract.

Meanwhile, the Boston Symphony Orchestra and its music director, Seiji Ozawa, have signed a four-year exclusive recording contract with Polydor International. A five-year pact between the BSO and Polydor terminated Dec. 31.

Under the new agreement signed Jan. 27 the BSO will release 26 records over the next four years. The old pact called for nine albums annually, four with the BSO and five with the Boston Pops. Under the new agreement, 16 records will be with Ozawa and the Boston Symphony Orchestra and will be released in the U.S. on the Deutsche Symphony Orchestra. The new pact will be recorded on Deutsche Grammophon and EMI's Angel, both of which are distributed in the U.S. by EMI's offices.

Ozawa will record with the BSO through 1980, at which time the studio audience then will go over to Polydor. Ozawa will continue to do some concert performances with the Symphony under regular conductorlain.

For the repertoire Ozawa will have a large selection of the orchestra's library, including many of the major symphonic works by Brahms, Beethoven, Mahler, and various of the great composers of the Romantic period.

The repertoire for the Decca recordings will include all of the major symphonic works of the great masters, plus a number of the works of the minor masters, including the music of Brahms, Mahler, and Berlioz.

The new deal calls for four three-hour sessions with the orchestra on the Decca label, in addition to the four by the Boston chamber unit.

Of the Ozawa recordings, it is understood that the No. 5 and No. 7 have already been recorded and will probably be released late this year or early 1976.

Dr. Werner Vogel, head of Polydor Corp. and Polydor International, and Talcott M. Banks, are president of the Board of Trustees for the Boston Symphony.

"Burana" Shipped: Push Set

NEW YORK—Columbia Records is shipping the "Carmina Burana" album Monday (10) to all dealers and retail outlets. The album, which Columbia Masterworks has singled out as its first Record of the Month, is being marketed to only at a limited time at one special low price for both stereo and quadraphonic disks.

Kicked off by a party at Columbia's 39th Street Studio in New York that was attended by conductor Michael Tilson Thomas, tenor Kenneth Riegel, producer Andrew Kazdin, and being general manager of the Cleveland Orchestra Ken Haas, dealers, promotional people and members of the press heard a quadrophonic performance of the album, which features Thomas conducting the Cleveland Orchestra and Chorus, and Judith Blegen, Riegel and PeterBinder.

"Carmina Burana" will receive an intensive promotional campaign throughout the country, including nationwide ads in "High Fidelity," "Schwartz," and "Opera News"—regional editions in "Chicago Guide" and "Boston Herald." Print ads time; time in major markets; and a special multi-college newspaper campaign. Merchandising materials include multi-colored cassettes, posters, cards for cassettes, and inserts for jacketed mobile units. Special "Carmina Burana" T-shirts featuring "the "Carmina Burana" logo are also being sent to retailers, dealers and promotion people.

A RECORD PARTY—Conductor Michael Tilson Thomas, center, with tenor Kenneth Riegel, left, and producer Andrew Kazdin at the Columbia Records recent party for "Carmina Burana."
NEW YORK

Miguelito Valdez, Mr. Babalu, has signed an exclusive contract with Associated Bookings. ...WHOM-AM, renowned for producing major changes in format and personnel upon new management takeover. ...Toward October, Ian's, star of the popular TV soap opera "Peregrina," is also a full-fledged recording artist. Her recent release is "Te Busca, Ten Extranjero."

Musicalia Records, a new firm, has signed an exclusive contract with Latin Addition, a leading music publisher, to begin issuing on its 10 LPs in the coming season... Ismael Miranda and Sandra C 21, 23 10...20 11...21 23 10...22 19 10...21 23 10...20...11...21...50...34...33

The Monastery, Cork and Bottle, Hipocampo, Cero and La Mancha are among the local dance places that are increasing their schedules. This means but one thing—needed additional exposure for dance bands at a time when work is sorely needed....

Carmel De Brasil '75 at the Waldorf Astoria in New York under the direction of Jota Alvez of the Brazilian Promotion Center, was an evening of recognitions....

Celia Cruz in Concert—an hour-long event that was presented here Jan. 27, showcasing Ms. Cruz' talents and musical accompaniment to over thirty Quibmas on the charts....

It's a single from her "Celia And Johnny" LP....

"Another summer night..." ....

The Joe Gaines Express moves to a new time slot 9:30-12 a.m. and to station WBNX, La Grande. This will be the first English program in a critically involved Latin station....

Duro, Chocolate, Latin Dimensions and Accord are all preparing new releases on Mericana.....

Coco released "Un Dia Bonito" from their new LP....

Johnny Ventura, Dominican salsa king on the Discolor label, gave a special concert on Christmas Day at the Quisqueya Stadium organized by Rafael Corporan de los Santos.

Luisa Maria Guell, Cuban singer of Pork Pedigree (RCA), has bookings for performances at the forthcoming TV presentations. Dominican group Wilfredo Vargas y Los Monarchs (Kareen) has been signed by agent Arturo Ortiz of Happy Productions of New York for dates at the Happy Hall Ca...in New York.

Recent albums on the market are Marco Antonio Muniz's LP on the RCA label, entitled "El Cachito" with scintillating music;...and Dominican singer Sonia Silverstone on the local Kareen label has released her second LP which was recorded in Buenos Aires and includes some of her own compositions and selections by international composers: Leonor Porcello de Brea (Dominican); Marj Trafil (Salam Mozart) from Spain; Joaquin Nunez del Risco (Dominican) and King Clave, Argentinean singer/composer on the Orfeon/Karen label. This LP is getting heavy airplay and all the arrangements are done by Dominican orchestra leader and arranger Jorge Taveras.

Dominican recording artist Fausto Roy (Montilla) returned from concert engagements in New York for dates at the new Maunaola nightclub and the El Conquistador club at the Hotel Naco....

A survey according to made by local music journalists, the top song is performers of 1974 are Dominican

male singer Fausto Roy (Montilla);

Dominican female singer Carolina Goce (Albambra);

Dominican group, salsa King Johnny Ventura and Mike Combo Show (Discolor);

Dominican composer Yquila Nunez del Risco; best song "Amigo Mio" interpreted and composed by Charlie Goce (International singer King Clave) from Argentina. Special credit is given to Lou Bedelus (Karen), a Dominican group that came up with several hit records.

Cuban composer/singer Alvarez Lez has dates at the new Condomoro Club and has released a new album "El Is Mi Vida?"..."Nuestro Amor Venexiana." D'Leus is working on a new album which will include several of his own songs....

FRA N JORGEO
Soul Sauce
All Platinum
Acts Change With Trends
By JEAN WILLIAMS
LOS ANGELES— "Inflation has driven people back into the home and once inside, music becomes a vital part of their effort to escape the harsh realities of life."
Joe is interested in the recent change of distribution deals with Phillips of Holland. He has given him two hits records in a row. "Who's Gonna Buy Your Soul?" by the Monotones and Whatnauts (Stang), and "Shame Shame Shame" by Shirley and Company (Vibration). Both labels, with Turbo and Astone, are subsidiaries of All Platinum.
He has a feel for his market. Starting in promotion before opening the doors of All Platinum Records several years ago, he says, "I must get totally involved with what happens in the streets so that I will not lose the heartbeat of what keeps my company alive."
Robinson's wife Sylvia, formerly of the famous duo of Mickey and Sylvia, and more recently gold record winner for her record "Pillow Talk," is a writer, producer and recording artist with the company.
Sylvia has written and produced several gold records for the moments, including "Now on the Outside" and "Love On A Two Way Street."
Robinson uses his studio facilities as a training ground for his artists. "I want my artists to be able to do more than sing." The moments, under the direction of Sylvia, have become competent writers and producers, producing not only themselves, but other All Platinum artists.

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(Continued on page 31)
Jazz: The Small Group Scene

**Continued from page 25**

During concerts, says that jazz is at the roots of his seven-piece band, but he says that his background reflects in his leaning toward such Latin bandleaders as Tito Puente and Tito Rodriguez.

His music is a gumble of styles, a pastiche of influences which are worked on together nicely and suc- cinctly. It takes time for a new group to break through in jazz because the promoted outlets aren’t as widespread as they are in pop music.

ButKeyboardistHerbieHancock, John McLaughlin’s Mahavishnu Orchestra (reorganized with Steve Gadd and Weather Report, are all being played on jazz stations and all selling. The combination of them all tends them all together is reliance on using power and intensity in their music in a way that the old mainstream players who comprised the bulk of the jazz groups in the 40s, 50s and early 60s never learned.

Miles Davis, the kingpin among group leaders, remains at the top of the big band ladder after discov- ering how to blend the new with the old, starting with leather vests and plug-in various sound modifiers to his trumpet.

Running parallel with these aforementioned groups are several de- lightful small combos, including several featuring vibraphones and flutes.

In the latter category is Bobbi Humphrey, a delightful surprise as a break-through artist, whose light and breezy approach captures almost all the in- terest and delicacy of love.

Roy Ayers has become a top-sell- ing vibist, a position he’s worked at a long time, dating back to his days with Blue Note and now emerging as a major player. One of the most outstanding artists is Gary Burton, the young “old man” of vibes who has been on RCA and played all the major festivals around the world.

Burton’s problem seems to have been that he was in the shadow of Cal Tjader and Milt Jackson and several other veteran players who seemed to have the name power to hold down his own career.

But work does and Burton
holds up an important tradition of openness in vibes playing, trying to blend jazz with country tunes or whatever is commercial and applicable at the moment.

All of the American sound makers, playing before the public, which is a distinction from the studio band heads who are also LP sellers. Saxophonist Eddie Harris repre- sents a musician—long in credits—who keeps coming up with vital new ideas, oftentimes before anyone thinks of, them. He rides up and down the charts with inventive LPs, from work with British rockers to expanding the idea of amplification.

Herbie Mann, the top flutist who seems always searching, for something new, is another musician aware of trends and musical styles, working with soul and reggae and never standing still with any group he puts together.

Lee McCoey could be a good singer if he chooses to follow that path, but fortunately he combines a smooth, swing sound with a fine pia- no style, which dishes out soul and funk and aggressive electrical im- ages. Now he’s got the band’s place after the fall of the rock band.

