

Billboard

NEWSPAPER

TWO SECTIONS.
SECTION ONE81st
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

September 20, 1975 • \$1.50

Sheet Music Trailing As Folio Sales Spurt

By IS HOROWITZ

NEW YORK—While single sheet music sales have largely recovered from the precipitous drop suffered last year when prices were raised to \$1.50 a copy, the revenue gap between sheets and folios continues to widen for most publishers.

The proliferating folio market is accounting for most of the steady increase in print dollar volume, say pop publishers, with music books currently responsible for anywhere from 70 to 85 percent of total print grosses.

But no one is about to write off the value of the single sheet as a viable medium for the melodic hit song. Nor are they ready to play down its role as a device that continually replenishes the pool of print material around which many new folios are built.

In some cases, publishers admit, the release of a single sheet serves as little more than a visible expression of confidence in the writer. The print order is token and sales are neither anticipated nor realized.

Sheet hits are now measured in the 50,000-copy range, whereas sev-

eral years ago hit designation would be reserved for figures at least twice as high. Even so, an occasional sheet entry whets publisher appetites by approaching the quarter-million mark in sales.

At Chappell Music sheet sales have declined by 50 percent over the past two years, according to Norman Weiser, president, while folios continue their upwards sales momentum. He still notes a relatively strong demand, however, for old standards

(Continued on page 12)

Radio Shack Bows Own Disks, Tape

By RADCLIFFE JOE

NEW YORK—Under a special licensing agreement with a number of key recording companies including Columbia and Capitol, Radio Shack has begun releasing a catalog of records and tapes of the 1940s, '50s, '60s, and '70s, under the Realistic brand name.

The innovative move makes the 3,500-store retail chain the first audio equipment retailer to market its own line of records and prerecorded

(Continued on page 40)

Indiana Retailers In Price Struggle

By ANNE DUSTON

CHICAGO—Indianapolis dealers representing 12 retail stores have met to form a co-op one-stop as a defense against pricing competition from local wholesalers who also own retail outlets.

The co-op will bring advertising money to the independents, better prices on large orders and better return privileges, says Tom Campbell, initiator of the meeting and owner of two Disc-N-Tape stores, in Indianapolis and Terre Haute.

"It will allow us the opportunity to

be on equal terms with the wholesale/retail owners," Campbell states.

The situation for the independents has become "intolerable," he says, as the wholesalers own seven retail outlets with two more planned, and offer albums on sale only 12 cents above the wholesale cost, at \$3.87. "In the past several months, they have opened more stores near already existing independent retail operations."

Advertising money is now being used in wholesaler owned retail operations rather than being passed on. A co-op operation will allow members to participate in joint advertising programs.

The current return policy by the wholesalers allows a 20 percent return, with a 10-cent charge on each return.

"It's difficult for the small man in the record business to be competitive on a profit basis today, but it is especially a problem when chain stores

(Continued on page 22)

'Wonderama' a TV Music School

By STEPHEN TRAIMAN

NEW YORK—Six million viewers a week—from toddlers to their grandparents—are getting a "sound" indoctrination in today's music from guest artists on Metromedia TV's "Wonderama," a kiddie show turned contemporary, now starting its 21st season.

Success of the "new" format that has evolved in the last few years is a

tribute to the team effort of producer Dennis Marks and his Broadway writing background, director Chet Lishawa, host Bob McAllister and associate producer Jan Bridge, who cut his teeth on the road coordinating tours for Eric Clapton, Derek & the Dominos, Cream and others.

"That's their music—it's that simple," notes McAllister, now in his

ninth season as fifth host of the show. Taped at Metromedia flagship WNEW-TV here, and syndicated to outlets in Los Angeles, Washington, Cincinnati and Minneapolis, it also has a growing cable audience mostly along the Atlantic Seaboard.

"We try to inform them of all

(Continued on page 20)



Jimmy Dockett, A Multi-Talented Singer, Arranger and Songwriter will hit the heights before your eyes in 1976. An excerpt, "LOVE THING" FFR-8000, the hit single from his new album, "MY SECOND EDITION TO YOU." . . . "A Mystical Scene, Right Out Of Sensuous Dreams, You Are My Love Thing." Available on FLO-FEEL RECORDS & TAPES, P.O. Box 567, Jamaica, N.Y. 11431. (Advertisement)

FCC Halts 'Q' Enhancing

By CLAUDE HALL

LOS ANGELES—Matrix advocates—specifically Sansui and CBS—may be in for some trouble from the Federal Communications Commission.

The FCC has notified WCMF, an FM radio station in Rochester, N.Y., that it cannot use a Sansui QSE5-B

broadcast encoder to enhance stereo records. Jack Schanker, chief engineer, is pulling out the station's encoder as well as an encoder being used at the sister station in Ann Arbor, Mich.—WIQB.

This is the first time that the ques-

(Continued on page 12)

Jazz To Fore On Las Vegas' Strip

By HANFORD SEARL

LAS VEGAS—Following close on the heels of its first concert, the Las Vegas Jazz Society will showcase its first jazz show at a Strip hotel Sept. 21—a first for jazz in this city.

The brainchild of musician Monk Montgomery, the society will present music in the Hacienda's main showroom. It follows an SRO reception at the 600-capacity Judy Bayley Theater on the Univ. of Nevada Campus Aug. 31.

Las Vegas Pete Barbuti will host the event which will feature guitarist Kenny Burrell, singer Marlina Shaw and a seven-piece ensemble called Spirit Free. Both Miss Shaw and the group are local talent.

Montgomery, at 53, formed the group to open up Las Vegas to jazz. "I've gotten a lot out of the jazz scene, so now I want to put something back into it," he says. "We're

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Over the years he's written a simple song, said that music is his life, claimed that everybody likes some kind of music, brought out the "kids" in all of us, taken us far into outa-space, twirled us round in circles, and filled us with "nothing from nothing." Now he's got a "FANCY LADY" (single: AM 1735) which is only natural when it's from "IT'S MY PLEASURE" (album: SP 4532) and his name is BILLY PRESTON on A&M Records & Tapes. (Advertisement)

(Advertisement)

THE SMASH SINGLE
BRAZIL
 THE RITCHIE FAMILY
 THE SMASH ALBUM
 CENTURY RECORDS



Captain & Tennille "The Way I Want To Touch You" The new single

(AM 1725)



From the gold album, "Love Will Keep Us Together."
(SP-3405)

AT HOUSE HEARINGS

Pubs Ask Statutory Increase To 4 Cents

By MILDRED HALL

WASHINGTON—A new and highly sensitive question about the fairness of music publisher's 50 percent share of composer's mechanical royalties came up at last week's House subcommittee hearing on the mechanical royalty rate to be set in the duplicate revision bills now before Congress.

Another unsettled standoff statistic was whether a statutory rate is actually only a "ceiling" in compulsory licensing. Publishers claim that mechanical rates are largely below the present 2-cent ceiling, but record industry spokesmen say it is the going rate on most product.

At issue is the music publisher's somewhat unexpected demand for 4 cents rather than the 3-cent rate (or 3/4 cent per minute of play), in present revision bills S.22 and H.R. 2223, versus the record industry call for a drop back to the 2 1/2 cent rate, or 1/2-cent per minute of play, reached during the House passage of its 1967 revision bill.

The group of four members of the seven-man House subcommittee on courts, civil liberties and the administration of justice, under acting chairman Rep. George Danielson (D-Cal.) were frankly unhappy over having to make a rate decision. Rep. Edward Patterson (D-N.Y.) said, "we are not experts and we don't have the staff or capabilities to make rate decisions."

Rep. Robert Drinan (D-Mass.) wondered if Congress should end compulsory licensing, and open the recorded music market to free nego-

tiations. The majority of spokesmen for both industries prefer to keep the status quo. "We have both done well under the system," said Stanley Gortikov, RIAA president, "and the public is well served."

Gortikov opened the hearing, with John D. Glover of the Cambridge Research Institute presenting a 164-page study. They concluded that anything over a 2 1/2-cent recording rate, and especially a 4-cent rate, would be excessive and inflationary.

The record spokesmen made the familiar argument that prices to consumers would go up, and the record industry would have to cut back on new, innovative and classical recordings. Also, Gortikov scored prosperous music publishers for failure, throughout 10 years of Congressional action, to document their actual expenditures for the services they claim to perform for composers.

Glover statistics and charts showed total mechanical royalties for U.S. publishers rose over the past decade from \$38 million to \$79 million in 1974, plus performance and other monies. A 3-cent rate in 1974 would have cost the record industry \$47 million dollars more, or a total of \$126 million in mechanical royalties, and "could" reduce pretax profits from U.S. records sold (\$50 million in 1974) by 94 percent.

Michael Kapp, Warner Special Products president, answered the "ceiling" argument by saying "virtually all of our regularly priced records today" are licensed at or very

(Continued on page 12)

EMI Will Unshutter New L.A. Office With Nelson As Its Capitol Liaison

LOS ANGELES—EMI will open an office here shortly which will act as a liaison between the London-based record company and Capitol Records here.

Jack Nelson, who will head the office, will also be responsible for coordinating efforts between EMI and certain U.S. labels the firm distributes in England, such as MCA, Motown, Ariola, Elektra and others.

Gerry Oord, managing director of EMI, points out that the office is here to work in conjunction with Capitol on releases of product as well as with merchandising and tour

promotion. In addition, the office here will work in placing material not taken on by Capitol.

Nelson has been involved in many phases of the record business, including rackjobbing, an association with Blue Thumb Records, working as national sales manager for MGM and managing Queen.

The new office marks the first Los Angeles facility for EMI. Oord, along with EMI deputy Roy Featherstone and director of sales Marv Abbott, were here last week to help set up the office.

Business And The Economy

Calif. Club Owner Has No Complaints

By DAVE DEXTER JR.

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

LOS ANGELES—Howard Rumsey says he is extremely careful as to which music acts he books into his intimate Concerts By the Sea Club in Redondo Beach, Calif.

"You see," he says, "I have to listen to it all."

Rumsey is a bass player with credits going back to the early 1940s and long tenures with Stan Kenton, Charlie Barnet and other topflight

big bands of the near-forgotten swing era.

Now he's in his fourth year as operator of the 200-seater basement bistro on the edge of the lapping surf of the Pacific Ocean.

"We have suffered about a 10 percent fall-off in patronage through 1975," Rumsey admits candidly. "Still, it hasn't been bad. We will gross our customary \$500,000 this year, I think, and 1976 almost certainly will be better.

"I like to book a big band in for a

(Continued on page 22)

Cost Of Mailing Records Hiked To 20¢ 1st Pound

WASHINGTON—For the second time in three months, the cost of mailing records will go up. The special fourth class rate for records, books and films goes to 20 cents the first pound, 9 cents each additional, effective Sept. 14. And more rate raises for all classes of mail are imminent, according to Postmaster General Benjamin F. Bailar.

The 20 cent rate is up from the July 6 rate hike to 19 cents the first pound, and 9 cents each additional. The latter was a "temporary" rate set by the Postal Service as part of the step-by-step increase to make special fourth class mail self-supporting by 1979. The special library rate for records and books will stay at 7 cents the first pound, 3 cents each additional pound.

The raise to 20 cents was put on by the Postal Rate Commission because it has decided that by 1979, the special fourth class materials will have to reach 32 cents the first pound, 10 cents each additional, to become self-

supporting. Previous goal was 30 cents the first pound, and 10 cents each additional.

The Postal Service can put "temporary" rates in effect when the Rate Commission fails to act on the recommended amounts within 90 days. The Rate Commission has now okayed the July 6 rates, with a few changes, and the approval of the governors of the service, makes them "permanent."

The modus operandi of the rate raising is a Catch 22 procedure. As soon as the Postal Service's requested "temporary" raises are approved by the Postal Rate Commission and the governors, the service can then recommend new rate raises, and put them into effect after 90 days, as "temporary," until the Postal Rate Commission acts to make them "permanent."

A new round will go into effect shortly after Christmas, Bailar has announced, including a 13-cent first

(Continued on page 20)

Rock Veto Upheld By U.S. Judge

By ANNE DUSTON

CHICAGO—A federal court judge upheld a decision by a lower county court to ban a rock concert in the Village of North Aurora the day before the planned concert, but left the question of violation of constitutional rights open.

Twin Productions, Inc., promoters, had filed the federal suit claiming violation of constitutional rights of freedom of speech and assembly as well as \$850,000 in damages and \$100,000 in expenses, after the concert ban by the village was upheld by a Kane County court.

Federal judge Joseph Sam Porry, in refusing to overturn the ban, says he will rule on the question of constitutionality at a later date.