The idea of sidemen graduating to group leader is exemplified by bassist Stanley Clarke, who has made a name for himself around New York City with Chuck Cowan’s Return To Forever. clarke’s first LP on Atlantic shows signs of spreading across the country in popularity.

There are two bands which are right down in the middle of the soul camp, the Crusaders (formerly the Jazz Crusaders) as many musicians aren’t afraid of the world and the Blackbyrds, Donald Byrds of Howard University who still call themselves students but are earning their degrees in money- making.

Trumpeter Chuck Mangione is in a class by himself. He plays with an involved core which incorporates ingredients of quasi-Latin style plus a wide open sound. He continues to grow in popularity although not in importance as a stylist.

Finally, there are the soloists who front groups on record albums but who don’t necessarily make the club circuit their own 100 percent of the time. Gene Page, Stanley Turrentine, Freddie Hubbard and Hank Crawford are in this category.

One act which has yet to really hit its potential is the Brubeck brothers. Dave and his sons are often forming their own bands within the main band. In his own right Dave is a distinctive individual pianist responsible for some excitingly inventive LPs during the 50s and 60s for Columbia.

Tom McCoey has the edge as being one of the most popular pi- anists and his style centers around long, intense progressions and pretty, melodic phrases which pop in and out.

In substance, the more established names are holding their own, but have been edged aside by the younger players who respond to the appeal of the modern instruments and have their ears acclimated to the sheer power of AC/DC current. In other words, small groups are produc- ing big sounds almost hereforein in power terms, eclectic in nature but reaching new heights all the time outside the pure jazz community.

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Harman-Kardon In Factory Sales Shift
By STEPHEN TRAMAN

PLAINVIEW, N.Y.—In correlated moves designed to provide increased effectiveness and efficiency in its dealer relationships, Harman-Kardon has shifted from manufacturers reps to factory sales in seven key territories and restructured its discount policies as of Feb. 1.

"Now is the time we're going to see a lot of craziness in the industry," explains advertising and communications manager Steve Phillips. "Manufacturers who 'must sell' are in a very vulnerable position with a collapsing economy, and too many dealers are more lax in their relations with some firms than others."

Now that it's handled both H-K and JBL for four years, while Tom Castagna has led the factory sales effort in JBL's home base in Los Angeles.

Affected territories and reps—and Phillips emphasizes the shift is in no way a reflection on the jobs they were doing for H-K—include:

- Southern California—Jack Bernard Co.
- Northern California—Sinclair-Johnson Inc.
- Oregon-Washington-Pacific Northwest Marketing
- Philadelphia—Assoc. Electronics Reps.
- Update N.Y.—Paxton-Hunter Co.
- New England—Robert Reiss Associates

Other H-K territories, basically covering the Midwest, South and Southwest, are better served by local reps—mostly JBL, who share Phillips' notes, due basically to the smaller density of dealerships.

Discrete FM Evaluations Concluded
By MILDRED HALL

WASHINGTON—The National Quadraphonic Audio Council (NQAC), sponsored by the Electronic Industries Assn. (EIA), has completed its guideline-approved FM broadcast systems for discrete 4-channel sound.

According to Jack Wayman, senior vice-president of the EIA Consumer Electronics Group, the report will be filed with the Federal Communications Commission by the end of March.

The NQAC has completed extensive listening tests of the four-channel broadcasts, as well as subjective listening tests on the proposed broadcast systems.

Companies submitting systems for evaluation and participation in the study were General Electric, Sony, Cadillac, and RCA.

Chicagoland Area: The mood for 1975 among participants at the annual Electronics Representatives Assn. (ERA) marketing conference Jan. 25-30 in Hawaii was one of "cautious optimism," as were talks with Flora, former ERA president and board chairman, and president of J. Malcolm, Inc., the largest in Hawaii.

"The rep is the beneficiary in a declining market," he points out, "because the manufacturer takes a strong look at his setup factory sales force and weeds out marginal personnel and officers. He looks to the rep, then, for some of his services."

"Most participants realize they will have to work harder to reap the benefits they had a year ago," Flora emphasizes. "Where a company has aggressive promotions, sales are not hurt as much. The attitude was bullish, with a midyear turnaround expected."

RCA Launches 'Q-Club' By Mail
By CATHERINE DUFFY

NEW YORK—RCA has launched a "Q-Club" mail order service that guarantees fast, efficient service for customers who own a RCA stereo.

The Q-Club provides fast delivery of all RCA parts and accessories with a 90-day guarantee, as well as special offers which are not available elsewhere.

The Q-Club is available to RCA customers who own a RCA stereo and want to save time and money by ordering parts and accessories directly from RCA.

Only key omission from the mail-in program is that CD-4 equipment is not included in the Q-Club program. RCA explains that this is not done in the main mailing for the reason that CD-4 is software compatible with existing stereo equipment and we recognize that some consumers will want to buy Quadraphonic or 4-channel cartridges without an immediate changeover to 4-channel equipment.

Although the Columbia House test for SQ matrix program in a separate club was dropped after what a spokesperson termed "disappointing results," the February Columbia

Herd Boys Ride Herd On Springfield Stereo Buyers
By GRIER LOWRY

SPRINGFIELD, Mo.—Though growing rapidly this "Gateway To The Ozarks" has, with valid reason, been called a "backwater market for stereo sound" by some operators. Companies like CMC and Team H-K, and its sister firm JBL, like gangbusters, lasted only a year or two before fading out.

Yet a pair of young, enterprising natives, Jim and Ben, have made it big retailing sound in their hometown—apparently finding the key to turning the market on. At this date, their six-year-old House of Sound and another chain operation have the market to themselves.

Percentage figures on sales documents clearly show how successfully the Herd formula works. Business up 83 percent the second year, then 42 percent, 72 percent, 46 percent and 19 percent with volume into seven figures.

The per capita outfit for stereo sound is lower than in most areas and has turned to a lot of market development to get people into audio here.

Jim Herd says we've changed people out of business by impressing the market with how big they are. We program based on pulling traffic without a lot of loss leaders to build it legiti- mately and quickly. We shoot for an overall 30 to 31 percent gross profit. We're very enthusiastic and promotions are designed to attract customers to what stores in Joplin, St. Louis or Kansas City are doing.

House of Sound is located on a top traffic artery across from a major shopping center. Last June, the physical dimensions were doubled to 4,000 square feet, making room for the six major departments: prerecorded tape records, parts and accessories, auto sound units and speakers, home stereo—compacts, portables, components, and auto installation and service.

Software covers about 5,000 prerecorded 8-track to 1,000 cassette tapes, and 5,000 records. Glass-encased racks showing 8-track prere- corded tape is equipped with a conveyor that carries items to the central cash-wrap counter. In both home and auto hardware and soft- ware, service business is insignificant, as the Jim Herd position is that there is more stability in 8-track selling.

"We've had problems with cassette systems and they aren't all re leased on time," Herd says. "Some of it has been due to in- ferior quality of prerecorded cas- settes. We've opened up and tried to repair some of them and found qual- ity that was inferior to 99-cent blank cassettes. We've created jam-up problems in auto equipment and we can't afford to keep pulling units out of stock to remedy them.

"Truce," concedes Jim Herd, "the genuine audiophile is moving toward cassette gear. But I'd rather see the time come when there is more quality in 8-track hardware because, in our book, the goods are good, good-playing music medium.

Software buying is charged to Donna Knox, who maintains tight inventory control figures on this cat- egory. She also keeps close scrutiny of charts of new releases. Suppliers include Columbia, RCA and Com- mercial (distrib.)."
Combined Keystone and Northeast Industrial chapters of National Electronic Distributors Assn. (NEDA) are hosting an after-dinner "get acquainted or reacquainted" meeting Feb. 27 at Philadelphia's Marriott Hotel, immediately pre-
ceeding the Feb. 26-29 NEDA Millionaire Airline Conference. Co-chairsmen Al Stahlberg, Keystone president, and Pete Mangi, Northeast group, will detail future plans of both chapters and pre-
view NEW/COM '79.

New Harrison 'Q' Guide On Way

NEW YORK—Positive reaction from nearly 200 retail outlets to vol-
ume I of The Harrison Guide to 4-
Channel Records & Tapes (Billboard, Nov. 29) has prompted co-
publishers Gerald and Sybil Weiss to follow up with an expanded vol-
ume II next month. Distribution of more than 30,000 copies of volume I is claimed by sales manager Ellen Schneider to more than 140 individual retail out-
lets (exclusive of chain operations) in 32 states and the Distict of Co-

lumbia. Additionally, such key quad man-
ufacturers as Pioneer, JVC, Panasonic and Lafayette ordered mul-
tiple copies for direct distribution to their own dealers and or retail out-
lets, she reports, for grand total of 35,000.

As a result, a distribution of 50,000 copies is being guaranteed for volume II. Following the well-re-
ceived format of the first edition, each quad disk now through 36 will be indi-
vidually priced with the 4-channel recording system indicated. Record-
ings are listed by artists within categ-
ories that include pop, country, jazz, shows & films, classical, opera and electronics.

Single copy price of volume II will be $1 direct from Harrison, but most dealers who order at special bulk rates will either discount them or give them away as premiums for hardware sales, as was the practice with many of the first orders, Schneider notes.


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More boost to the bass:
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Tape/Audio/Video
Qualifying Vital To Sales
Start With Customer Immediately, Silentely, Helpfully
By EARL PAIGE

In this final installment of University Studio's philosophy in selling audio, president Peter Huber covers many of the aspects from vital qualifying to the close. Earlier articles appeared in Billboard Feb. 1 and 8.

LOS ANGELES—The first few moments a customer walks into University Stereo's stores here are the most critical—yet president Peter Huber makes sure there is no evidence of this in terms of pressure on the audio sales help.

Huber also agrees that the first selling step—qualifying—begins immediately and may be carried on initially in a non-verbal manner, noticing where the customer looks and how he or she seems to react to the store's environment.

"We need basic background information," he says, "I think that's one of the most important things in qualifying because basically you're going to sell people what they want and not a matter of selling, it's a matter of finding what they really need. You look for specific technical terms and explaining to them why certain products will fulfill their needs. So that the sale really is not as important as the qualifying.

"It's very difficult to sell people what they don't want. That's really difficult. We try to not to do that. We just find out what they need and fill those needs.

"People are very wary of salespeople. And the standard greeting you always get, can I help you?—you know, we have a conditioned reply to that. Even if you do want help you will say, "No thanks, I just lookin.'"

"So a good thing to say is, Hey, please look around and I'll be with you in a few minutes. Just look around make yourself at home."

"They want to come up and we just start a conversation—how are you doing? What kinds of things are you looking for? We try to ask them questions which cannot be answered with a yes or no. Do you have a stereo right now, what kind of components do you have right now? What kinds of things have you looked at? I think that has friends recommended? What brands have you been aware of?"

"Finally, a national survey made that discovered that about 40 percent of people coming into stores ask for certain brands. And maybe 10 percent or 5 percent actually end up buying that brand."

"They also want to give the salesperson the impression that they know a lot about stereo. Even if they don't. Because if they do (pretend knowledge) they will feel there's less chance of them being ripped off."

"We find that if the store is busy that gives a very good opportunity for example when we have one of our midnight specials. There's a certainty of getting the sale.

"We tell our salespeople to call up past customers. We do this and ask if there are any problems or questions and the people are really surprised—like they will say, 'hey, you're calling me and not trying to sell me something.' We've been getting a lot more a record of them and the sales manager sees them."

"Huber's the buff isn't a problem generally. "They are real salespeople for us... They are like stereo gun hunters. You can call them up... They enjoy coming in, do it just as a hobby. We like people like that."

"It used to be very difficult to profile a customer. The guy might be dressed very neatly, driving a Lincoln Continental—no just totally normal now. We just do not even go by that, because the kids who come in may be from Rolls-Royce and have $200,000 in their torque. We had a 16-year-old kid come into the Shenan Oaks store and the people spent some time with him. He said we were the first store that ever took any interest in him. He said he would take an item and it was like a $900 system.

"They are people do a lot more comparative shopping. There are a lot of other places where they can find the same product. I guess the only differences would be the kind of service we give them and the kind of information we give them, the kind of trust that we inspire, the individuality of the store."

"But the close (the sale) is important... you need to give the person reasons why they should buy today.""

• He'll enjoy it right away.

• Prices will go up.

• He's got a year to bring back the speakers.

• He's got a five-year guarantee on parts and labor.

• We have the financing available.

"You have to anticipate their excuses and be ready for them. You may find that they will have to spend more than they thought and that you can suggest they finance part of the bill. Try them. You can offer alternatives. You may say: 'Here's why you need more' because they might want to later add more speakers and they now need more power. Give them those alternatives."
Tape Duplicator

A special service for kinetic distributors has just been initiated by MarketDyne's Television Communications Division. MarketDyne will transfer film programs to cassette tapes, provide duplicated copies, store the master tapes and copied programs, and distribute the copies. A monthly report will detail information such as who programs were sent to, the programs that were returned, rented or returned, and programs still outstanding.

Harman-Kardon Key Policy Shifts

- Continued from page 36

percent 40-day, not 60-day discount. This proved so successful that it was extended Feb. 1 to the entire H-K line, the availability of the new line, and the planned mid-spring intro of the first in a series of Raftco manual turntables introduced at the last Summer CES.

Tied in with the new discount structure is H-K's "scheduled shipment" volume commitment discount, where dealers take another 2 percent on $50,000-plus annual sales ($2,500 minimum order) or 3 percent on $150,000 ($5,000 minimum). As Phillips explains, the regular shipments of various products are based on sales experience of the dealer, which can be modified at any time, and eliminate all back order problems.

He claims feedback from dealers is very good to both programs, with a surprisingly high percentage of commitments to the volume sales plans.
Sentry billed channel $339.99.

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Country

Davis Now An Honored Prophet With Bookings Far Into Future

NASHVILLE—Danny Davis, who brought brass back to country music, has found time for both radio and television talk shows, in a city not known for its tolerance to country music acts, has been booked for January-

appearsances also set records, and in the month of August he performed in 27 separate states, traveling in his own aircraft. More than a dozen dates already are lined up for the current year.

International Sound Corp. Tees Off a Music Complex

NASHVILLE—The International Sound Corp. (INSCO) has branched off in all directions to become a full music complex, and will almost immediately hit the market with both singles and albums. Loren Dingman, business manager of Homesteaders Enterprises, the original firm, says the organization has formed INSCO Records, INSCO Distributors, Grand Productions, Dial A Hit Music (BMI), and A Gee Jay Music (ASCAP).

Through its Grand Productions, the firm also will handle the booking and management of its artists.

Some of those under contract, in addition to Ashworth, are, The Home-A-Rounds, Danny Van, Ernie Couch, Jim Eastwood, Marvin Mur-

coffee, Bob Stevenson, and Buck White. The company also operates the<br>

Now He Tells Us; Fulton On RCA

NASHVILLE—Fifth district Congress-<br>
man Richard Fulton, who has represented this portion of Ten-<br>
nessee for seven terms, not only was instrumental in sponsorship of the original anti-poll tax legislation and the extension bill, but was once a recording artist himself.

Fulton, a Democrat, cut three<br>
sides late in 1957, and they were released on the RCA label. All three were country oriented. The Harden Trio provided background for the Congress-

man in more recent action, Fulton helped pass the extension bill into law Dec. 31. Working closely with Johnny Cash, he steered the legisla-

tion through the subcommittee, the full committee, and onto the floor.

Artists Share Kajac's Single

CARLISLE, Va.—A new country music label here has released a single with two artists, one on each side, in "an ecology move to ease the vinyl shortage, according to its president, Har-

old Lucci.

The label is Kajac and the artists are Bill Turpin and Larry Heuberlin. Turpin is a trucker, who is co-writer of the song, while Heuberlin is a long-time disk jockey in this area, and also proprietor of "How-Down USA," a five-stage show performed here.

Independent distribution is being set, according to Lucci.

Dempsey Bares Skylite Country

NASHVILLE—Skylite Country, an extension of the long-established Skylight-Sing gospel label, has been formed here headed by "Little" Jimmy Dempsey, outstanding in-stumentalist and sometime Grammy nominee.

This new country division of the firm already has two releases, an instru-
ment and vocal version of the song "The Love of God," president of the company, also has announced the appointment of Doug Wayne to head the Skylite Talent Booking di-

vision, handling both gospel and country acts.

The first country releases are by LaVerne Layne, who does a vocal on a song titled "I Need Loving Some Night," and by Dempsey, who covers the same song instrumentally.

"We feel so strongly about the song that we are putting it right away with an instrumental cover," Dempsey said. His will be a second release. A March release then will be followed by John Propst, who has perfor-

ced for a number of years with the Masters Tours.
DENVER—The Colorado Country Music Festival has grown to such proportions that it is changing its headquarters this year to the Mer-
Melodyland Records and a young man from Memphis have a very similar history. They both hit number one with their first release.
<table>
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<tr>
<td><strong>TITLE</strong>: Artie &amp; the Aleatorics</td>
<td><em>Don't Consider It</em></td>
<td><em>Artie &amp; the Aleatorics</em></td>
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<td><em>PICKUP</em>: Top Cat &amp; the Country Cats</td>
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**EXCLUSIVELY**: Frenchie 15

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 30

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 45

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 60

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 75

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 90

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 105

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 120

| **TITLE**: Artie & the Aleatorics | *Don't Consider It* | *Artie & the Aleatorics* |
| *PICKUP*: Top Cat & the Country Cats | *That's It* | *That's It* |

**EXCLUSIVELY**: Frenchie 135

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**Billboard SPECIAL SURVEY for Week Ending 2/15/75**

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**THE WEEK BEFORE**

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**HAPPY, GENE and ME**

**TC-2154**

**Roy Rogers**

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**LOIS JOHNSON**

**BIG MAMOU**

**TC-2152**

**Fiddlin' Frenchie Burke**

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**39 Solid Cash Register Ringers**

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**WHERE YOUR FRIENDS ARE**

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FROM CAPRICORN RECORDS MACON, GA.

Kenny O'Dell
Soulful Woman
(CPS 0219)
from his album
Kenny O'Dell
(CP 0140)

Kitty Wells
I've Been Loving
You Too Long
(CPS 0226)
from her album
Forever Young
(CP 0146)

Johnny Darrell
Pieces Of My Life
(CPS 0223)
from his soon
to be released album
Waterglass Full of Whiskey
(CP 0158)
NASHVILLE—A "very positive program" of action is promised for the near future by the Assn. of Country Entertainers (ACE), the organization formed here to bring artists together. In its last membership meeting, it was announced that ACE is not primarily interested in the personal problems of any artist, but rather those problems that concern the industry as a whole. Another meeting is scheduled for the near future.

ACE Promises a 'Positive' Program

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Charley Pride back from a successful 10-day tour of England in time to tape the Piano Comedy TV Special. He is appearing with Shelton Sisters, Ray Price, and Waylon Jennings and wife, Jessi Colter, just back from a week's vacation in Jamaica. . . . Chuck Atkins donated his talents for a benefit show for the Houston Police Department Banquet. Port Barton is now in a new office building at 1217 16th Ave.

George Jones has put together a new band, with the traditional Jones Boys name. George has purchased a new 'Tillie' bus, and is on the road once again. . . . Harold Morrison and Patsy Shady have joined the Tammy Wynette Show, and the original Jones Boys, now traveling with Tammy, have changed their name to The Tennessee Gentlemen. Tammy just completed taping the Tony Orlando & Dawn Show to be aired Feb. 26. . . . Wayne Kemp has signed with . . .
CAPITOL COUNTRY IS EXPLODING!!!

With sixteen singles charted...