The concert, to feature The Allman Brothers, Seals & Crofts, Charlie Daniels, and a fourth unsigned act, was planned to avoid the definition of a rock concert as described in the contract with the concert facility, Aurora Downs Race-track. This definition stated a rock concert has "more than four acts and more than seven hours of music," says Mark Freedman, promoter.

The Village ordinance permits the use of the racetrack facility "for al-

(Continued on page 4)

Goody Phasing Out Distrib Operations

By IS HOROWITZ

NEW YORK—The Sam Goody distributing-wholesaling subsidiary, SMG, began phasing out the distribution end of its operation last week, a process due to be completed by the end of the year. The decision leaves more than a dozen disk and tape lines temporarily without representation in this area.

But Sam Goody stresses that the export, import and wholesaling facets of the SMG division will remain. "We will continue to wholesale merchandise we stock on a cash basis."

Goody says the decision to step out of distribution was made when the retail chain negotiated the purchase of six Franklin stores earlier this year. It was felt that resources tied up in distribution would better be used in furthering the company's retail expansion plans.

Among the labels formerly handled by SMG that have already found new homes is Playboy Records, now with Malverne Distribu-

tors in this area. Malverne will also now be handling the Fantasy, Prestige, Milestone lines on an exclusive basis here.

Still uncommitted at week's end were such lines as the Vox group of labels, Audiofidelity, and the blank tape lines of BASF and Memorex. Jack Silverman, long-time SMG buyer, has moved over to Memorex and it is considered likely that the tape firm will sell directly to dealers, at least in this market territory.

It could not be learned at press-time what Eastern distribution plans other SMG lines such as Everest and ESP Records have made. The spoken word label Caedmon Records expects to step up its reliance on independent commission representatives, it was learned.

SMG was formed about five years ago, and for some two years was distributor in this area for RCA Records.

'Hitbound From Billboard' Beamed Over 113 Stations

LOS ANGELES—One hundred and thirteen radio stations are programming "Hitbound From Bill-

board" after two weeks. The show previews records picked by Billboard's review department.

Audio/Video Programming is the production and syndication firm handling the one-hour program.

The show is airing in 13 of the top 50 major radio markets in the nation and 30 out of the top 100 major markets.

Veteran air personality Steve Lundy hosts the show.

Among the stations carrying "Hitbound" are KKDJ in Los Angeles (soon to be called KIIS); WLOF in Orlando, Fla.; KEEL, Shreveport, La.; WROQ, Charlotte, N.C.; KHQ, Spokane; WRIT, Milwaukee; KDWB in St. Paul, WHOA in Puerto Rico, and WERC in Birmingham, Ala.

More stations are signing up for the show every day, according to Foster.

The show focuses on new records, but also plays current hits; the new records include both singles and LP cuts and their play on the show is backed by the assurance that they have strong possibilities of becoming hits.

Stax' Bell, Banker Indicted In Memphis

By COLLEEN CLARK

NASHVILLE—Al Bell, Stax chairman, and Joseph Harwell Jr., former Union Planters Bank vice president, were named in a 14-count indictment by a Memphis federal grand jury Sept. 8 on charges they defrauded the bank in connection

Additional news on the Stax situation on page 6.

with credit arrangements totaling at least \$18.9 million.

Both Stax and Union Planters have been financially troubled during the past year. Stax has missed several payrolls in the last few months, and has had its telephone service temporarily disconnected since before Labor Day. The label has been involved in court disputes with CBS and other record industry

companies over unpaid bills and loans.

Harwell, who left Union Planters last year and pleaded guilty earlier this year to embezzling \$284,000 from the bank, is now serving a five-year sentence in federal prison at Springfield, Ill.

The grand jury accused them of arranging fraudulent loans, credit extensions and overdrafts for Bell, Stax and fictitious Stax subsidiaries in exchange for kickbacks, including a \$100,000 payment to Harwell.

The indictment says Bell and Stax entered into an agreement with Action For Ideas, Inc., a firm partially owned by Harwell, to pay it a broker's fee of 5 percent for arranging the loans, totaling \$18,880,000. Also involved is \$663,000 in renewals of

(Continued on page 22)

12-YEAR PLATEAU

A&M Quarter Sales Are Greatest Ever

LOS ANGELES—A&M announced the highest sales quarter in its 12-year history at a marketing and promotion convention Sept. 5-7 at the Lake Geneva, Wis., Playboy resort hotel.

The past quarter saw A&M gold albums from the Carpenters, Captain & Tennille, Quincy Jones, Carole King and Cat Stevens. Coming this fall are new LPs from Stevens, the Ozark

Mountain Daredevils, Paul Williams, Peggy Lee, Joan Baez and the Rick Wakeman soundtrack to Ken Russell film "Lisztomania."

A&M president Jerry Moss gave the highlight address at the convention. Also speaking were A&M vice presidents Bob Fead and Harold Childs, Ode vice president Marshall Bonstein and Dark Horse general manager Dino Airali.

'Soul Train's' Cornelius Bows Label Through RCA

By JOHN SIPPEL

LOS ANGELES—Don Cornelius, founder-host of the long-time syndicated TV show, "Soul Train," has formed the Soul Train label to be distributed nationally by RCA. First release features the Soul Train Gang, seven voices discovered among the show's studio audience

by Cornelius and his partner, Dick Griffey.

Griffey calls the RCA distribution pact a long term seven-figure deal. The debut single features the new TV theme of the show, "Soul Train '75," replacing "T.S.O.P.," which hit No. 1 on the charts in 1973. An LP by the group will be released Oct. 1.

The Whispers, formerly on Chess/Janus, are also on the Soul Train label. Griffey says the label has slated about 12 singles and six LPs in its first year. Mickey Carroll, Miami pop singer, is set for release soon on Spectrum, the second label set by Griffey and Cornelius with RCA. It will be more of a Top 40 sound label.

Cornelius, who has established offices here in Beverly Hills, moving from his Chicago base, is now seen on all of Japan's major TV stations, along with a good starting station group in South America, Griffey says.

Some stations in the Philippines and Australia are also carrying the show. It's expected that a major deal covering the U.K. and the Continent will be sewed up before 1976.

WB Promo Staffers In Arizona Huddle

LOS ANGELES—Warner Bros. promotion staff meets Tuesday through Saturday (16-20) at the Scottsdale, Ariz., Camelback Inn.

On Thursday (18) the promotion reps will be addressed by prominent radio programmers. Emmylou Harris and Al Jarreau perform the following day and the meeting climaxes Saturday (20) with the Promotion Man of the Year Awards dinner hosted by Mo Ostin, WB chairman, and others of label's top executive staff.

Kasha At UCLA

LOS ANGELES—Al Kasha will conduct a songwriter's workshop through UCLA Extension Sept. 23-Dec. 9 in room 1402, Schoenberg Hall, which will be open to the general public.

The Workshop is designed for lyricists and composers who wish to write and analyze original songs. Song lyric writing will also be offered. The fee for each program is \$60.

Nashville Clubs a Breeding Ground For Local Names

By BOB KIRSCH

NASHVILLE—Though the club scene in this city of 450,000 has, like everywhere else, been somewhat adversely affected by the economy, the number of clubs currently open and the reasonable number of "names" appearing makes the scene seem fairly healthy for a city of Nashville's size.

Country music, of course, dominates in the clubs, though rock receives a reasonably steady exposure at the Municipal Auditorium as well as at special concerts at Opryland.

As for the clubs themselves, many of them are basically hotel lounges that offer country as a courtesy for guests. Yet they still serve as breeding grounds for country talent and many of them also serve as informal "hangouts" for local residents.

Among major clubs, the Exit/In had been reported in financial

CBS France Vows To Broaden LP Market

By MIKE HENNESSEY

JUAN-LES-PINS—The dramatic failure of the French record industry to sustain a respectable rate of growth with album sales was highlighted at the annual convention of CBS France, held in the Palais des Congres here, Aug. 28 to 31.

Announcing the determination of CBS France to sell 50 percent more albums and cassettes in 1976, the company's president, Jacques Souplet, underlined the difficulties that would have to be overcome, not least the growing unemployment rate among young people, particularly those in the age group most likely to buy albums.

Souplet says that 75 percent of the company's sales were to those in the

(Continued on page 53)

Rock Ban Upheld

• Continued from page 3

lowment of entertainment, dance and band concerts, excluding rock."

Twin Productions had sold 12,000 tickets at \$10 apiece, and is rescheduling the show elsewhere in the Chicago area.

General News Abner Into New Role As Consultant

LOS ANGELES—Following his resignation as president of Motown Records last week, Ewart Abner, who had held the post for about three years, will be "available as a consultant on a long-term and exclusive basis within the confines of the record industry," according to Mike Roshkind, vice chairman of Motown Industries.

"Abner has a great deal of experience in the record business," adds Roshkind, "and we expect him to be of great help to us in whatever problems we might have." See Executive Turntable.

At the same time, Roshkind points out that Barney Ales, who has been named executive vice president and assistant to the president of Motown, "will act as assistant to Berry Gordy within the record company, with his duties centering around merchandising. As vice president of the parent company, he will have overall supervision of a number of areas, including publishing and international."

Berry Gordy was president of Motown during the first decade of the label's existence. During the past several years he has been primarily involved in the Motown Industries side of the coin, concentrating on movie projects. This latest development marks his return as president of the record operation.

Probe \$50,000 Fire

LOS ANGELES—A fire which did estimated damage of \$50,000 to the premises of Viewlex/Monarch tape duplicating on Vineland in the Valley here is being investigated by the Los Angeles fire department's arson division. The fire occurred Friday (5).

The plant had not operated since mid-August, when it was closed.

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Executive Turntable

Following the resignation of Wornall "Bill" Farr, Irwin Steinberg will serve on an interim basis as president of Polydor Inc. in addition to duties as head of Phonogram and the newly created Polygram Record Group. Steinberg plans to designate an executive vice president-general manager soon at Phonogram and Polydor.

★ ★ ★

Berry Gordy now is president of Motown Records in the wake of the resignation of Ewart Abner, who will enter into a consultancy deal with Motown. Barney Ales rejoins the label as executive vice president and assistant to Gordy. Ales was a top executive with Motown in its early years. . . . Ted Templeman, executive producer at Warner Bros. Records, Burbank, promoted to vice president, a&r, and will work closely with a&r director Lenny Waronker.

★ ★ ★

Bob Buziak joins Arista Records as director of West Coast operations. He recently was with Capitol. . . . Following Bob Harrington's resignation, Oscar Fields moves up to vice president-general manager of GRC Records in Atlanta. . . . David Shein shifts from Polygram controller to a similar post at Polydor Inc., succeeding Ron LeGault, who left the firm after more than three years.

★ ★ ★

At ATV Records, Carmen LaRosa upped to vice president, marketing, from sales director. . . . Gladys Echevarria set as national sales manager for Cayre Industries' Differant Drummer and Salsoul labels after 10 years with Famous Music. . . . CBS Records, Nashville, elevates Mary Ann McCready to manager of press and public information from publicity assistant.

★ ★ ★

Phil Kaye, an employee since 1969, is named president of ABC Recording Studios in Los Angeles. . . . Mario Conti firmed as vice president of the Peer-Southern publishing firm. He's worked there 30 years. . . . Jim Fisher has been transferred from San Francisco to Dallas to become MCA Records sales manager to Texas. . . . Gerald F. Rosenblatt, director of business affairs for 20th Century Records and the label's publishing arm, resigned the post last Wednesday. . . . Bill Able leaves Buddah Records, where he was director of artist relations, to pursue independent radio production.

★ ★ ★

Joining new Greenleaf Artists Associates, Newport News, Va., headed by Tom Paris, are Tony Cozzo, formerly with ABC, and Sean LaRoche, ex-Premier Talent, who heads the concert department. . . . Suzi Oxley joins Jim Mahoney & Associates as vice president, contemporary music. . . . Arthur Metz named executive assistant to Steve Metz of Stephen Metz Ltd.

★ ★ ★

Wallich Music & Entertainment Co. in Los Angeles has appointed John O'Leary senior vice president. New divisional vice presidents include Michael (Continued on page 60)

Cashman-West's Lifesong Mulls Moves

NEW YORK—Lifesong Records, the newly-formed Cashman-West label, met with a number of Eastern distributors here last week to weigh the options of going the indie route or tying in with a major for branch distribution.

While no decision has yet been made, it's understood that the firm is leaning towards working with independent distributors as providing it greater control and promotional

flexibility. Prior to the meeting here a number of meetings were held in other parts of the country with potential label wholesalers.