7* "I Can't Help It" — Linda Ronstadt (3990)
8  "Great Expectations" — Buck Owens (3976)
9  "Whatcha Gonna Do" — Susan Raye (3980)
10 "It's A Sin" — Glen Campbell (3988)
11 "Sally G" — Paul McCartney (1875)
12 "Come On Down" — Tennessee Ernie Ford (3916)
13 "My Woman's Man" — Freddie Hart (3970)
14 "Someone Cares For You" — Red Steagall (3965)
15 "He Took Me For A Ride" — La Costa (4022)
16 "Uproar" — Anne Murray (4025)
17 "Kentucky Gambler" — Merle Haggard (3974)
18 "Always Wanting You" — Merle Haggard (4027)
19 "I'm Not Lisa" — Jessi Colter (4009)
20 "Clean Your Own Tables" — Stoney Edwards (4015)
21 "Watch Out For Lucy" — Tony Booth (3994)
22 "Chains" — Buddy Alan (4019)

And eight albums charted, including #1 (again).

1  Linda Ronstadt "Heart Like A Wheel" (ST-11358)
2  Merle Haggard "Merle Haggard & the Strangers Present His 30th Album" (ST-11331)
3  Anne Murray "Highly Prized Possession" (ST-11354)
4  Merle Haggard & the Strangers "Present His 30th Album" (ST-11331)
5  La Costa "Get On My Love Train" (ST-11345)
6  Glen Campbell "Reunion" (ST-11336)
7  Anne Murray "Country" (ST-11324)
8  Tennessee Ernie Ford "Make A Joyful Noise" (ST-11290)

CAPITOL COUNTRY. WE'RE NUMBER 1 AND CLIMBING...
Nashville Scene

MCA Acquires Masters Cut By Racing Drivers

NASHVILLE—MCA Records has picked up the masters of sessions cut by a group of NASCAR drivers, and will distribute releases through traditional channels as well as through racetrack sales.

The sessions, cut at Bradley's Barn, include drivers Richard Petty, David Pearson, Cale Yarborough, Bobby Allison, Buddy Baker and Darrell Waltrip.

An album will be released later, but first a single, "Ninety-Nine Bottles Of Beer On The Wall," done by all of the drivers, will be placed on the market and at the various races.

Larry Butler. . . . Ava Barber, featured performer of the Lawrence Welk Show, is now being booked by Shorty Lavender. . . . Sharon Paychick, wife of Johnny Paycheck, in Nashville hospital undergoing tests.

Patsy Shedd filled in for Arleen Harden, who was sick with flu, in Wichita Falls, Tex., with David Houston and George Jones.


Discussions are now taking place between the Miss U.S.A. Pageant committee and representatives of Donna Fargo regarding use of either her recent hit, "U.S. Of A.," or her platinum recording of "The Happiest Girl In The Whole U.S.A." as the pageant's theme song. . . . The second annual "Barbara Fairchild Day" was held in her hometown of Knobel, Ark., recently... . . . Col. Dave Mathes, president of NRS Records, has announced the completion of a distribution deal with International Records, Inc.

Country

Ernie Ford Returns After Successful Russian Trip

MOSCOW—Ernie Ford had never been to the Soviet Union until country music took him there. And the sometime East Tennessean admits he's glad to be back fully involved in the country scene now that it's come of age.

Ford, on the eve of his departure to a five-week swing of the U.S.S.R., said he planned to be an "ambassador" while there. "We'll all be on our best behavior, on and off stage, and represent this country well.

The project was called "Country Music USA," and Ford and a lovely female named Sandi Burnett led a great band of international stars and dancers for a total of 25 performances in five cities in the Soviet Union.

The trip was a long time in the planning stage. Long after the idea of the trip had been tossed around by Richard Kuegeman, sound engineer David Hall and technical director E.F. Schulte joined WSM president Irving Waugh in an initial trip to Moscow. They studied the entire proposal, sponsored jointly by the State Department and the State of Tennessee, and then came back and went to work.

Meanwhile, a call was made from Washington to Ford, who was preparing for a Hawaiian vacation. Ford had virtually broken away from country music in the past, singing pop or the popular patriotic vein. Recently, however, he had made his move back toward country.

A man at least partly responsible for that was Cohen Williams, owner of Martha White Mills. Williams had experimented with country music long ago. Beginning with a small flour mill, he hired the old Flatt & Scruggs team, and sent them everywhere in the Southeast. People got admission to their show with a box top of Martha White Self Rising Flour, and through this ploy he sold flour by the tons. It became an early sponsor on the "Ole Opry," and now is one of the largest mills anywhere, sold over much of the nation.

Colorado Fest

industry in Colorado in July of 1974, "new businesses are springing up representing almost every facet of the trade. Studios are flooded with recording sessions; a steady flow of albums and singles is hitting market at a rapid pace. More country acts are appearing in Denver . . . giving additional exposure. Two full-time country radio stations are programming top quality material and are active in outside promotions that bring fans, artists and the stations in close personal contact. Other stations are adding country records to their format."

Work also has been under way for some three years now on a Colorado Country Music Hall of Fame.

Pepper Peppering The Country Charts

ATLANTA—Pepper Pepper, former vice president in charge of country promotion for Capitol Records, is running close to a perfect count in his independent promotional operation.

He has three charted singles out of the last three LPs he has worked under Pepper Productions. These are the Sammi Jo recording of "Tell Me Anything You Say" on MGM; Anne Murray's "Uproar" on Capitol and the Ernie Ford single of "Cowboy in Dixie."

Williams later developed a friendship with Ford, and was instrumental in the latter's hosting several of the Country Music Association shows. Ford also became the official commercial spokesman for Martha White.

Asked about his recent links with country, Ford replied that it had advanced to such a stage that it was now accepted everywhere and anywhere, and had grown out of its antiquated past.

Now, suddenly, he was on his way to the Soviet Union after a frantic few days of rehearsals at the Grand Ole Opay House in Nashville. The highlight of the show was a finale, sung in the Slavic tongue, with coaching by Dr. Redstone of Vanderbilt University.

The show was filled in Moscow and Leningrad, and now will be an NBC special to be telecast late this winter. The camera crew was picked up in London.

Miss Burnett, who co-headlines the show with Ford, is a young lady from Alabama who came to Nashville barely out of her teens (although married), got a job as did dozens of other youngsters—vaudeville, and was "discovered." In fact, she was offered a number of recording contracts, and turned them all down until the right one came along. That "right one" was with Columbia, and her first release is a strong one. Since one of her first appearances outside Opayland was at last year's annual Billboard sales meeting near Nashville, her career has been followed with interest.

Now it will be national television exposure for her. Nothing new for Ernie Ford, but a different sort of thing. The NBC show is taped, of course, and the group was scheduled to stop off at the White House for a command performance. And Ernie Ford was emphatic about one thing.

"We've got a Ford in there now. Let's keep him."

Sunstand Opens Starday Studio

NASHVILLE—The old Starday Records studio has been reopened here under the management of Martin Sunstand, who has been producing in Austin, Tex., for the past couple of years, and in New York City prior to that time.

Sunstand has renamed the studio Starday. In recent years it has been known as the Good Bar Studio, run by Nied Thomas who since has moved to Memphis. Ownership remains under control of Tennessee Recording Co. and Fort Knox Music.

Sunstand has been producing such acts as Jerry Jeff Walker and W.B. Stevenson, and hopes to record them here now. In addition, he wants to open the studio, as in the past, to custom work, utilizing its facilities for local artists.

"We want to show by by using some of the outside people just what the studio can do for those living here," Sunstand said.

Michigan Edition

BUSTING OPEN!!

"While The Feeling's Good"

Written By: Freddie Hart & Roger Bowling

MIKE LUNSFORD

Record No. GG-124

Singer wants his lady to get on with the thing, while the feelings are maximum yummy. It's enough to make you jump the Snake River Canyon.

FEATURED EXCLUSIVELY ON GUSTO RECORDS

Promo Info.: Gwen Hughes 612-921-1665

Granite

"Good Golly, Ms. Molly"

also available on GRT music tapes MBI80 1002

"Right or Left at Oak Street"

is Molly Bee's New Single.

from her album

Granite

©Granite Records, 6255 Sunset Blvd., Hollywood 90028. 213-462-6933

Continued from page 42

Continued from page 46

United Artists Records. Buddy Killen, who produced Wayne's first record on Dial, will again produce him, and Wayne will also work closely with

Larry Butler. ... Ava Barber, featured performer of the Lawrence Welk Show, is now being booked by Shorty Lavender, ... Sharon Paycheck, wife of Johnny Paycheck, in Nashville hospital undergoing tests.

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FAMA Combines Industry Show With State Conclave

By ANNE DUSTON

CHICAGO—Holding a trade show in conjunction with a state-organization convention serves the operator who can’t make the national show, and also helps the distributor by providing him a focal point for new equipment on a regional rather than an individual basis, believe Jim Mullins, new president of the Florida Amusement Merchandising Assn.

The FAMA recently held its second trade show in conjunction with its state convention, with more than 50 exhibitors.

New officers elected for 1975 include:

Stansfield Again Wisconsin Leader

MILWAUKEE—Jim Stansfield has been re-elected president of Wisconsin Music Merchants Assn. Stansfield is president of Stansfield Vending, La Crosse. Other officers include Walter Bold, Jr., Hastings Distributing, Milwaukee; vice-president, and also elected to a three-year term on the MOA board of directors and Ronald Tonnell secretary-treasurer.

Also, directors named include Russ Dougherty, Rapids Coin Machine, Wisconsin Rapids; Bob Rondeau, Empire Distributing, Green Bay; and Elmer Schmitz, Jr., Schmitz Amusement, Hilbert.

New Locations Harder To Find, Operators Say

CHICAGO—New locations for jukeboxes seem to be few and far between for operators this year, several operators indicate.

For John Lotus, King-Pin Amusement, Lansing, Mich., the picture is "pretty bleak" since the firm tries to stay within the city limits and is suffering from urban renewal programs that eliminate locations, a typical story for city operators.

Davidson’s One Spot in Kansas City, Mo., has salesmen keeping a sharp eye out for locations, but continues to depend on the neighborhood bars and drive-in food outlets. The increasing number of discotheques in the area are becoming a new source for records, however, Harold Hasler, record buyer, admits.

Over the last year, Kennets Ringle, K. D. Music & Amusement, Ames, Ia., has less jukebox locations but has placed more games in his locations.