With a distribution pattern still to be determined, Lifesong has already announced its initial product, a two-record set of previously unreleased Jim Croce material. The firm is also known to be negotiating with ABC Records for the acquisition of Croce albums in the latter's catalog.

50 ENTHUSIASTS MEET

Mull Chicago Jazz Assn.

By ANNE DUSTON

CHICAGO—About 50 persons, representing all areas of jazz interest, attended an initial meeting at the Quiet Knight recently to discuss the formation of an independent, non-profit Chicago Jazz Assn.

The meeting was chaired by Bill Traut, a director with the newly formed World Jazz Assn. and president of Wooden Nickel Records, with panelists Dick Schory, a WJA vice president and Ovation Records president; Marty Feldman, a WJA director and owner of Paragon Studios; and Joe McClurg, WJA radio committee member and WWMM jazz programmer and deejay.

The meeting drew representatives from radio, record companies, studios, clubs, promoters, artists and students. John Levy, chairman of the board of the WJA, also attended.

Schory described the need for a jazz association "to create awareness of and demand for jazz product in the Chicago area."

Some ideas brought up in the discussion, including block bookings, an association-sponsored jazz con-

cert, funding from the Illinois Arts Council, radio cooperation, publicity, and cooperation with the Jazz Council of the Official Bicentennial Committee, will be treated at greater length at another meeting being set up for October for election of temporary directors and committeemen.

Guitarist In New Endurance Record

LOS ANGELES—A new Guinness World Book record for playing solo guitar marathon style was set here Sept. 7 when a pooped Steve Anderson of suburban Anaheim concluded 114 hours, 17 minutes of performing.

Anderson, 23, won a \$2,000 public address rig and a stereo set. His closest competitor dropped out 20 minutes before Anderson stopped playing. He topped the old record by four hours, established by Dennis Blakey, a Floridian, two years ago in Tampa. Oddly, Blakey was an entrant in the contest here but checked out after 72½ hours.

SMILE, JANIS.

Your album's number one.



The gold album,
"Between the Lines,"^{PC 33394}
featuring the smash single,
"At Seventeen."³⁻¹⁰¹⁵⁴
Good tidings on Columbia Records
and Tapes.

Produced by Brooks Arthur

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The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billbooy LA; NY Telex—620523; LA Telex—698669

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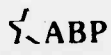
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Vol. 87 No. 38

General News

TOM CAT PURRS *Young Label Learns High Cost Of Marketing Disks*

LOS ANGELES—The high costs of promotion and merchandising an album for a new, untested artist are keeping Tom Cat Records from automatically recording both a single and an LP for each act it signs.

There is no pattern for determining whether an artist cuts both single and LP, says Dan Crewe, the label's executive president. The fledgling label has cut both single and LP for some of its acts, but generally Crewe emphasizes that the costs for merchandising and promotion can run upwards of from five to 10 times the actual costs of the recording.

When do you cut both an LP and single? It's a feel you get after hearing the group's material, Crewe explains. "Silverado sounded fantastic on a demo so we cut four sides and then decided to go all the way and complete an album."

Costs are something to be aware

of. "We think one of the best procedures in breaking a new act is to have two hot singles before an LP comes out... if you know you have a hot Top 40 potential act."

Crewe says "you firmly establish your act with the second single. Unless you can score with the second single, you may never hear from that act again."

Tom Cat (distributed by RCA) has eight artists on its roster. The newest additions include vocalist Pat Hollis, who label owner Tom Catalano plans producing; Silverado, a six-piece band from Connecticut, and Ronnie Spector.

Silverado is being produced by Rick Jarrard who has cut the band's debut single which ships Sept. 26. Jarrard also produces Guy Finley.

Independent producer Eddie Germano, who produced Ms. Spector's disco-flavored single, "You'd Be Good For Me," which

has just been released, also produces Michael Kenney.

The Spector single was sent to discos as a 12-inch 45 in red vinyl. Crewe points out.

Other artists on the roster include Ms. Nancy Nevins, who has had one LP and two singles; Kenney with his one single; Marc Wirtz who produced himself and Roger Dollarhide who also handles his own production.

Catalano has just finished producing Anne Murray's Capitol LP. He is looking for additional deals with freelance a&r men for his label, Crewe says. "We're looking for package deals," Crewe says, explaining that means a completed master or an act which the producer is fully enmeshed with. "This is a producer-oriented label." Firm also hopes to hire a female-promotion gal to work with secondary radio markets and retail outlets.

Warner Shifts Folio Sales Ploy *Will Rack Direct Rather Than Use WEA Warehousing*

By ELIOT TIEGEL

LOS ANGELES—Warner Publications will directly rack high traffic record shops and discount chains rather than using WEA for warehousing as was previously the announced plan.

Ed Silvers, president of Warner Publications, a branch of Warner Bros. Music, says his firm is having prototype rack fixtures manufactured by two firms, Ivy Hill and Visamor Industries, for approval by

such mass merchandisers as Tower, the Warehouse and Licorice Pizza, all on the West Coast.

These important chains have given Silvers their go ahead to begin racking personality song folios as the publisher begins expanding its market for these highly expensive songbooks which run from \$5.98 to \$12.98.

Silvers expects to be providing songbooks by hot chart artists to customers by November. He plans giv-

ing each store from 15 to 30 titles—no more he says—initially so they can concentrate on emphasizing books by the top names in pop music.

We will offer record shops material by artists who are not represented by WB Publications. The combination of WB's own stable of licensed artists plus those it will buy from its competitors, should give record shops powerhouse, salable items on which there is a \$2 or \$3 profit.

Silvers says the reason WEA backed away from participating in the plan to expand the market for songbooks is because "there are too many subdistributors and you don't have the same margin of profit as

(Continued on page 22)

Books Vegas Hilton

LAS VEGAS—The Manhattan Transfer made its debut here at the Hilton Sept. 2 on the bill with Bill Cosby. Group had been mentioned as being on a bill with Bette Midler, but that hasn't been firmed yet.

Calif. Solons To Approve *Bill Killing 6% Taxation*

LOS ANGELES—The record industry is seemingly well on its way to seeing passage of two pivotal bills in the California legislature that would insure its future in the state. In the past five years, there has been a cor-

porate move here making California the prime industry state in the nation.

Senate Bill 512, authored by Sen. Alan Robbins (San Fernando), which would quash an attempt to assess a debilitating 6 percent tax on record royalties to artists, was passed by the state assembly 52 to 6 last week.

Because of minor amendments to the bill since it originally passed the senate, the bill now returns there for almost certain passage. It passed by a large margin the first time.

The proposal to stiffen sentences for persons convicted of manufacture, distribution and sale of pirated recorded product, AB 712, introduced by Assemblyman Bill Thomas (Bakersfield) received Senate approval 28 to 2.

Bill would hike the sentence for manufacture of illegal tapes to a

(Continued on page 22)

STAX BACKGROUND

Charge: \$700,000 In Kickbacks, Fees

By ELTON WHISENHUNT

MEMPHIS—The 14-count federal indictments issued last week against Al Bell and Joseph Harwell Jr. alleges the pair carried on a conspiracy from 1969 until 1974 to obtain money from Union Planters National Bank where Harwell was then a vice president.

The indictment charges Harwell received up to \$700,000 in kickbacks and brokerage fees and an expense-paid trip to Los Angeles in 1973 for

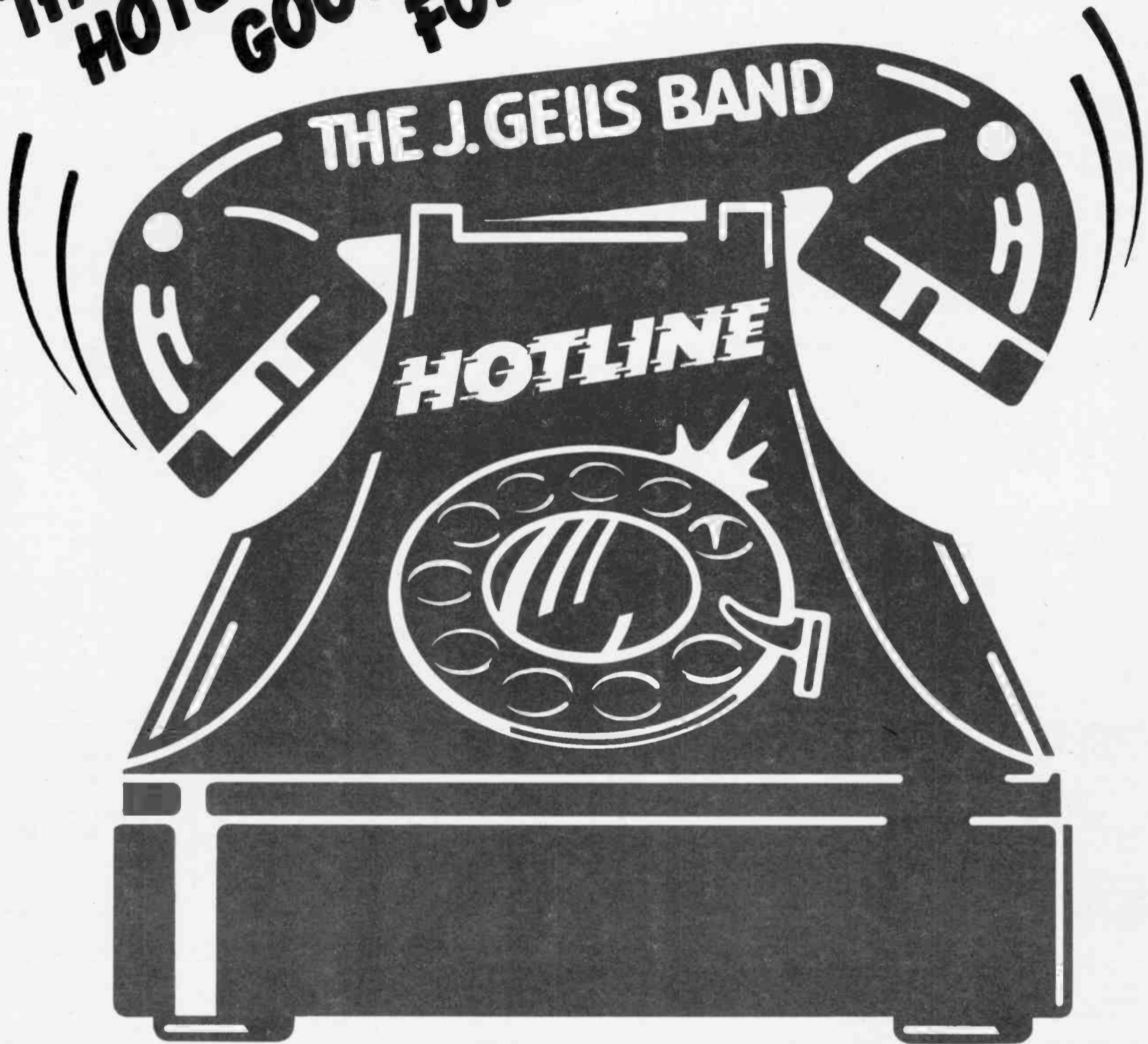
the "grand premiere" of a motion picture produced and distributed by Stax Films, Inc.

The indictment charges Bell provided Harwell with fraudulent net worth figures on his personal financial statements. Bell's statements showed his net worth to be \$1,832,323.77 in 1969 and \$1,811,500 in 1970.

The 1969 statement claimed an

(Continued on page 22)

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Handleman Earnings Fall 38% In Quarter

LOS ANGELES—Handleman Co., Detroit, reports sales declined 7 percent and earnings slipped 38 percent in the first quarter ended Aug. 2.

Earnings were \$369,000, or 8 cents a share, on sales of \$21,522,000 compared with earnings of \$599,000, or 14 cents a share, on sales of \$23,223,000 for the same period a year ago. The company expects earnings in the next two quarters to trail fiscal 1975's similar periods.

At the company's annual meeting, several shareholders voiced concern over the following issues:

—More than 65 percent of the company's revenue in the record industry came from three customers.

—Almost all revenue comes from the record industry.

—Consulting contracts given to Paul Handleman, retired chairman, who receives \$75,000 a year and Moe Handleman, retired executive vice president and treasurer, who re-

ceives \$35,000. Both also are directors.

The company is diversifying with the purchase of Sieberts Inc., Little Rock, Ark., a distributor of books and records. Handleman's first quarter results included those of Sieberts.

David Handleman, president, says the company expects higher volume for the rest of fiscal 1976, but expansion will lower net earnings. While earnings in the next two quarters will trail fiscal 1975 periods, the 1975 periods have been restated because Handleman tentatively had switched to the LIFO inventory accounting, but then decided to retain the "first-in, first-out" method at the end of the fiscal year.