“Music play is definitely slow, and has to compete with live entertainment, self-installed stereo and quad system for operators’ music background music,” he notes.

His route men are always looking for new or remodeled buildings, recreation centers and arcades.

BACKROOM EXOTIC DANCING

Denver Location Presents Odd Problem To Operator

DENVER—Few operators have the unique programming problem which must be carried out every week by Modern Music Co. at Sid King’s big tavern on East Colfax Ave.

Modern has two phonographs in the spot, one out in the standard front bar, the other in a separated rear section, which is completely divided away, and which accommodates twice as many patrons. The 300-play Seeburg out front follows all traditional features.

The jukebox in the "backroom," however, has an entirely different role. Here, the box provides not only dance music for a 50-couple dance floor in the center, but likewise for "exotics" modified strip-teasing, which Sid King, owner, has found outstandingly profitable. King’s puts up handsome cash prizes each night for the best job of exotic dancing, and always has several dozen applicants on hand.

Because each of the girls, as a rule, is accustomed to dancing to a particular number, and there are no facilities for "live" music, it is up to King to provide the exact number they want, in the proper key and time.

That’s where Modern Music Company’s huge record library comes into its own. Maintaining a tremendous back file of the most popular records in every category, Modern can easily come up with anything the exotic dancer wants, whether it is rock, a-chi-a-chi, or material is required. In years of programming as many as 40 numbers which are to be used specifically by the entertainers, and which are requested by name, Modern has failed to provide the wanted record only twice.

Surprisingly enough, the records which have been pulled on the spindle entirely for entertainers have proven just as popular with regular tavern customers. Quite frequently King has found, when no title stops being used on the machine, customers look for it after hearing it as part of an entertainment number, and complain when they cannot find it on the old favorite list. This led, naturally, to putting title strips on each of the "entertainers’ numbers" which proved a continuously worthwhile return.

The "entertainment box” is operated on standard coins, which the tavern owner puts up, for his entertainers. In between, with dancing from 9:30 until as late as 2:30 a.m. the box is in continuous dancing use. The return per hour is one of the highest on any Modern location.
Dylan Album Getting Large Promotion In U.K. By CBS

LONDON—A major merchandising campaign is in progress for "Blood On The Tracks," Bob Dylan's first album for CBS since he rejoined the company from Asylum. Dealers have been supplied with a plethora of point-of-sale materials that shipped last Friday with first deliveries of the LP. Accompanying the merchandise activity is a press campaign featuring advertisements in such consumer papers as Melody Maker, Sounds, New Musical Express, Rolling Stone and Time Out. CBS has a four-store display team on the road, setting up window and in-store highlights for "Blood On The Tracks" and four previous Dylan albums, "Greatest Hits," "More Blood, More Tracks," "Another Self-Portrait" and "Blonde." John Wesley Hardin.

The two campaigns are special "now-in-stock" cards for use in windows or at counter point, and four-color double crown posters featuring a blow-up of the Dylan portrait seen on the "Blood On The Tracks" sleeve. In oval shape and with simulated picture frame surround, the poster is available with or without backcard, CBS is also distributing extra display sleeves of the new album. Although 500 retail outlets throughout Britain are specifically featuring a "Blood On The Tracks" display arranged by the CBS merchandising team, the support material is available to all dealers.

Advance orders for "Blood On The Tracks" have totalled 50,000, according to CBS product manager, Andrew Buick. This represents a perfect sold-out situation for the first record, which is to be released by Columbia in the U.S. next week. The announcement was made by Pete K. Siegel, president of CBS Records, and Larry Page, managing director of Benny Farthing Records, London.

ATV, Troggs Enter Deal

NEW YORK—ATV Records has acquired the exclusive rights to release "The Best of the Troggs," a new album in the U.S. The announcement was made by Peter K. Siegel, president of ATV Records, and Larry Page, managing director of Benny Farthing Records, London.

The album is to be released by ATV Records under the agreement will be a new version of the Beach Boys hit "Good Vibrations." According to ATV Records, a new album called "The Troggs," who are making an album on their own material, is due to be released shortly. ATV is currently working with the group on their forthcoming LP in London.

AVT Records is the American branch of ATV Records of London.

PERSONAL APPEARANCES—Phillips artists Peter and Lee, Lenny and Diane, made a personal appearance at Chappell's Music Store, London, following their successful four-night engagement at the Elgin. The appearance resulted in substantial sales of Peter and Lee albums.

From the Music Capitals Of The World

LONDON—Chappell Music has completed a two-year publishing agreement with Paul Williams' Hobbiton Enterprises for the U.K. and British Commonwealth, except Canada. Chappell creative director Roland Rennie says: "We are very pleased with his acceptance of the U.K. and with the work we will put to the right.

Pye producer Terry Brown working with a new machine, the Paramoise Engineering Company, to prove the quality of old recordings. He has been "cleaning up" early jazz records he bought for a few dollars for the Parker. He says, "We're not using the enhanced stereo treatment, but just producing good mono records as they were in their day." Rush release of a "live" recording of top Australian artists who gave their services at a matinee in aid of the Dawn Appeal Fund. It includes Jimmi 'Sutherland', and edited for broadcast on the carrier. It was being flown to Australia and other parts territories.

Massive London demand for Tally Studios' "The Days of the Great Days" song 'II," following the success of the Capital Radio's 'People's Choice' feature on which listeners phone in and vote for their favorite of a new number of songs. This产生的 music, which is due to be released on March 3.

French band Magna back in the U.K. for concerts, but with only two (drummer Christian Vandez and percussionist-singer Klaus Bleisemi) left of the original lineup which now has seven newcomers. Well-received opening for Pye singer Lena Martell at London's Talk of the Town night-spot. Former MD of the Barclay James Hunter Orches,"..." The new album has been much spoken of as one of the highlights of the year. Epic Records has been involved in developing "Country Music" for the show, and Warner managing director Rob Kast said, "Our closure will make it that much harder to organize concerts in future."

But the plans for Londoners most pressing need is for a central venue with up to date facilities, particularly for films.

ATV's Hot Rockers Continue to Make News

CBS Records will release a new album by the Troggs, the popular British band, which has been much talked about in the music industry. The album, titled "Good Vibrations," is due to be released in March and features several new songs, including "Love Is All Around," "With A Little Help From My Friends," and "I'm Not Crying No More." The Troggs are known for their energetic live performances and their songs have been popular hits in the UK and around the world. CBS Records is one of the major record labels in the UK and has a long history of promoting British music. With the Troggs, CBS is set to continue its tradition of supporting talented musicians and promoting their music to a wider audience. The release of this album is set to be a big event in the UK music scene and is sure to generate a lot of excitement among fans of the band and lovers of rock music. 

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Continued on page 51
EMI Halts Separation Of Sales Force For U.K., U.S.

LONDON—EMI here has finally abandoned the idea of establishing separate sales forces for the U.K., U.S. product and tape. This follows the initial formation of sales division policy taking into account a survey by EMI in the last quarter of 1974, plus further research.

Mark Abbott, newly appointed director of sales, told Billboard that the company was very happy to support the idea of a split sales force, the future economic climate seemed uncertain. A new look would be in a position where it could move in any of a number of directions depending upon the market requirements.

"The single sales force means we increase our territorial split from 25 to 20," Abbott continued. "We will now re-deploy some of our existing salesmen and managers from pilot areas and provide them with greater financial support. EMI has gained recently, and we see the sales force to give the most advantageous short-term selling service."

Also, the new policy as "a rifle, rather than a shotgun approach." The immediate effect on the sales force is that the salespeople spend more time on existing accounts, and on capturing new accounts. A single sales force is necessary. This will apply to all EMI's salesforce, with the exception of the Music Centre sales, multiple tape sales, and universal sales.

In England, You Can Buy Disk Pitch On 8-Tracks

Continued from page 3

Black Label Inks Talent

LONDON—Power Exchange, the all-black music label, has signed its first roster of black talent. The label, which was formed by Power Exchange producer Damey L. Jones, has signed a long-term worldwide recording agreement with Power Exchange producer Damey L. Jones, co-owner of Power Exchange Productions.

The production company is based at the Manfred Mann, Mike Hugg

HOUSEWORK profile in the world.

International

Coca-Cola Bottlers and the support of CIBC, the company responsible for the world's highest mountains.

REPRISE—With more than 100 WEA affiliates attending the meeting, Repriser's new line of records for international sales, as well as the release of its国际分发盘, was highlighted. Repri

with a new sales outlet management team, the company was able to increase its sales by 15% in the last quarter of 1974, and is now planning a further 10% increase for the first quarter of 1975.

The key to Repri's success is its close relationship with its distributors, and its ability to bring new music to the marketplace. The company has a network of distributors in over 50 countries, and is constantly expanding its reach. In addition, the company has its own in-house promotion team, which works closely with the distributors to create effective marketing plans.

International Turntable

Pier Balley has been appointed to a newly-created position of business manager for RCA in London. He has been in a similar capacity at CBS, where he worked for seven years. His responsibilities include new releases administration, copyright and contract negotiations. Reporting to Balley will be legal officer Roger Drake and copyright manager Edith White.

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Power Exchange chairman Paul Rubens has revealed plans also to release a series of albums using standard catalog material from the company's extensive catalog. This includes H.B. Barson with largely British musicians and vocalists.

Robinson also said that the label had plans for a "Soul Train" tour to the major soul disc centers and was investigating the possibility of introducing racking to disc with local soul bands to promote the stock with disco material.

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From The Music Capitals Of The World

Practical Reality Record Club Exec Rejects Complaint By English Retailers

LONDON—A complaint by Britain's Gramophone Record Retailers' Committee that the new Retail Record Club launched by CBS in the U.K. could be harmful to record retailers has been rejected by the club's managing director, Proctor H. Colquhoun.

The complaint is contained in a statement to the Committee on the opening appearance of the first national newspaper advertising by the Retail Record Club. The managing director says that retailers cannot hope to compete with the kind of terms being offered by the new club.

It runs: "We view the launch of this club, which has the blessing of CBS, and which features products from five or more major labels, with a great deal of suspicion. Record retailers have had to suffer successive intrusions into their turnover in recent times via consumer magazine promotion, cut-price product to sell other goods, company-owned retail chains and now a company-owned mail order business."

"Competition at cut prices can in our opinion damage the image which all record retailers have of CBS and which is fast disappearing in the consumer's mind. Our members have always adhered to the principle that, so far as four CBS albums will be made available to them at 60 cents each in order for them to compete with this offer." And they have asked when such companies as A&M will reduce the price of albums like the 'Carpenters' Singles' to the trade, so that the retailer's policy of stocking up will not be destroyed by their own suppliers."

The advertisements appeared in National Newspaper and were the first issued from the catalog of Bell, CBS, RCA, Liberty, and one other, from the catalog of Columbia. But few of the former were actually used at all.

Pay Or No Play? Talks Avert French Radio Ban

PARIS—The threatened ban on the playing of records on French state and commercial radio stations was averted in Paris yesterday at talks between the record industry and the stations got under way here (Billboard). The initial contacts will be followed by formal talks when the wireless authorities and the record companies have agreed on the conditions for the use of records on the air will be examined and discussed. The record companies of France, Asin, SNEPA, had set Feb. 5 as the ultimate deadline for talks to begin but the radio stations avoided a showdown by coming to the conference table.

One 1 director Jacques Queville told Billboard: "Speaking only on behalf of Europe No. 1, we have always been prepared to round the table and talk about our differences. Agreement must be reached.

There is no doubt that the radio stations have been spurred into action because of the widespread national publicity given to the statement of CBS president Jacques Souquet that record companies would stop radio stations using discs unless they agreed to discuss the question of neighbouring rights. But the problem is not the possibility of radio without records and certainly stimulated a prompt reaction from the French state radio companies and the provincial commercial stations.

UA Bows First Q. LP in U.K.

LONDON—United Artists here will release its first quadraphonic recording, a middle-of-the-road album by John Lennon titled "All Things Must Pass," March 12. But the company has no immediate plans for further quadraphonic releases.

The recording uses the SQ system and is to be marketed with extensive advertising and a large amount of widespread use of point-of-sale materiel. UA also is discussing with several manufacturers the possibility of in-store demonstrations.

Sales manager Dennis Knowles told Billboard that UA had "planned a quad-compatible release, but it was clear that would be a compromise release. We knew it was important to be putting ourselves, for we opted for a dual release in stereo and quadraphony."

"Although the recording was more expensive we have taken the opportunity to establish price parity between quadraphonic and other recordings."

"John is the ideal person to be involved in this project as he is experienced in all aspects of production, but we would in any case have gone for a middle-of-the-road recording because that is where we are." Knowles also said he knew some people are skeptical, and that there is a certain case of the phenomenon, but at same time I cannot see how sound systems can stand still. They must keep developing."

Blue Acts Tour Overseas

NEW YORK—Three of America's top blues acts will tour Australia and New Zealand this month, headlining a television campaign, the first for blue artists touring this area. Hound Dog Taylor, Sonny Terry and Brownie McGhee and Freddie King will be featured on the tour sponsored by Evans, Gudinnes and Associates of Melbourne, and promotion firm is arranging for the filming of the concert for Australian national television.

Also under way is plans to release a four-CD/LP souvenir set of the tours which will be released. On Mushroom Records. Concert dates include Brisbane, Sydney, Perth, Adelaide and Melbourne in Australia and Auckland, New Zealand.
**Canada Group Formed To Oversee Juno Awards; TV March 24**

By MARTIN MELHUISH

TORONTO--A six-member committee, the Canadian Music Awards Assn, a non-profit chartered association, has been formed to oversee the nominations, voting and presentation of the Juno Awards which will be televised live from the Queen Elizabeth Theatre on March 24 by the CBC television network.

President of the board is Ross Reynolds, the president of Reprise Canada Ltd. and president of the Canadian Recording Industry Assn.

Other members of the committee include Mel Shaw, head of Music World Creations, president of the Canadian Independent Record Producers Assn. and Manager of the Stampeders; Greg Hambledon, president of Aax Records; George Struth, president of Quality Records; Martin Onot, a Canadian manager and concert promoter; and Leonard Rambeau, head of Balfour Ltd. the management company that handles Anne Murray, John Allan Cameron, Bruce Murray and Paul Grady.

The awards will be presented based on three different criteria: sales; votes; and sales and votes. In the sales categories, record companies will submit figures based on net unit sales multiplied by the suggested list price. Tapes sales are included in album sales.

Each record company will submit one entry per award category. These entries will be submitted to an independent auditor and will be liable for examination by the auditor. Budget, premium, promotional and record club sales are not a factor in these calculations and net sales figures will reflect a 14-month period ending on Nov. 1 of the previous year and ending on the last day of the subject year.

Categories covered by sales figures are Best Selling Albums; Best Selling Single; Best Selling International Album; and Best Selling International Single.

Voting for the awards will be limited to only subscribers of RPM, a Canadian music trade weekly. All other Canadian music industry personnel are ostensibly ineligible.

The voting ballot will carry five nominations in each category and all ballots will be returned to an independent auditor for tabulation.

Categories covered by voting are Composer; Country Female; Country Male; Country Group; Folk Singer; Most Promising New Female; Most Promising Male; Most Promising New Group; and Producers.

Nominees for Top Composer will be selected by the top five placement of singles on the RPM yearly wrap-up chart. On that basis, nominees in that category will be Terry Jacks for "Seasons In The Sun"; Gordon Lightfoot for "Sundown"; Randy Bachman for "You Ain't Seen Nothing Yet"; Andy Kim for "Rock Me Gently"; and Paul Anka for "You're Having My Baby.

Nominees for Top Country Female Artist, Male Artist and Group as well as Folk Singer will be based on the top five best-selling artists in each category. The figures submitted for each will be sales during the 14-month period for all qualifying recorded product including albums, tapes and singles. Five entries may be submitted by each company. If an artist has produced releases on more than one label, total sales will qualify.

Douglas McGowan, former chief of programming for the Canadian Radio-Television Commission, will be presented for the second year on the occasion of the Juno Awards presentation on March 24.

The award is open to any person of non-English or non-French background who must either be a Canadian citizen or have landed-immigrant status as well as having produced a recording in 1974 which qualifies as Canadian content.

Record retailer Sam Stneiderman is the director and awards coordinator for CHIN Radio, Toronto, the sponsor of the award. Application forms are available from CHIN Radio in Toronto with deadline for submissions, March 7, 1975.

WEA 30G Push On Matterick

TORONTO--WEA Music of Canada has committed close to $2000 for the promotion of Ray Matterick, the first Canadian artist to be signed to WEA, then assigned to the Asylum label.

The major promotional push coincides with the release of Matterick's first album for the label entitled "Neon Rain." "Linda Put The Coffe On," the first single by Matterick, has picked up significant number of charting on stations across Canada in both country and rock formats.

Matterick had previously been signed to Kanata Records and had an album entitled "Sidestore" released by the label.

"Neon Rain," Matterick's current album containing all original material, was produced at Matrix Sound Studios in Toronto by Gene Martyr.
OLIVIA NENTON-JOHNS—Have You Ever Been Mellow, WGA 21333. Last year's new superusher shows signs of slowing down. This is the kind of country, folk rock and folk listening cuts designed to appeal to the fans she has garnered in all three areas. Olivia Nenton-John has developed into an excellent singer, and she does not end up her range hitting the softer tunes or the "Let Me Be Your Angel." Kind of making her voice best suited here and stands as a remarkable example of musical versatility. Backed by fine production and arrangements throughout. It’s a stand-up job here and an enjoyment for all. Covers: "Nothing's Gonna Stop Me Now," "Standing in the Rain," "I'm Gonna Be Me," "Put Me on the Road," "The Story," "Rock On," "Don't Let Me Be Lonely," "You're a Big Hit," "Mr. Tambourine Man," "Day by Day." 


Dealers: Great backup on this country and frequently appears TV variety shows. One of the few who do not figure hit out every time.

AN EVENING WITH JOHN DENVER, RCA CLP 19764. One of the first superushers of the entertainment world who has opened this double LP at this fabulously beautiful new musical spectacular and the concert it is. Denver has been left intact, complete with all of his songs, singing with his six-piece band and orchestra and introductions and set. He comes off even in the encore. Denver's music. Most of the greatest hits are here, as well as a few new ones and some new and fine covers of other artists' material. For those who want a great hit, this is it. For those who think it's a sound, they're right. Denver's music. Most of the greatest hits are here, as well as a few new ones and some new and fine covers of other artists' material. For those who want a great hit, this is it. For those who think it's a sound, they're right.


Dealers: Deluxe package and Denver is a superusher as well as superusher.

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Dealers: Deluxe package and Denver is a superusher as well as superusher.
Take it home and love it.

Cook with it.
Eat with it.
Sleep with it.
Work with it.
Play with it.
Clean house with it.
Wash with it.
Water the plants with it.
Dance with it.
Boogie with it.
It's the only Miracle ingredient you need.
Now.
On Motown Records and Tapes.

THE MIRACLES
DON'T CHA LOVE IT
AL CLEVER—L-O-V-E (2:44); producer: Willie Mitchell. (BMI) Soul. Saddlebred, ASCAP, BMI.

SUPERTRAMP—Dreamer (3:33); producers: Ken Scott and Supertramp. (BMI) Blues. Atlantic, ASCAP, AFM.

HOLLYWOOD—Red Head And Red Bell (2:56); producer: Pat & Lolly Vegas. (BMI) Vegas. Pegasus/Vegas, ASCAP.

EUROPE—Your Mother’s Child (3:32); producer: Dave Edmunds; writers: Jordan Wilson; publisher: FORMA. ASCAP, Bomp 101.

MORRIE RICHARDSON—Run Me Down (3:37); producer: Ed Freeman; writers: C. Smith, Morrie Miller. ASCAP, BMI. Polydor 14255.

ECSTASY, PASSION & PAIN—One Beautiful Day (2:55); producer: Robert Sterling. Jones. EMI. Columbia, ASCAP, AFM.