The company plans the following expansion plans:

—Implementing a computerized inventory program.

—Enlarging the recently acquired book distributing company.

Profits Surprise British Decca In March 31 Report

LONDON—Better than forecast results, but only a modest expansion on sales of consumer goods are revealed in British Decca's preliminary statement for the year to March 31.

At the halfway stage, it was anticipated that Decca would finish the year with profits in the region of \$26.4 million, but the figure turned out to be almost \$29.26 million.

Turnover of \$339.46 million was up by \$38.94 million on last year. It was capital goods (electronics, Navigator and so on) which made the major contribution, boosting its share before interest and tax by over \$8.8 million on the previous year, accounting for 46 percent of turnover and 57 percent of pre-interest profits, compared with 38 percent previously.

On the consumer side, the picture reflects the state of the economy and the difficulties in expanding sales of color TV sets, plus Decca's relative lack of big-name best-selling acts at the moment.

Consumer sales climbed \$5.06 million to \$182.16 million (with the U.K. contributing \$111.32 million) but profits, before interest and tax, dipped sharply by over \$8.8 million to \$14.96 million.

The Decca directors state that despite lower consumer spending in the U.K. and the effect of 25 percent value added tax on color television sales, there is no material change in the group's results for the half-year ending this month, compared with those to Sept. 1974.

Market Quotations

As of closing, Thursday, September 11, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	7.2	53	18%	18	18	- 1/4
7%	2%	Ampex	0	61	5	4%	5	Unch.
3%	1%	Automatic Radio	0	16	3%	3 1/2	3 1/2	+ 1/4
9%	4%	Avnet	4	58	7%	7 1/2	7 1/2	Unch.
22 1/2%	10%	Bell & Howell	7.4	43	17%	17 1/2	17 1/2	- 1/4
54	28%	CBS	10.6	57	43%	43 1/2	43 1/2	+ 1/4
7%	2%	Columbia Pic	14.6	175	6%	6 1/2	6 1/2	+ 1/4
7 1/2%		Craig Corp.	5	3	5%	5 1/2	5 1/2	Unch.
55 1/2%	21 1/4%	Disney, Walt	21.3	326	42%	41 1/4	41 1/4	+ 3/4
4%	1%	EMI	9.8	23	3%	3 1/2	3 1/2	+ 1/4
21%	18 1/4%	Gulf & Western	4.8	211	20%	19 1/2	19 1/2	+ 1/4
7%	3%	Handleman	6.2	24	5 1/2%	5 1/2	5 1/2	Unch.
20%	5%	Harman Ind.	4.4	20	14	13 1/2	14	+ 3/4
8%	3 1/2%	Lafayette Radio	7.2	8	5%	5 1/2	5 1/2	Unch.
19%	12	Matsushita Elec.	12.3	5	16%	16 1/2	16 1/2	+ 1/4
82 1/2%	27 1/4%	MCA	8.8	242	70%	68 1/2	69%	+ 1/4
18%	12 1/2%	MGM	6	55	15 1/2%	15	15 1/2	+ 1/4
68	43	3M	21.6	462	51%	50 1/2	50 1/2	- 1/4
4%	1 1/2%	Morse Elec. Prod.	0	41	2%	2 1/2	2 1/2	Unch.
57%	33%	Motorola	25	115	43%	42 1/2	42 1/2	Unch.
24 1/2%	12%	No. Amer. Philips	7.7	22	18%	17 1/2	18%	+ 3/4
19%	7	Pickwick International	7.4	3	11%	11 1/2	11 1/2	- 1/4
6%	2 1/2%	Playboy	10.9	4	3%	3 1/2	3 1/2	Unch.
21%	10%	RCA	15	294	17%	16 1/2	17 1/2	- 1/4
13%	5	Sony	24.6	558	9%	9	9 1/2	+ 1/4
18%	9%	Superscope	3.7	5	12%	12 1/2	12 1/2	+ 1/4
50%	11%	Tandy	9.4	97	37%	36 1/2	37 1/2	+ 1 1/4
6	2%	Telecor	5	1	4%	4 1/4	4 1/4	Unch.
3 1/2%	1/2	Telex	8.3	93	2%	2	2 1/2	+ 1/4
3 1/2%	1	Tenna	11.1					
10%	6	Transamerica	10.5	168	7%	7 1/2	7 1/2	- 1/4
15 1/2%	5%	20th Century	6.9	64	12%	12	12 1/2	+ 1/4
22%	8 1/4%	Warner Commun.	6.6	42	17%	17 1/2	17 1/2	+ 1/4
28%	10	Zenith	67.5	584	20%	20 1/2	20 1/2	- 1/4

As of closing, Thursday, September 11, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	2 1/2	2	2	Schwartz Bros.	3	1 1/2	3/4	3/4
Gates Learjet	39	8%	8%	8 1/2	Wallich's M.C.	0	1/2	1/4	1/4
GRT	3	1 1/2	1 1/4	1 1/2	Kustom Elec.	0	3 1/4	2 3/4	2 3/4
Goody Sam	5	2%	2%	2%	Orrox Corp.	0	1 1/4	1/4	1/4
Koss Corp.	23	5 1/2	5	5	Memorex	21	7	6%	6%
M. Josephson	0	6%	6%	6%					

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

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Earnings Reports

AUTOMATIC RADIO MFG.

3rd qtr. to June 30:	1975	1974
B Sales	\$14,623,000	\$14,486,000
Cont. oper. (loss)	(244,000)	164,000
Disc. oper. (loss)	(4,000)	(4,000)
Net (loss)*	(244,000)	160,000
Per share cont. oper.		.07

nine-months

bSales	34,130,000	37,587,000
Income cont. oper.	a131,000	493,000
Disc. oper. (loss)	(819,000)	(117,000)
Net (loss)	(688,000)	376,000
Per share cont. oper.	.05	.21
Per share net	.16	

a—Includes \$885,000 net of tax from antitrust litigation recovery. b—From continuing operations.

AUDIOTRONICS CORP.

Year to June 30:	1975	1974
Sales	\$10,649,000	\$8,282,000
Net income	504,000	318,000
Per share	.60	.37

SCHAACK ELECTRONICS

Year to May 31:	a1975	1974
Sales	\$17,662,000	\$12,837,000
Net loss	(1,327,000)	(771,800)

fourth-quarter

Net loss	(663,000)	(853,000)
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a—Filed petition for arrangement under Chapter 11 of the Federal Bankruptcy Act. Because of bankruptcy proceedings and other unresolved matters, Schaack Electronics' auditors didn't express an opinion on financial statements for the fiscal year ended May 31, 1975.

TENNA CORP.

2nd qtr. to July 31:	1975	1974
Sales	\$10,728,265	\$9,575,840
Net income	101,336	25,638
Per share	.03	.01

six-months

Sales	19,350,275	18,458,429
Net loss	(229,199)	(300,085)

TANDY CORP. (Radio Shack)

Year to June 30:	1975	1974
aSales	\$724,488,293	\$579,081,738
Income cont. oper.	36,415,815	27,518,192
Loss disc. oper.	1,820,000	7,072,000
Net income	34,595,815	20,446,192
Per share cont. oper.	4.01	2.59
Per share net	3.81	1.92
Average shares	9,088,078	10,624,469

fourth-quarter

aSales	185,698,088	146,235,465
Income cont. oper.	8,222,140	6,174,810
Loss disc. oper.	780,000	702,000
Net income	7,442,140	5,472,810
Per share cont. oper.	.91	.59
Per share net	.82	.52

a—From continuing operations.

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Off The Ticker

The turnaround situation at Wallichs Music & Entertainment Co., Los Angeles, can be attributed to three factors: consolidation of operations, improved purchasing methods, and the return of the consumer electronics operation to the company.

Wallichs reported earnings of \$12,963, or 1 cent a share, on sales of \$4,809,173 for the year ended May 31, compared to a loss of \$290,597, or 24 cents a share, on sales of \$6,023,447.

Lower sales in 1975 resulted from the sale of two Arizona stores and the franchising of the electronics department. Clyde O. Wallichs, president, says. The department, franchised to a concessionaire in October 1973, was reassumed by Wallichs Music City in April 1975.

While record and tape sales were off in fiscal 1975 from a year earlier, Wallichs said profits were up because of improved purchasing techniques. The piano and organ business, off during the first six months of 1975, returned strongly in the second half to finish the year up \$122,200 over the second half of 1974.

Sales rose 25 percent and income from continuing operations increased 32 percent for fiscal 1975 at Tandy Corp., Fort Worth. The company's Radio Shack Group led all product categories with a sales increase of 37 percent, and contributed 68 percent of total company sales.

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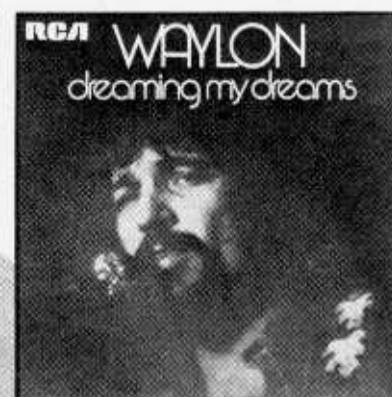
-Waylon Jennings May, 1973

Eat your words, Mr. Jennings.

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RCA Records and Tapes

AVERT BROADWAY BLACKOUT

N.Y. Theaters And Union Negotiating

By ROBERT SOBEL

NEW YORK—The American Federation of Musicians Local 802 and the League of New York Theaters are back at the negotiating table, thus averting a shutdown of Broadway theaters over a new contract covering Broadway musicals and straight shows which use recorded music.

The darkening of the theaters was shelved when union members voted against a walkout set for Sept. 8, the day after the previous three-year pact expired, and to have talks resumed.

It's learned the union's demands include a pay rise from \$290 to \$450 per week, with raises also being asked for musicians playing more than one instrument during a performance. Another prime demand is the reduction of the work-week from six days to five. Under the previous pact, musicians who play an addi-

tional instrument received an extra \$42 a week and a bonus of \$21 each for a third and fourth instrument, thus bringing the total for doubling to \$332, for tripling, \$353, and \$374 for quadrupling.

It's understood that the League initially offered a wage increase of \$17.50, refused by the union. This would be in addition to cost-of-living increases provided under the previous contract.

One sore point advanced by the League is a proposal which would eliminate alleged featherbedding—musicians who get paid but do not play in shows. The number of musicians employed for various shows depends on a theater's seating capacity.

A walkout would shutter about a dozen shows. The last strike came in 1968, when the Equity Actors League walked out for four days.

BREAK FOR BROTHERS

Oahu Singers Cut For Burke's Label

By WAYNE HARADA

HONOLULU—Sonny Burke, veteran record producer, is eager to wax Island singers for national exposure.

His first single on his expressly-for-Hawaii label, Tantalus, features Keola and Kapono Beamer, a brother act, doing an original ditty called "Sweet Okole" and an update of a local classic, "Mr. Sun Cho Lee."

Burke's got an open mind and an eager ear to record Loyal Garner, Jimmy Borges, Rene Paulo and Bobby Enriquez—just a handful of Island entertainers now on the Waikiki circuit.

He heard the Beamer boys a while back—they specialize in contemporary Hawaiian music with a definite folk flavor—and proceeded to put their sound on his new label. An album already is in the works.

He figures there are a number of Hawaii performers with an

identity that could click on the mainland. "Identity is the single most important factor for a recording star," he notes. "If you don't have an identity, you sound like anyone else."

Burke's involvement in the record business goes back several decades. For 14 years he worked with Decca—embracing the careers of Bing Crosby, Hawaii's Alfred Apaka and other stars.

In later years, he helmed sessions for Frank Sinatra, Petula Clark, Dean Martin and Hawaii's Don Ho—under the Reprise banner.

So his interest in Hawaiian product is not accidental. After umpteenth trips to Hawaii, he finally formed Tantalus Records with the express purpose of showcasing Island talent.

"I had a hunch about Don Ho's 'Tiny Bubbles.' I have a hunch, too, about Keola and Kapono Beamer."



Joel Whitburn's Record Research Report

The Top 3 spots on this week's "Hot 100" chart are held down by chart veterans—each enjoying their greatest chart success ever: David Bowie, Glen Campbell, & Janis Ian. Give an artist the right material, good production and proper exposure and watch him scale the charts all the way to the top. New artists cracking the "Hot 100" for the first time can also climb to the top with the above recipe, as this year's charts have proven—6 of the 18 #1 hits this year are by artists whose very first chart entry climbed all the way to the top: Labelle, Minnie Riperton, Freddy Fender, Captain & Tennille, Van McCoy, and K.C. & The Sunshine Band.

Dickie Goodman whose first release was way back in 1956 with "The Flying Saucer" is enjoying his greatest success since then with his very clever disc "Mr. Jaws." Every year attempts are made to do novelty cut-in type discs, however, no one has ever equalled Dickie Goodman's clean and sharp style.

While Dickie Goodman, Paul Anka, and Neil Sedaka are three true veterans from the early days of rock, the oldest chart veteran of today can be traced back to the roots of rock in the late '40's, when she worked with Johnny Otis, Mel Walker, and The Robins. Her name back then was simply "Little Esther"—known today as Esther Phillips and a real welcome to today's Top 40 charts.

Trivia Question #39: Name the first rock 'n' roll instrumental record to hit #1 on the "Hot 100".

(1956)

(Answer: "The Champs "Tequila")

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Joel Whitburn

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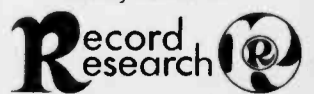
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AFM-L.A. Phil In Accord

LOS ANGELES—Members of Local 47, AFM, were expected to approve a new contract embracing members of the Los Angeles Philharmonic and the Southern California Symphony-Hollywood Bowl Assn.

The contract, to be in effect three years, covers 105 musicians but provisions have not yet been disclosed. Ernest Fleischmann represented the association and Max Herman, Local 47 president, the union in negotiations which were reportedly "extremely cordial."

3-pronged RCA Campaign Will Exploit Denver's LP

NEW YORK—A three-pronged RCA campaign themed to "Denver, The Heart Of America," will back John Denver's newest LP, shipping "gold" this month, according to Jack Kiernan, division vice president/

marketing, and manager Jerry Weintraub.

First phase will announce the album "Windsong," with initial customer orders guaranteeing a shipping date sale of more than 1 million units, says Kiernan. Second phase will support the LP with color trade spreads, 96-station radio buy and newspaper ads in top markets, with a bonus in the Saturday (20) appearance by Denver on the debut ABC "Howard Cosell Show."

Final phase will focus on the artist's Christmas album and his ABC-TV "Rocky Mountain Christmas" special set for Dec. 10, with another trade, radio and TV spot campaign. In-store promos, local print buys and special promotions by each RCA sales branch will run throughout the four-month campaign.

Keysor-Century Asks Name Halt

LOS ANGELES—Keysor-Century Corp., Saugus, Calif., wants Century Cassette Corp. here to stop using that name. A local federal district court suit filed by the diversified firm claims it has used the name, Century, for its phonograph record label since copyrighting it in 1955.

The plaintiff alleges it has warned the Beverly Hills firm to cease the alleged infringement without avail. The pleading asks for an accounting of profits from the defendant and wants all materials used in selling Century cassettes to be destroyed.

'Benji' In An Album

NEW YORK—The movie "Benji" is being presented on a storybook album by Denver-based Mulberry Square Records. This company is the recording arm of the film company that released the film. The film is also represented on an Epic LP by Charlie Rich who sings the theme song.

Eagles Fly High

LOS ANGELES—The Eagles' latest Elektra/Asylum album, "One Of These Nights," has earned the group its second platinum record award this year.

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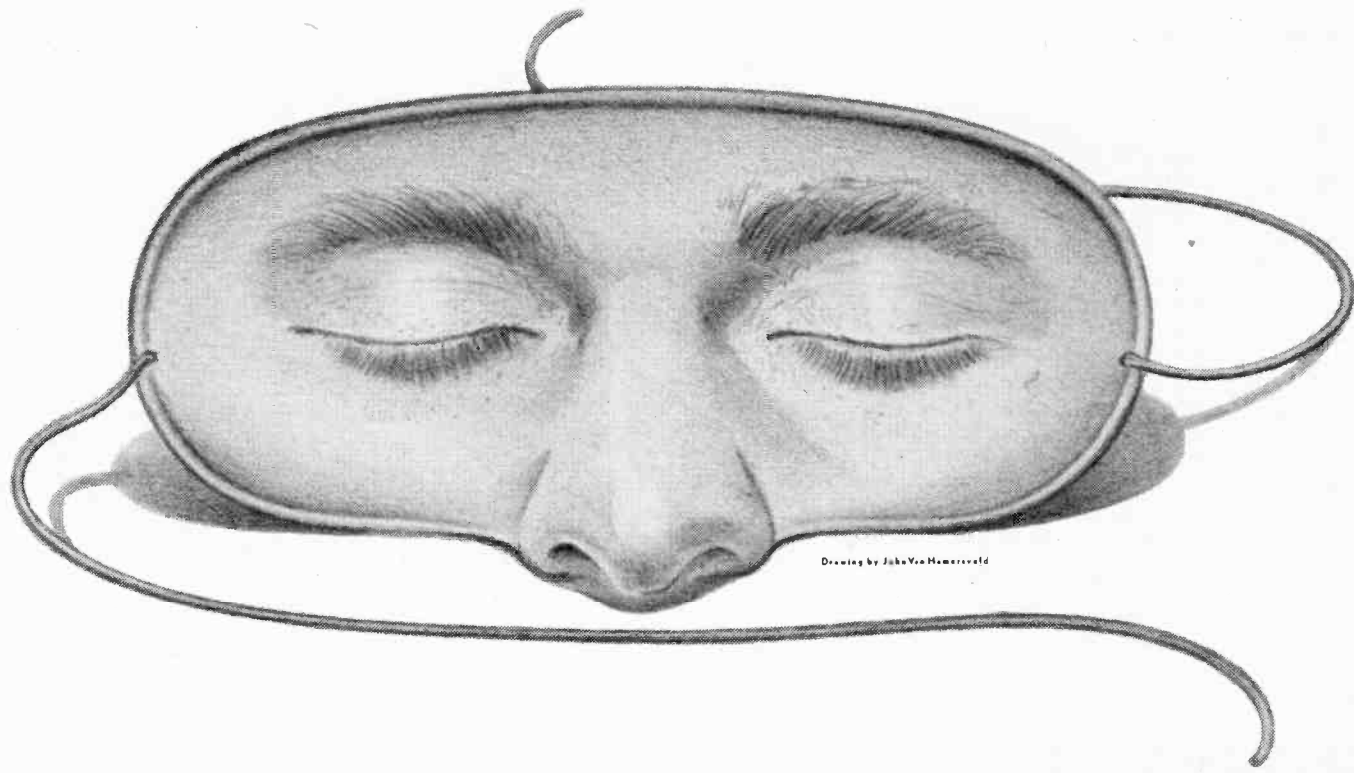
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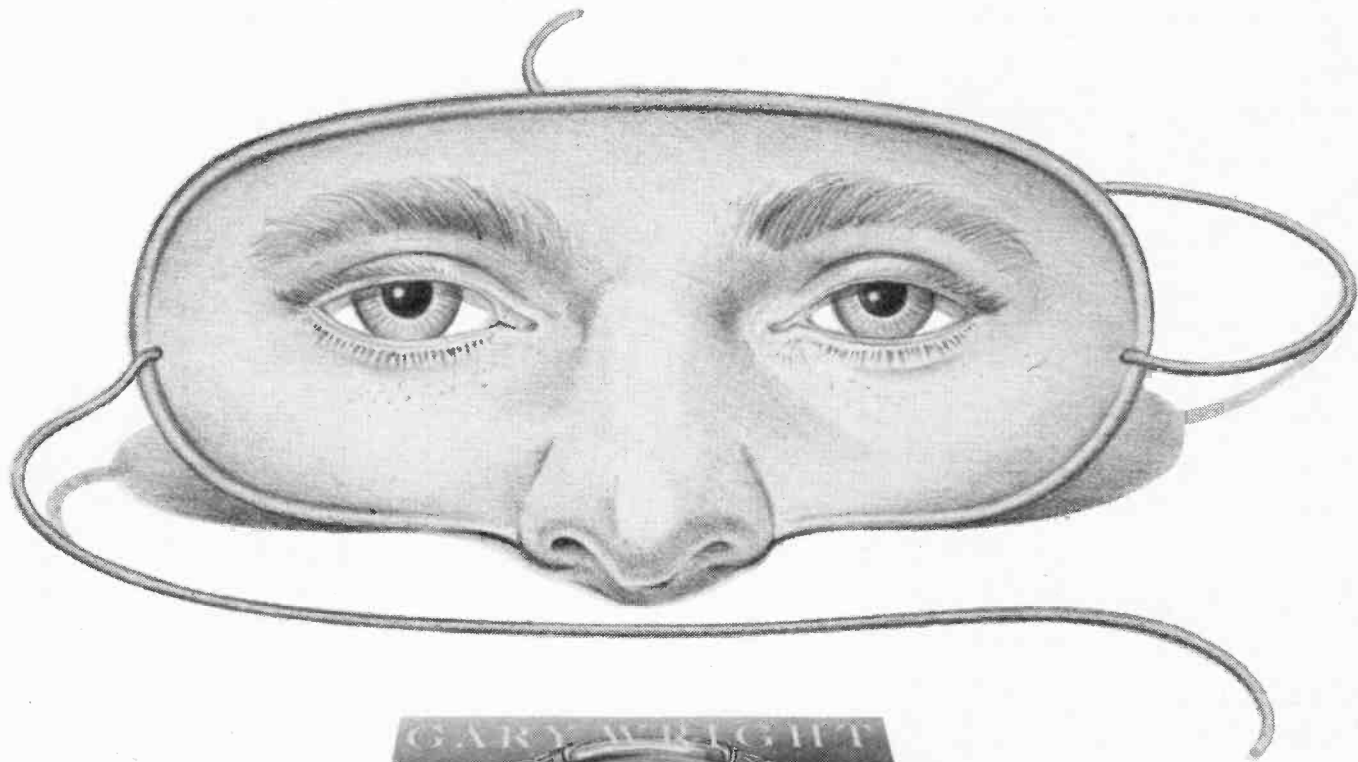


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Gary Wright on Warner Bros. records and tapes.



Pubs Ask 4-Cent Statutory

• Continued from page 3

near statutory rate. John Cohen of Disc Records Company, and a board member of the National Assn. of Record Merchandisers (NARM), said a rate raise would mean passing costs of 30 to 35 cents per album onto consumers, since retailer's profit rate is now only 3 percent after taxes.

Music publishers were led by Leonard Feist, of the National Music Publishers Assn., with economic consultants Robert Nathan, of Nathan Associates, to present the charts and statistics. The individual and human side of composer-publisher life was given by young Ralph Peer II; Marvin Hamlisch, composer of "The Way We Were" and composer Eubie Blake, 91, who said, "I could never have supported my family on mechanical royalties."

Economist Nathan bid for "free negotiations," but said that "second best" to an end of compulsory licensing would be the 4-cent rate, to reflect the cost of living spiral since 1965. His charts and numbers showed that inflation would make even a 4-cent royalty worth only 2

cents in 1975, compared with the worth of money 10 years ago.

Countering the "dire predictions" of the record industry, Nathan said that in spite of price rises of records from \$3.68 in 1965 to \$6.98 today, "record sales are at an all-time high." Also, he finds there is no lack of new, experimental, classical and other types of recordings.

Publisher spokesmen scolded the record industry for "trying to divide writer from publisher," by suggesting that Congress legislate the lion's share to the composer, to replace the present 50-50 arrangement. But Rep. Wiggins said if evidence was strong that publishers were "merely agents," he might want the committee counsel to look into the publishers' 50 percent contract clauses.

FCC Halts 'Q' Enhancing

• Continued from page 1

tion of the use of an encoder in the audio chain of a radio station has been questioned.

The original ruling by the FCC

Folio Sales Spurt; Sheet Music Trails

• Continued from page 1

in the single-copy format, and estimates that 100 of the firm's top titles in this category enjoy a cumulative movement of about one million units a year.

Herman Steiger at the Big 3 says overall print sales have increased 12 to 14 percent over the past year, but that none of that growth is attributable to sheet music. These have held steady during the period, after dropping "dramatically" in 1974 when the retail price went to \$1.50.

Five years ago, says Steiger, sheet sales accounted for about 30 percent of the Big 3's print gross. Today, it runs at about 10 to 15 percent, while folios account for 70 to 75 percent.

The remainder is attributable to choral, band and miscellaneous print.

Still, Steiger is hopeful that sheet sales may yet recapture some of their lost ground.

Of heavy pop print publishers surveyed, the most optimistic report on sheets comes from Screen Gems-Columbia. The company's print chief, Frank Hackinson, says about 20 percent of his print volume comes from sheets, with about 90 percent of the remaining 80 percent pulled in by folios.