CHICAGO—Harry Truman (3:00); producer: James William. (BMI) Soul. reunions, Almo, ASCAP. AAR 45158. Reunions single's chop it up bit fur up by the chart's each time and this could be a bit of a Faust by a full orchestra, the young Canadian group, through the minisoul thing, and a distinctive specifier-softener. Extremely commercial in every aspect.

HERBIE HANCOCK—Speak-L-A (2:35); producer: David Brown and Herb Hancock. dancer: Hancock/D. Brown. EMI. Columbia, ASCAP.

QUIET JONES—Body Heat (4:00); producers: Quincy Jones and Ray Brown. Jones. EMI. Epic, ASCAP. Columbia, ASCAP, AAR 67020.

THE FLAMING GROOVES—Sun Tou Tou (2:55); producer: Charles Davis and John Davis. publisher: Davis, ASCAP. EMI. Atlantic, ASCAP, AAR 47876.

TIMOTHY THOMAS—You're The Song (I've Always Wanted To Sing) (3:37); producers: Steve Avon and Willy Clarke. Miller. DCC, ASCAP.

TOMMY TROTT—Say Me (1:55); producers: Max Marcelli-Edwards and Billy Harris. publishers: Kam/Billy Harris. Epic, Epic, ASCAP.

THE FINISHING TOUCH—Solid Touches and Personal Pride (3:07); producer: Alvin Beran. BMI. Sound City, ASCAP.

LEON RUSSELL—(You) Are So Beautiful (1:30); producers: Carl Davis and Lois O'Dell. publisher: Davis, ASCAP. Epic, ASCAP, EMI.

LLEWELNY WILCOX—Jesus Loves Me (3:44); producer: Max Wilcox. publisher: Whispers.BMI. AAR 46815.

FLIGHTWOOD MMC—Vangelis, Sire/SAAA-D/7076-2 (4:07); producer: John Poston. Double life. Epic, ASCAP, BMI.

RICHARD TORMANCER—Believe In Me (2:28); writer: Judy Van. publisher: FORMA. ASCAP, BMI.

GREG REINHARDT—Get It Down To Me (3:33); producer: Ralph Wilson. publisher: EMI. Epic, ASCAP.

THE PERSUASIONS—Just Want To Sing With My Friends (3:46); writer: Jack Melissa. publisher: EMI. Epic, ASCAP.

HERBIE HANCOCK—Have A Coke (2:29); writer: Herb Hancock, producer: Herb Hancock. Epic, BMI, ASCAP. Atlantic, ASCAP.

FREDY HERNÁNDEZ—A Very Serious Man (2:49); writer: Fredy Hernández, producer: Fredy Hernández. Epic, ASCAP, BMI.

MICK JONES—Got The Message? (3:06); writer: Micks Baker. publisher: Micks Baker. Epic, BMI. Atlantic, ASCAP.

HARRY BELAFONT—I’d Rather Go Blue (3:07); writer: Paul Revere. publisher: EMI. Epic, BMI, ASCAP.

THE KISS—Rock Me Baby (3:40); producer: John Poston. publisher: EMI. Epic, ASCAP.

RAY CHARLES—Baby (3:32); writer: Ray Charles. publisher: EMI. Epic, BMI, ASCAP.

THE PERSUASIONS—Let The Sun Shine In (3:01); writer: Jack Melissa. publisher: EMI. Epic, BMI, ASCAP.

WILDE HAGGARD—Ain’t Nothing Wrong With You (2:49); writer: Tug Haggard, producer: C. Merrell. Epic, BMI, ASCAP.

RICKY NELSON—Doo Wop Baby (2:38); writer: Roy Fuller. publisher: Epic, BMI, ASCAP. Atlantic, ASCAP.

WYCLiffe GRIFFITHS—(Don’t Let Me Get You Down) In The Cool (1:47); writer: Wycliffe Griffiths. publisher: Epic, BMI, ASCAP.

THE STINKY BROWN GROUP—Rock ‘n Roll’s Star (1:10); writer: Dan MacKenzie. publisher: Epic, BMI, ASCAP. Atlantic, ASCAP.

JILL BARTLOTT—Just Ain’t Got No Place To Go (2:36); writer: Maxine Brown. publisher: Epic, BMI, ASCAP. Atlantic, ASCAP.

THE BARNES BROTHERS—Let’s Get Together (2:33); writer: Max Arnold. publisher: Epic, BMI, ASCAP. Atlantic, ASCAP.

THE JETS—(I’m Not The) Steppin’ Stone (2:31); writer: Johnny当然是。
The single that’s getting sweeter by the station.

‘Sad Sweet Dreamer’ by Sweet Sensation

WAS NUMBER ONE IN ENGLAND. A BILL GAVIN PERSONAL PICK. GAVIN “SLEEPER OF THE WEEK.”

★ 39 Billboard ★ 52 Cashbox ★ 56 Record World

Our first single. Our first hit. It sure tastes good.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YOU'RE NO GOOD</td>
<td>Janie Hainslet</td>
<td>H-N</td>
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<tr>
<td>2</td>
<td>PICK UP THE PIECES</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>3</td>
<td>BEST OF MY LOVE-Love</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>4</td>
<td>SOME KIND OF WONDERFUL</td>
<td>George Whiteford</td>
<td>H-N</td>
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<td>5</td>
<td>BLACK WATER</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>6</td>
<td>FIRE</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>7</td>
<td>LONELY WOMEN</td>
<td>George Whiteford</td>
<td>H-N</td>
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<td>8</td>
<td>ROUGH RIDER</td>
<td>George Whiteford</td>
<td>H-N</td>
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<td>9</td>
<td>MY EYES ADORE YOU</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>10</td>
<td>#9 DREAM</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>11</td>
<td>I'LL BE YOUR MINE</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>12</td>
<td>CALL US</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>13</td>
<td>DING DONG DONG</td>
<td>George Whiteford</td>
<td>H-N</td>
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<td>14</td>
<td>ROLL ON DOWN THE HIGHWAY</td>
<td>George Whiteford</td>
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<td>15</td>
<td>DON'T CALL US, WILL YOU</td>
<td>George Whiteford</td>
<td>H-N</td>
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<td>16</td>
<td>BIG YELLOW TAIL</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>17</td>
<td>PLEASE MR. POSTMAN</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>18</td>
<td>EXPRESS YOURSELF</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>19</td>
<td>I BELONG TO YOU</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>20</td>
<td>MANDY</td>
<td>George Whiteford</td>
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<td>21</td>
<td>POETRY MAN</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>22</td>
<td>UP IN A PUFF OF SMOKE</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>23</td>
<td>MOVIN' ON</td>
<td>George Whiteford</td>
<td>H-N</td>
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<tr>
<td>24</td>
<td>TO THE DOOR OF THE SIR</td>
<td>George Whiteford</td>
<td>H-N</td>
</tr>
<tr>
<td>25</td>
<td>MY BOY</td>
<td>George Whiteford</td>
<td>H-N</td>
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</tbody>
</table>

**Most Requested Songs:**
- YOU'RE NO GOOD
- PICK UP THE PIECES
- BEST OF MY LOVE-Love
- SOME KIND OF WONDERFUL
- BLACK WATER
- FIRE
- LONELY WOMEN
- ROUGH RIDER
- MY EYES ADORE YOU
- #9 DREAM

**Stars Awarded:**
- YOU'RE NO GOOD
- PICK UP THE PIECES
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- SOME KIND OF WONDERFUL
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**Billboard Chart Boundaries:**
- FOR WEEK ENDING FEBRUARY 15, 1975
- HOT 100 A-2 (Publications-Licensee)

**Additional Information:**
- Sheet music supplied by publishers of commercial vocal sheet music or song books.
- A reflection of National Sales and programming activity by selected dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
Harold sure is one sweet dude. On Valentine’s Day he gave me a box of candy and the Temptations’ new album, “A Song for You.” He was so sweet I didn’t tell him I was dieting. I put the Temptations’ album on the turntable, sat down on the couch real close to Harold... and popped a chocolate-covered cherry into my mouth. About halfway through the first side, after “Happy People” and the rockin’ “Glass House,” Harold slid his arm around me and whispered in my ear, “Quit eatin’ the candy and give me a kiss baby.” But it was too late. I was hooked. I don’t know whether it was the Temptations or the candy, but by the time we heard the soft, sensuous blues “A Song for You” (a cream-filled bon-bon) and the moody “Memories” (chocolate-covered caramel) I was half through the box and Harold was through with me. He’s gone now, diary, but I still have half a box of candy and the Temptations’ “A Song for You.”

Heart and soul.

Dear Diary,
<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS</th>
<th>LABEL</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELTON JOHN</td>
<td>MAD MAN</td>
<td>7</td>
<td>CAPITOL</td>
<td>7.97</td>
</tr>
<tr>
<td>2</td>
<td>BILLY JOEL</td>
<td>ANGEL IN M.White</td>
<td>12</td>
<td>RCA</td>
<td>7.97</td>
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<tr>
<td>3</td>
<td>DONNY HARTSON</td>
<td>THE ART OF LOVE</td>
<td>11</td>
<td>SPOTLIGHT</td>
<td>7.97</td>
</tr>
<tr>
<td>4</td>
<td>RUFUS Featuring CHAKA KHAN</td>
<td>MAKE ME SMILE</td>
<td>9</td>
<td>MCA</td>
<td>7.97</td>
</tr>
<tr>
<td>5</td>
<td>THE B OY PLAYS</td>
<td>GUESS WHO</td>
<td>13</td>
<td>CAPE TOWN</td>
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<tr>
<td>6</td>
<td>RICK APPLE</td>
<td>RTRY</td>
<td>10</td>
<td>CAPITOL</td>
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<tr>
<td>7</td>
<td>JIMMY BARNES</td>
<td>LITTLE RED RIVER</td>
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<td>EMI</td>
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<td>8</td>
<td>BILLY JOEL</td>
<td>THREE TIMES NINE</td>
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<td>9</td>
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<td>CAPITOL</td>
<td>7.97</td>
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**STAR PERFORMERS:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 strong increase in sales; 11-20 upward movement of 4 positions; 21-30 upward movement of 8 positions; 41-100 upward movement of 15 positions. Recording Industry Association Of America seal for sales of 1 Million dollars at manufacturing levels. Recording Industry Association Of America seal for sales of 1 Million dollars at manufacturing levels.
The Stylistics greatest hits...

NOW—
ALL IN ONE
SUPER-SELLING
ALBUM

The Best of
The Stylistics

BETCHA BY GOLLY, WOW — BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT

1P:AV 69005 8-TRACK 86C-6905 CASSETTE: CAL-6905

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<tr>
<th>ARTIST</th>
<th>ALBUM</th>
<th>WEEKS ON CHART</th>
<th>PEAK POSITION</th>
<th>SUGGESTED LIST</th>
<th>BUDGET LIST</th>
<th>REEL TO REEL</th>
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<tr>
<td>Eurythmics</td>
<td>Music for Babal</td>
<td>13</td>
<td>#3</td>
<td>$6.99</td>
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<td>$6.99</td>
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<tr>
<td>Michael Jackson</td>
<td>Don't Stop 'Til You Get Enough</td>
<td>13</td>
<td>#3</td>
<td>$6.99</td>
<td>#3</td>
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<td>Temptations</td>
<td>A Song for You</td>
<td>17</td>
<td>#2</td>
<td>$7.99</td>
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<td>$7.99</td>
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<td>Michael Jackson</td>
<td>I Want You</td>
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Every chart for the 25th anniversary of the cover. Billboard does not assume responsibility for errors or omissions.
They’re wheeling, wailing, rock and rolling with one of the most exciting good-time hits ever! Now, watch them in their home stretch drive as they step up the power, burn up the airwaves and zoom to that top position!

"GOOD TIMES, ROCK & ROLL"

PSR #45,006

Produced by Toxey French
for The Great American Amusement Co.
Co-Produced by Ed Martinez

Personal Management: Peter Rachtman
The Great American Amusement Co.
1050 Carol Drive
Los Angeles, Calif. 90028
(213) 278-5900

PRIVATE STOCK RECORDS, LTD., 40 WEST 57th STREET, NEW YORK, NEW YORK 10019
Mayor Intervenes, Saves '75 Schaefler N.Y. Fest

NEW YORK—The annual Schaefler Music Festival held here each summer offers free concerts, and just as its name suggests, no adver- disement or subsidy. But this year, the Parks Administrator Edwin Weis Jr. and his staff are against us and an ad is being run in the press saying what the music and people are doing to the park.

Stillman planned an informal press conference to discuss the prob- lem, but the Mayor gave his ap- proval for the ad with the article the day before. Stillman went on to the meeting and it was attended by the Mayor and some of the states, who have played the festival summer in- cluding Simon and Garfunkel and Laban.

The Schaefler Music Festival is a 10-week summer musical series presented at a low-price ticket structure and many of the world's top at- tractions have graced the stage of the outdoors this year, including Rinaldo and the series inception.

Camelot's Dream Of 100

[Continued from page 3]

To make sure Spark and the Camelot's Dream Of 100—recorded in 50- store churches advertised full pages in 30 daily newspapers, two-week disc program that included a mix of a 45-rpm single and promotion. The average Camelot store sold 1,900 full-price titles and 1,100 budget tit- les.

Short-lived specials averaged about $45. Camelot stores and the leased rights to the record allowed Spark to increase its revenue base and buy more directly involved, especially in radio, where Spark wants its local people to coordinate with radio programs.

Bessie and Garrett want more ef- ficient phone communication. So Bob David and George Frantz, who oversee the central warehouse that serves many stores' conventionally per- mitted Pati Tidwell for the con- scientious way in which she checked back the return orders to decrease wasteful double ship- ping of singles. David hopes labels will improve communication by raising on LPs and tapes. He told managers it was 1974's worst bot- tleneck.

Operations chief Jim Bonk and his assistant Larry Mundorff warned about the economy at 124. Skilled stronger security in store. Regional security seminars are being planned for Spark managers and Spark's em- ployees in officials in charge.

Bonk reminded managers that an employee who is under 18 is not en- derly theft free. Operations, with the help of all other depart- ment store security managers, com- pleted operations manual for stores.

General manager Phil Shannon, together with company president and future plans. Shannon is in charge of real estate management, a vital task while Spark has committed to support the 10 year mall acquisition.

Convention notes: Johnny Mathis and his band are scheduled for a show. Solomon Haas, who were guest in the Wednesday noon luncheon. Chuck Neilson, who had been the main event of the week-long event, cleared the road facility dur- ing the roundtable sessions, during which he was scheduled for a session on Tuesday evening. Much of the audience supported Skystar at the new annual award to the best suspect, with Leslie Daniels of Le-Bo Products, the first recipient. Dana noted in his acceptance that Spark did over $200,000 in acces- sories in 1974 with him.

Don't Run Scared—Neil Bogart

[Continued from page 3]

best buy of any entertainment form today. I'd love to see the BIAA start getting behind a massive ad cam- paign about how records are the best entertainment form for everyone.

Bogart has a solid base for his cur- rent optimism. After the Casablanca cutout war, Warner Bros. was ended in mutual consent of both parties, as a result of that the contract was able to get out the "Here's Johnny," and the gamble has not paid off anytime.

Bogart claims $50,000 units of the first month's release, "Here's Johnny," went to "Here's Johnny," wholesales for $5.66, lists at $12.96 and has gener- ated $1,300 in sales. "This is only the opening campaign for what we'll be able to do with this album," he says.

He likened the current state of the record industry to the directionless floundering that he saw when founded Buddah. "Eight years ago there was nothing but psy- chedelic music that a few critics adored and wasn't selling any records. What the market obviously needs is upbeat, happy records that can make people forget their troubles."

Bogart describes his last six months as an exciting period. He will be including the Top 40 charts with Top Music. "I'm a perfectionist," he says. "I want to be free to spend 18 hours a day in the studio and go on the road with re- leases," he says.

The Beatles' gold disk was not uncommon but here's one for a dog. Beatles' name is Dolly Lith, age 5, who was given "gold disk" for contributing to title song of Alice Cooper's "I'm the Great Eggman." The rec- ord producer was Eddie Wade for the Private Stock label. Singer William Warfield gave benefit concert at the Apollo Theater in New York City. The proceeds were to be used for the Children's Center. It marks first N.Y. appearance in five years for artist.

Brey Hunt was mailed an copy of "Look For Love" as possible disk tune on Fiat Records. Four CFT artist- ists, Hubert Laws, Bobbi Jackson, Ron Carter and George Benson were signed to the contract. The song was "The Star" All-Star survey. Daytime, weekly cable TV- series, has expanded and now includes a music/interview segment.

Actor Kathleen King and Debbie Dugan, author for Stephen Silvestre and writer for several songs for Roger McGraw's last LP, set to marry. But Reynolds and all-star country line-up at Nashville benefit sold out "W. W. And The Dixie Dancekings" with tickets being scalped for up to $100.

Pointer Sisters to concentrate on state fair gigs this summer, that now that "Faythaly" established themselves as coun- try attractions as well as soul sisters.


Lana Cantrell won Feminist Party's First Inter- national Media Award. Keith Moon, maestro Who drummer who had a few years ago, died in London. Joe Cocker touring Australia and New Zealand.

Tony Bennett and Lena Horne's Los Angeles Schubert Festival this year will feature Barbra Streisand and Davis Child Study Center. Wayne Newton hospita- lized in Las Vegas and Robert Goodler filled in at Sanders.

Magic Mountain's third '50 Rock 'N Roll Festival goes Saturday (15-15) with the Olympics, the Penguins, the Coasters and Joe Turner among the acts. Eddie Cochran and Wilson produc- ing LP of Dean Martin's son, Riky.

Commander Cody trading in their old tour bus, Honeybees. Hohner. A new one is in London. Bob Owen's Vegas HO is now the Sands in- stead of the Frontier. Tracey Nelson on public tele- vision network show.

"Late Night: The Dramatics to ABC. Traffic's "Low Spark of High Heeled Boys" went platinum. So did Old Doobie Bros. "What Were Once You and Me" sold 250,000 copies. Wilson produc- ing LP of Dean Martin's son, Riky.

Dominique Frontierie scoring "Black Dahlia" NBC TV film. Looneet Feather and Iris Gitar's "Encyclopedia Of Love" the book has been biographical, due for early 1978. Woody Herman's Thunder- Herd cut two Fantasy albums in four days.

Barry Goes RCA

NEW YORK—Newest independ- ent deal for RCA Records is a pro- duction agreement with writer/pro- ducer David Copperfield. Copper- field is already recording two new talents. Dave Ed- wards and Polly Butter.

Copperfield's "Honestly Love You," Grammy song of the year nominee (Olivia Newton- John), two NARM record of the year, "Sugar, Sugar" (The Archies and "I'm A Believer" (The Mon- kees), and the theme song for "The Jeffersons," new CBS-TV comedy.
TOTAL CAMPUS ENTERTAINMENT...

Yesterday

TODAY

TODAY'S TOTAL CAMPUS ENTERTAINMENT? FIND IT IN BILLBOARD'S CAMPUS ATTRACTIONS, COMING MARCH 29.

Times are changing, and the talent on campus has come a long way from the do-it-yourself days! Today's colleges are booking more talent and more diversified talent. Year after year, Billboard's Campus Attractions — more than any other source — helps campus programmers to locate and book all their entertainment for the year! Here's why:

A comprehensive listing of the many-faceted college attractions:
- popular music artists
- lecturers
- a complete 16mm film section
- booking agents
- personal managers and contacts

Expanded 1975 listings on:
- theatrical and mime groups
- dance troupes
- specialty booking agents

Special editorial features on:
- Country on campus
- Campus talent from the booking agent vantage point
- The $3 million dance scene
- Jazz and Discos on Campus

And you'll reach the people you want to reach in Billboard's 1975 Campus Attractions — with a special mailing to over 3,000 colleges in the U.S., and special distribution at both the NEC Convention and the Association of College Unions International Convention! So if you're a part of today's campus entertainment, be a part of the book today's colleges rely on!

AD DEADLINE: February 28   ISSUE DATE: March 29
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