And, reports Hackinson, the company's overall sheet sales are on the increase, a happy fact he attributes to strong representation of hit disk tunes. Personality folios, more often tied to album product, have encroached most on sheet print, he says.

At Hansen Publications, where 85 percent of the firm's dollar volume is being realized in folios, a "gradual but consistent attrition" in single sheet sales has been noted. But folios sales, says Joe Carlton, vice president, continue to increase at an annual rate of 15 percent.

Carlton tags the \$1.50 price level as a major culprit in the declining single sheet market. Problems of distribution, returns patterns and sluggish payments also affect shorter term single sheet potential more than folios which can look forward to a more extended sales life, he says.

Controlled Sheet Music Service, which racks more than 2,000 stores in 43 states, also blames the high cost of sheets for its sales dip. "Two years ago a typical print mix of 300 titles would have included about 80 to 100 single sheets," says Jack Kaye, national sales manager. "Today, the single share is nearer 40 titles." He states that more than 90 percent of the firm's current volume is in folios.

In addition to the price factor, Kaye asserts that consumers are being conditioned to the early availability of folios of hit tunes. "If the song has any merit it will shortly wind up in a book," Kaye feels, however, that sheet sales would improve somewhat if publishers would print hits earlier. "They're dealing with a very perishable item. If they wait too long, many possible sales are lost."

that led to matrix broadcasting on any level was made strictly in regards to matrix-encoded quad disks, specifically those quad matrix records produced earlier by Electro-Voice Records. The FCC ruled that it was okay to play matrix quad records on an FM station because that was in the audio chain prior to the mike stage.

However, anywhere from 80-120 FM stations ranging in markets from Los Angeles and New York to Detroit are today using the Sansui QSE5-B QS quad matrix encoder or the Sony-built SQ matrix SQE-2000 encoder.

An FCC engineer last week admitted that the ruling of the FCC did not apply to the use of matrix encoders at the radio station level between the console and the transmitter.

Because the CD-4 discrete broadcasting system does require changes in the broadcasting system between the console and the transmitter, General Electric, Zenith, Quadracast Systems Inc., RCA and Nippon Columbia all had to appeal to the FCC for a ruling. Discrete broadcasting is under study by the National Quadraphonic Radio Committee and the status of discrete quad broadcasting will be a featured topic during the annual National Radio Broadcasters Conference and Exhibition in Atlanta this week starting Wednesday (17).

A spokesman for the FCC said last week that FM radio stations could continue to play encoded product. This applies to both SQ and QS matrix records, as well as material that the radio station had recorded and encoded itself on tape.

What radio stations have basically been using the Sansui and Sony broadcast encoders for is to enhance regular stereo product. The encoder seems to beef up the music, especially hard rock music, when you have a quad matrix receiver at home. However, the encoders are not needed to enhance matrix quad records since those are already encoded: all the listener needs to hear them in matrix quad is a matrix quad receiver.

WCMF's Schanker found that installing an encoder reduced the stereo separation to listeners at home to around 7.8 db. Stereo regulations by the FCC require 29.7 db separation or more.

The FCC spokesman said he didn't know what caused the drop in stereo separation at WCMF occurred; "it shouldn't have happened."

However, a letter dated Sept. 2 from Arthur H. Bernstone, chief of the FCC's rules and standards, broadcasting division, told Schanker

(Continued on page 37)

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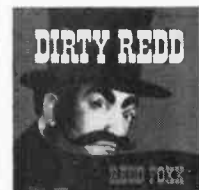


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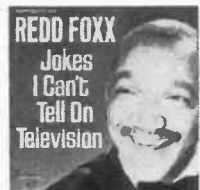


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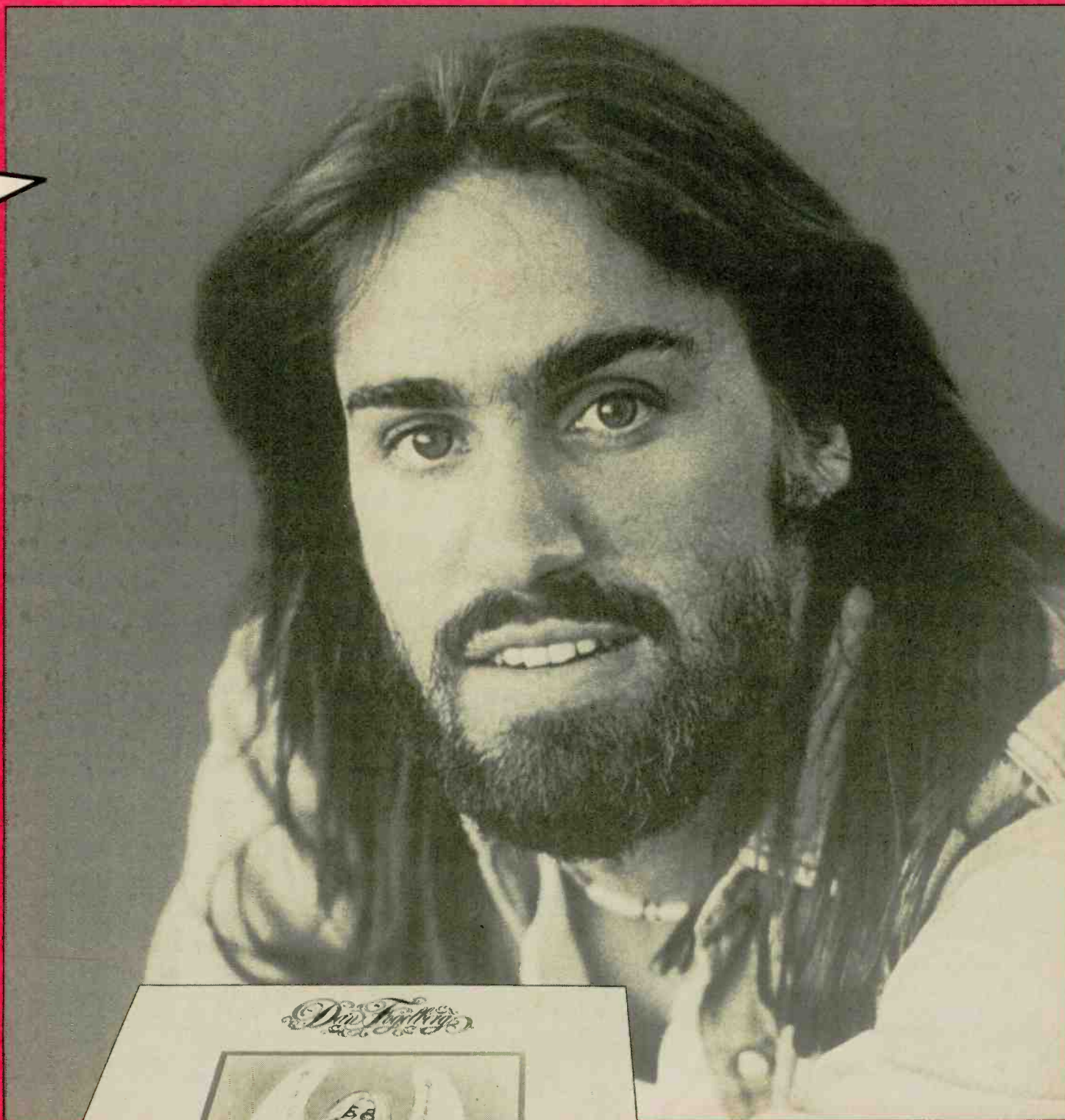
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Billboard Singles Radio Action

Playlist Top Add Ons

Playlist Prime Movers

Regional Breakouts & National Breakouts

Based on station playlists through Thursday (9/11/75)

TOP ADD ONS - NATIONAL

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- RITCHIE FAMILY—Brazil (20th Century)

PRIME MOVERS - NATIONAL

- NEIL SEDAKA—Bad Blood (Rocket)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- JEFFERSON STARSHIP—Miracles (Grunt)

BREAKOUTS - NATIONAL

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- RITCHIE FAMILY—Brazil (20th Century)

D—Discotheque Crossover

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

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

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

KENO—Las Vegas

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- LINDA RONSTADT—Heat Wave (Elektra)
- AUSTIN ROBERTS—Rocky (Private Stock) 24-20
- JOHN DENVER—I'm Sorry (RCA) 10-7

KBBC—Phoenix

- ABBA—Sos (Atlantic)
- FOUR SEASONS—Who Loves You (W.B.)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 17-9
- JEFFERSON STARSHIP—Miracles (Grunt) 20-14

KRIZ—Phoenix

- Neil Sedaka—Bad Blood (Rocket)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- DAVID GEDDES—Run Joey Run (Big Tree) 22-12
- EAGLES—Lyn' Eyes (Asylum) 11-5

KQEO—Albuquerque

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- TAVARES—It Only Takes A Minute (Capitol)
- ORLEANS—Dance With Me (Asylum) 21-14
- SWEET—Ballroom Blitz (Capitol) 15-11

KTKT—Tucson

- FOUR SEASONS—Who Loves You (W.B.)
- LINDA RONSTADT—Heat Wave (Elektra)
- BAD COMPANY—Feel Like Makin' Love (Swan Song) 12-6
- TAVARES—It Only Takes A Minute (Capitol) 10-15

KYNO—Fresno

- NEIL SEDAKA—Bad Blood (Rocket)
- LEON RUSSELL—Lady Blue (Shelter)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)

KFRC—San Francisco

- EAGLES—Lyn' Eyes (Asylum)
- SPINNERS—Games People Play (Atlantic) 18-11
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 10-5
- LEON RUSSELL—Lady Blue (Shelter)
- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket) 38-20
- SPINNERS—Games People Play (Atlantic) 17-12

KYA—San Francisco

- LEON RUSSELL—Lady Blue (Shelter)
- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket) 38-20
- SPINNERS—Games People Play (Atlantic) 17-12

KYNO—Fresno

- NEIL SEDAKA—Bad Blood (Rocket)
- LEON RUSSELL—Lady Blue (Shelter)
- JOHN DENVER—I'm Sorry (RCA) 26-18
- DAVID GEDDES—Run Joey Run (Big Tree) 18-11

KLIV—San Jose

- FOUR SEASONS—Who Loves You (W.B.)
- EAGLES—Lyn' Eyes (Asylum)
- MORRIS ALBERT—Feelings (RCA) 6-4
- DAVID BOWIE—Fame (RCA) 8-6

KCBQ—San Diego

- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- EAGLES—Lyn' Eyes (Asylum)
- MORRIS ALBERT—Feelings (RCA) 6-4
- DAVID BOWIE—Fame (RCA) 8-6

KJOY—Stockton, Calif.

- NEIL SEDAKA—Bad Blood (Rocket)
- FOUR SEASONS—Who Loves You (W.B.)
- EAGLES—Lyn' Eyes (Asylum) 28-10
- LEON RUSSELL—Lady Blue (Shelter) 30-18

KNDE—Sacramento

- GEORGE HARRISON—You (Apple)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- FOUR SEASONS—Who Loves You (W.B.) EX-14
- JEFFERSON STARSHIP—Miracles (Grunt) 20-12

KROY—Sacramento

- SPINNERS—Games People Play (Atlantic)
- LINDA RONSTADT—Heat Wave (Elektra)
- JEFFERSON STARSHIP—Miracles (Grunt) 27-19
- FOUR SEASONS—Who Loves You (W.B.) 25-18

KJR—Seattle

- JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT)
- NEIL SEDAKA—Bad Blood (Rocket) 24-13
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 15-9

KING—Seattle

- GEORGE HARRISON—You (Apple)
- AUSTIN ROBERTS—Rocky (Private Stock) 20-8
- SWEET—Ballroom Blitz (Capitol) 8-4
- LEON RUSSELL—Lady Blue (Shelter)
- FOUR SEASONS—Who Loves You (W.B.)
- DICKIE GOODMAN—Mr. Jaws (Cash) 10-2
- MORRIS ALBERT—Feelings (RCA) 13-8

KTAC—Tacoma

- GARY TOMS EMPIRE—7,6,5,4,3,2,1 (Blow Your Whistle) (PIP)
- EAGLES—Lyn' Eyes (Asylum)
- DICKIE GOODMAN—Mr. Jaws (Cash) 21-10
- JEFFERSON STARSHIP—Miracles (Grunt) 17-13

KGW—Portland

- SPINNERS—Games People Play (Atlantic)
- EAGLES—Lyn' Eyes (Asylum)
- DAVID GEDDES—Run Joey Run (Big Tree) 25-16
- ORLEANS—Dance With Me (Asylum) 16-8

KISN—Portland

- NEIL SEDAKA—Bad Blood (Rocket)
- MELISSA MANCHESTER—Just Too Many People (Arista)
- AUSTIN ROBERTS—Rocky (Private Stock) 13-5
- DAVE BELLAMY—Nothin' Heavy (W.B./Curb) EX-27

KTLC—Denver

- LINDA RONSTADT—Heat Wave (Elektra)
- JEFFERSON STARSHIP—Miracles (Grunt) 24-14
- NEIL SEDAKA—Bad Blood (Rocket) 36-37

KKAM—Pueblo, Colo.

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- GEORGE HARRISON—You (Apple)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 21-12
- TAVARES—It Only Takes A Minute (Capitol) 23-18

KYSN—Colorado Springs

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- JEFFERSON STARSHIP—Miracles (Grunt) 32-25
- WAR—Low Rider (U.A.) EX-34

KCPX—Salt Lake City

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- GEORGE HARRISON—You (Apple)
- BARRY MANILOW—Could It Be Magic (Arista) 13-6
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 10-4

KRSP—Salt Lake City

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 20-9
- MORRIS ALBERT—Feelings (RCA) 18-8

Southwest Region

TOP ADD ONS:

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- NEIL SEDAKA—Bad Blood (Rocket)

PRIME MOVERS:

- Neil Sedaka—Bad Blood (Rocket)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- JEFFERSON STARSHIP—Miracles (Grunt)

BREAKOUTS:

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- LEON RUSSELL—Lady Blue (Shelter)

KILT—Houston

- ABBA—Sos (Atlantic)
- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket) 39-27
- DICKIE GOODMAN—Mr. Jaws (Cash) 37-18

KRBE—Houston

- RITCHIE FAMILY—Brazil (20th Century)
- EAGLES—Lyn' Eyes (Asylum)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) 17-10
- DAVID BOWIE—Fame (RCA) 18-13

KLIF—Dallas

- JEFFERSON STARSHIP—Miracles (Grunt)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- NEIL SEDAKA—Bad Blood (Rocket) HB-21
- DICKIE GOODMAN—Mr. Jaws (Cash) 22-14

KNUS—Dallas

- MORRIS ALBERT—Feelings (RCA)
- JOHN DENVER—I'm Sorry (RCA)
- DAVID BOWIE—Fame (RCA) 17-13
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT) 7-4

KFJZ—Ft. Worth

- NEIL SEDAKA—Bad Blood (Rocket)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- JOHN DENVER—I'm Sorry (RCA) 19-4
- FOUR SEASONS—Who Loves You (W.B.) 14-6

KXOL—Ft. Worth

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- JIM STAFFORD—I Got Stoned And I Missed It (MGM)
- SPINNERS—Games People Play (Atlantic) 21-10
- NEIL SEDAKA—Bad Blood (Rocket) 30-24

KONO—San Antonio

- MELISSA MANCHESTER—Just Too Many People (Arista)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- MORRIS ALBERT—Feelings (RCA) 17-11
- JOHN WILLIAMS—Theme From "Jaws" (MCA) 19-14

KELP—El Paso

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) EX-15
- LEON RUSSELL—Lady Blue (Shelter) EX-24

XEROK—El Paso

- RITCHIE FAMILY—Brazil (20th Century)
- EVIE SANDS—I Love Makin' Love To You (Haven)
- DAVID BOWIE—Fame (RCA) 15-4
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 23-13

KAKC—Tulsa

- EAGLES—Lyn' Eyes (Asylum)
- GEORGE HARRISON—You (Apple)
- JEFFERSON STARSHIP—Miracles (Grunt) 20-11
- NEIL SEDAKA—Bad Blood (Rocket) 21-14

KELI—Tulsa

- RUSTY WEIR—Don't It Make You Wanna Dance (20th Century)
- GEORGE HARRISON—You (Apple)
- JEFFERSON STARSHIP—Miracles (Grunt) EX-20
- NEIL SEDAKA—Bad Blood (Rocket) EX-21

WKY—Oklahoma City

- MORRIS ALBERT—Feelings (RCA)
- LEON RUSSELL—Lady Blue (Shelter)
- NEIL SEDAKA—Bad Blood (Rocket) 24-13
- AUSTIN ROBERTS—Rocky (Private Stock) 21-12

KOMA—Oklahoma City

- LEON RUSSELL—Lady Blue (Shelter)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia) 24-16
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 13-8

WTIX—New Orleans

- ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
- VICKI LAWRENCE—The Other Woman (Private Stock)
- DAVID BOWIE—Fame (RCA) 9-1
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) EX-23

KEEL—Shreveport

- NEIL SEDAKA—Bad Blood (Rocket)
- EAGLES—Lyn' Eyes (Asylum)
- LEON RUSSELL—Lady Blue (Shelter) 27-22
- FOUR SEASONS—Who Loves You (W.B.) 33-29

KQWB—Fargo, N.D.

- NEIL SEDAKA—Bad Blood (Rocket)
- RITCHIE FAMILY—Brazil (20th Century)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 22-5
- SWEET—Ballroom Blitz (Capitol) 25-17

KXOK—St. Louis

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SPINNERS—Games People Play (Atlantic)
- JOHN DENVER—I'm Sorry (RCA) 18-10
- ORLEANS—Dance With Me (Asylum) 19-15

WLS—Chicago

- DAVID BOWIE—Fame (RCA)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- DICKIE GOODMAN—Mr. Jaws (Cash) 28-4
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 10-3

Pacific Southwest Region

TOP ADD ONS:

- EAGLES—Lyn' Eyes (Asylum)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)

PRIME MOVERS:

- DAVID GEDDES—Run Joey Run (Big Tree)
- JEFFERSON STARSHIP—Miracles (Grunt)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)

BREAKOUTS:

- EAGLES—Lyn' Eyes (Asylum)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)

KHJ—Los Angeles

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- EAGLES—Lyn' Eyes (Asylum)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT) 26-11
- TAVARES—It Only Takes A Minute (Capitol) 20-12

K100 (KIQQ-FM)—Los Angeles

- NONE
- NONE

KKDJ—Los Angeles

- GRASS ROOTS—Mamacita (Haven)
- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket) EX-20
- RITCHIE FAMILY—Brazil (20th Century) 22-15

KFXM—San Bernardino

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- AUSTIN ROBERTS—Rocky (Private Stock)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 3-1
- DAVID BOWIE—Fame (RCA) 4-2

KAFY—Bakersfield

- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- JEFFERSON STARSHIP—Miracles (Grunt) 20-9
- DAVID GEDDES—Run Joey Run (Big Tree) 18-10

KCBQ—San Diego

- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- EAGLES—Lyn' Eyes (Asylum)
- MORRIS ALBERT—Feelings (RCA) 6-4
- DAVID BOWIE—Fame (RCA) 8-6

Pacific Northwest Region

TOP ADD ONS:

- EAGLES—Lyn' Eyes (Asylum)
- LEON RUSSELL—Lady Blue (Shelter)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)

PRIME MOVERS:

- JEFFERSON STARSHIP—Miracles (Grunt)
- NEIL SEDAKA—Bad Blood (Rocket)
- FOUR SEASONS—Who Loves You (W.B.)

BREAKOUTS:

- EAGLES—Lyn' Eyes (Asylum)
- FOUR SEASONS—Who Loves You (W.B.)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)

KFRC—San Francisco

- EAGLES—Lyn' Eyes (Asylum)
- SPINNERS—Games People Play (Atlantic) 18-11
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 10-5

KYA—San Francisco

- LEON RUSSELL—Lady Blue (Shelter)
- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket) 38-20
- SPINNERS—Games People Play (Atlantic) 17-12

KYNO—Fresno

- NEIL SEDAKA—Bad Blood (Rocket)
- LEON RUSSELL—Lady Blue (Shelter)
- JOHN DENVER—I'm Sorry (RCA) 26-18
- DAVID GEDDES—Run Joey Run (Big Tree) 18-11

KLIV—San Jose

- FOUR SEASONS—Who Loves You (W.B.)
- EAGLES—Lyn' Eyes (Asylum)
- JEFFERSON STARSHIP—Miracles (Grunt) 20-13

SEPTEMBER 20, 1975, BILLBOARD

(Continued on page 19)

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The "Overnight Success" Story Of A First Album.

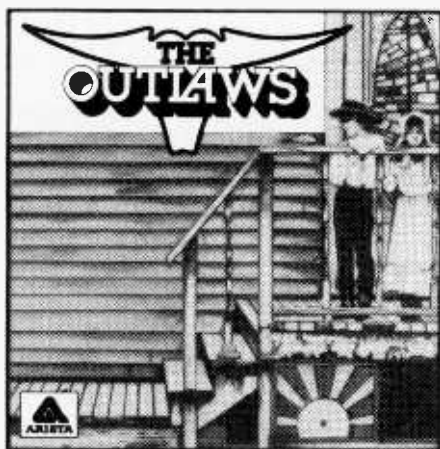
Every few years an album from a virtually unknown group takes the entire country by storm. This is just what is happening with The Outlaws and their debut album on Arista Records.

The initial shipping order on The Outlaws LP was fairly typical of a first album, 17,000 copies. Atlanta took 960 pieces. Los Angeles was cautious with 360 pieces. Miami took 960 at first. Nothing unusual, until the phones started ringing. Atlanta re-ordered 840. L.A. took 360 again. Just five days had passed and Miami asked for 1800 more. And then the album exploded! The first week in August Atlanta wanted 4100. Los Angeles reordered 7800, Miami 6000. Then Buffalo 6000, Detroit 10,000! The second major week saw almost 30,000 LP's go out. Then 55,000 in the 2nd and 3rd weeks of release! Phenomenal, unprecedented reaction for a first album!



After only five weeks, the album broke the top 20. Now, sales are over 250,000 units and continuing very strong.

We at Arista obviously knew that The Outlaws had tremendous potential.



But no one expected their first album to create this incredible excitement! FM disc jockeys fell in love with the record, giving it instant and continuous airplay. The critics welcomed the album with open arms. And that old faithful underground spread the word of mouth about the unbelievable concerts The Outlaws were giving with supergroups like The Rolling Stones.

It proves that the sky is the limit when the right product comes along at the right time. And Now Is The Right Time To Release Their Single —

"There Goes Another Love Song"

The single has already begun its ascent by strongly bulleting onto the charts in only its third week of release. The excitement generated in every market by this new major group is just sensational. It's something that doesn't happen very often, but when it does, WOW!

"THERE GOES ANOTHER LOVE SONG": THE OUTLAWS

A Great New Single On



A Subsidiary of Columbia Pictures Industries, Inc.

Billboard Singles Radio Action

Based on station playlists through Thursday (9/11/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 17

KSQJ-FM—St. Louis

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **SPINNERS**—Games People Play (Atlantic)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 20-14
- ★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 12-7

WKBW—Buffalo

- **ORLEANS**—Dance With Me (Asylum)
- **CARPENTERS**—Solitaire (A&M)
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 19-9
- ★ **JOHN DENVER**—I'm Sorry (RCA) 15-8

KEWI—Topeka

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **JEFFERSON STARSHIP**—Miracles (Grunt) 46-29
- ★ **DR. HOOK & MEDICINE SHOW**—The Millionaire (Capitol) 22-19

North Central Region

TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- NEIL SEDAKA—Bad Blood (Rocket)
- RITCHIE FAMILY—Brazil (20th Century)

PRIME MOVERS:

- LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket)

BREAKOUTS:

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- NEIL SEDAKA—Bad Blood (Rocket)
- RITCHIE FAMILY—Brazil (20th Century)

CKLW—Detroit

- **NEIL SEDAKA**—Bad Blood (Rocket)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/DOT)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 26-5
- ★ **LEON HEYWOOD**—I Want'a Do Something Freaky To You (20th Century) HB-11

WGRD—Grand Rapids

- **ORLEANS**—Dance With Me (Asylum)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 21-14
- ★ **K.C. & THE SUNSHINE BAND**—Get Down Tonight (TK) 5-1

Z-96 (WZZM-FM)—Grand Rapids

- **NEIL SEDAKA**—Bad Blood (Rocket)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **ORLEANS**—Dance With Me (Asylum) 24-15
- ★ **JOHN DENVER**—I'm Sorry (RCA) 27-18

WTAC—Flint, Mich.

- **LEON HEYWOOD**—I Want'a Do Something Freaky To You (20th Century)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) HB-25
- ★ **ROGER DALTRY**—Come And Get Your Love (MCA) HB-26

WIXY—Cleveland

- D● **RITCHIE FAMILY**—Brazil (20th Century)
- D● **FOUR SEASONS**—Who Loves You (W.B.)
- ★ **SPINNERS**—Games People Play (Atlantic) 34-22
- ★ **MORRIS ALBERT**—Feelings (RCA) 18-8

WGCL—Cleveland

- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- **ROGER DALTRY**—Come And Get Your Love (MCA)
- ★ **SPINNERS**—Games People Play (Atlantic) 21-13
- ★ **JOHN DENVER**—I'm Sorry (RCA) 19-12

13-Q (WKTQ)—Pittsburgh

- **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- **EMMY LOU HARRIS**—If I Could Only Win Your Love (Reprise) 19-14
- ★ **ORLEANS**—Dance With Me (Asylum) 10-6

WKBW—Buffalo

- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- **JOHN MAHONEY**—Angel (Amherst)
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 30-19
- ★ **JOHN DENVER**—I'm Sorry (RCA) 25-18

WSAI—Cincinnati

- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- **LINDA RONSTADT**—Heat Wave (Elektra)
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 29-15
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 12-6

WCOL—Columbus

- NONE
- ★ **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol) 28-16
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 27-18

WKY—Louisville

- **MORRIS ALBERT**—Feelings (RCA)
- **GILBERT O'SULLIVAN**—I Don't Love You (MAM)
- ★ **ARTHUR GARFUNKEL**—I Only Have Eyes For You (Columbia) 21-10
- ★ **ARTHUR ALEXANDER**—Every Day I Have To Cry Some (Buddah) 10-6

WBGW—Bowling Green, Ky.

- **NEIL SEDAKA**—Bad Blood (Rocket)
- **GINO VANELLI**—Love Me Now (A&M)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 16-10
- D★ **DAVID BOWIE**—Fame (RCA) 6-1

WJET—Erie, Pa.

- **SPINNERS**—Games People Play (Atlantic)
- D★ **DAVID BOWIE**—Fame (RCA) 20-11
- ★ **SWEET**—Ballroom Blitz (Capitol) HB-23

WRIE—Erie, Pa.

- D● **RITCHIE FAMILY**—Brazil (20th Century)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol) 29-15

Mid-Atlantic Region

TOP ADD ONS:

- JEFFERSON STARSHIP—Miracles (Grunt)
- CHICAGO—Brand New Love Affair (Columbia)
- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)

PRIME MOVERS:

- SPINNERS—Games People Play (Atlantic)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

- JEFFERSON STARSHIP—Miracles (Grunt)
- NEIL SEDAKA—Bad Blood (Rocket)
- CHICAGO—Brand New Love Affair (Columbia)

WFIL—Philadelphia

- NONE
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 25-16
- ★ **MORRIS ALBERT**—Feelings (RCA) HB-22

WIBG—Philadelphia

- **AMERICA**—Daisy Jane (W.B.)
- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- ★ **FOUR SEASONS**—Who Loves You (W.B.) HB-21
- ★ **JEFFERSON STARSHIP**—Miracles (Grunt) 21-15

WPGC—Washington

- **MORRIS ALBERT**—Feelings (RCA)
- **JEFFERSON STARSHIP**—Miracles (Grunt)
- ★ **SPINNERS**—Games People Play (Atlantic) EX-11
- ★ **EAGLES**—Lyn' Eyes (Asylum) 13-7

WCAO—Baltimore

- **CHICAGO**—Brand New Love Affair (Columbia)
- **JEFFERSON STARSHIP**—Miracles (Grunt)
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 21-14
- ★ **JOHN DENVER**—I'm Sorry (RCA) 18-13

WGH—Newport News, Va.

- **LEON RUSSELL**—Lady Blue (Shelter)
- **NEIL SEDAKA**—Bad Blood (Rocket)
- ★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 17-11
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) 15-10

WYRE—Annapolis, Md.

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **GEORGE HARRISON**—You (Apple)
- ★ **SWEET**—Ballroom Blitz (Capitol) 10-2
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 21-13

WLEE—Richmond, Va.

- D● **NATALIE COLE**—This Will Be (Capitol)
- **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 17-5
- ★ **ORLEANS**—Dance With Me (Asylum) 28-17

Northeast Region

TOP ADD ONS:

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- OUTLAWS—There Goes Another Love Song (Arista)

PRIME MOVERS:

- DICKIE GOODMAN—Mr. Jaws (Cash)
- EAGLES—Lyn' Eyes (Asylum)
- CHARLIE QUINTALL—Baby (Hot Stuff)

BREAKOUTS:

- EAGLES—Lyn' Eyes (Asylum)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- OUTLAWS—There Goes Another Love Song (Arista)

WABC—New York City

- D● **TAVARES**—It Only Takes A Minute (Capitol)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- D★ **DAVID BOWIE**—Fame (RCA) 11-5
- ★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 19-13

WPIX-FM—New York City

- NONE
- NONE
- ★ NONE

WBBF—Rochester, N.Y.

- **ORLEANS**—Dance With Me (Asylum)
- **MORRIS ALBERT**—Feelings (RCA)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 24-3
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 26-17

WRKO—Boston

- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) HB-6
- ★ **SWEET**—Ballroom Blitz (Capitol) 10-4

WBZ-FM—Boston

- **EAGLES**—Lyn' Eyes (Asylum)
- **GEORGE HARRISON**—You (Apple)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia) 30-20
- ★ **MORRIS ALBERT**—Feelings (RCA) 10-2

WVBF-FM—Framingham, Mass.

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **EAGLES**—Lyn' Eyes (Asylum)
- ★ **SPINNERS**—Games People Play (Atlantic) 28-18
- D★ **DAVID BOWIE**—Fame (RCA) 14-9

WPRO—Providence

- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- **EAGLES**—Lyn' Eyes (Asylum)
- ★ **CHARLIE QUINTALL**—Baby (Hot Stuff) 28-12
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 20-5

WORC—Worcester, Mass.

- **OUTLAWS**—There Goes Another Love Song (Arista)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **EAGLES**—Lyn' Eyes (Asylum) EX-24
- ★ **ORLEANS**—Dance With Me (Asylum) 6-3

WDRG—Hartford

- **JEFFERSON STARSHIP**—Miracles (Grunt)
- **OUTLAWS**—There Goes Another Love Song (Arista)
- ★ **JOHNNY WAKELIN/KINSHA**—Black Superman—Muhammad Ali (Pye) 13-7
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 28-22

WTRY—Albany

- **BOB SEGER**—Katmandu (Capitol)
- **ABBA**—Sos (Atlantic)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) 30-21
- ★ **DAVID GEDDES**—Run Joey Run (Big Tree) 12-4

WPTB—Albany

- **B.T. EXPRESS**—Give It What You Got (Roadshow)
- **LEON RUSSELL**—Lady Blue (Shelter)
- D★ **RITCHIE FAMILY**—Brazil (20th Century) 42-35
- ★ **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol) 21-15

Southeast Region

TOP ADD ONS:

- EAGLES—Lyn' Eyes (Asylum)
- RITCHIE FAMILY—Brazil (20th Century)
- GEORGE HARRISON—You (Apple)

PRIME MOVERS:

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- MORRIS ALBERT—Feelings (RCA)
- NEIL SEDAKA—Bad Blood (Rocket)

BREAKOUTS:

- GEORGE HARRISON—You (Apple)
- EAGLES—Lyn' Eyes (Asylum)
- RITCHIE FAMILY—Brazil (20th Century)

WQXI—Atlanta

- **GRAHAM CENTRAL STATION**—Your Love (W.B.)
- **EAGLES**—Lyn' Eyes (Asylum)
- ★ **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia) 15-8
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 23-17

WFOX—Atlanta

- **EAGLES**—Lyn' Eyes (Asylum)
- **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 18-9
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 37-30

Z-93 (WZGC-FM)—Atlanta

- **AMERICA**—Daisy Jane (W.B.)
- **LINDA RONSTADT**—Heat Wave (Elektra)
- ★ **MORRIS ALBERT**—Feelings (RCA) 23-12
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 11-4

WBBQ—Augusta

- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- **GEORGE HARRISON**—You (Apple)
- **OSMOND BROS.**—The Proud One (MGM) 15-8
- ★ **MORRIS ALBERT**—Feelings (RCA) 25-18

WSGN—Birmingham, Ala.

- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M)
- ★ **ARTHUR ALEXANDER**—Every Day I Have To Cry Some (Buddah) 26-11
- ★ **MORRIS ALBERT**—Feelings (RCA) 15-7

WHYY—Montgomery, Ala.

- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- **CAPTAIN & TENNILLE**—The Way I Want To Touch You (A&M)
- ★ **SPINNERS**—Games People Play (Atlantic) EX-22
- ★ **ORLEANS**—Dance With Me (Asylum) 9-2

WTOB—Winston/Salem, N.C.

- **NEIL SEDAKA**—Bad Blood (Rocket)
- **ABBA**—Sos (Atlantic)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 25-13
- ★ **LEON RUSSELL**—Lady Blue (Shelter) 23-15

WSGA—Savannah, Ga.

- **GEORGE HARRISON**—You (Apple)
- **OLIVIA NEWTON-JOHN**—Something Better To Do (MCA)
- ★ **NEIL SEDAKA**—Bad Blood (Rocket) 26-6
- ★ **ABBA**—Sos (Atlantic) 28-17

WTMA—Charleston, S.C.

- **NEIL SEDAKA**—Bad Blood (Rocket)
- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 22-14
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 21-16

WKIX—Raleigh, N.C.

- D● **FOUR SEASONS**—Who Loves You (W.B.)
- **EAGLES**—Lyn' Eyes (Asylum)
- ★ **SPINNERS**—Games People Play (Atlantic) 28-16
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 26-10

WORD—Spartanburg, S.C.

- **TYPICALLY TROPICAL**—Barbados (Gull)
- **GEORGE HARRISON**—You (Apple)
- ★ **OHIO PLAYERS**—Sweet Sticky Thing (Mercury) EX-16
- ★ **WAYLON JENNINGS**—Bob Wills Is Still The King (RCA) EX-25

WAYS—Charlotte, N.C.

- **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.)
- D● **ESTHER PHILLIPS**—What A Diff'rence A Day Makes (KUDU)
- D★ **DAVID BOWIE**—Fame (RCA) 10-1
- ★ **EMMY LOU HARRIS**—If I Could Only Win Your Love (Reprise) 11-2

WNOX—Knoxville

- **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
- **BOB SEGER**—Katmandu (Capitol)
- ★ **SPINNERS**—Games People Play (Atlantic) 33-25
- ★ **MORRIS ALBERT**—Feelings (RCA) 29-22

WGOW—Chattanooga, Tenn.

- **LEON RUSSELL**—Lady Blue (Shelter)
- **EAGLES**—Lyn' Eyes (Asylum)
- ★ **ORLEANS**—Dance With Me (Asylum) 16-11
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 14-10

KAAY—Little Rock

- **NEIL SEDAKA**—Bad Blood (Rocket)
- **LEON RUSSELL**—Lady Blue (Shelter)
- ★ **SWEET**—Ballroom Blitz (Capitol) EX-11
- ★ **AMERICA**—Daisy Jane (W.B.) 13-9

WHBQ—Memphis

- D● **RITCHIE FAMILY**—Brazil (20th Century)
- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) 27-15
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 9-2

WMPS—Memphis

- **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
- **GARY TOMS EMPIRE**—7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle) (PIP)
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) EX-23
- ★ **CARPENTERS**—Solitaire (A&M) 16-13

WMAK—Nashville

- **WILLIE NELSON**—Blue Eyes Cryin' In The Rain (Columbia)
- **JEFFERSON STARSHIP**—Miracles (Grunt)
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 14-7
- ★ **Z Z TOP**—Tush (London) 17-11

'Wonderama' a Natl TV Music Lesson

• Continued from page 1

kinds of music," he explains, "and we've gone from a Richard Rodgers to Gladys Knight & the Pips, from a Max Morath to Roger Daltrey, on the simple promise to the kids: 'Here's something you should hear.'"

Marks makes the basic decision on guests, but both he and McAllister respect Bridge's pipelines to today's music. They rarely argue about acts, but Bridge points out that lyrics are carefully screened to eliminate any suggestive disks—which can be a real problem in today's musical environment. "I can really wear out the wax on some sides on my turntable," Bridge notes, "trying to get the exact words."

With the response to artists like Kool & the Gang, who got their first TV exposure on "Wonderama," B.T. Express and the Jackson Five, record labels are giving more and more support to the show's efforts to get key acts.

Bridge cites Atlantic, MCA, RCA, Elektra/Asylum and Capitol as the most cooperative also in arranging the six hours of Thursday afternoon taping time in an artist's busy schedule.

Both Marks and Bridge now see

acts' managers coming more and more to them with earnest requests for appearances on the show, which has an audience waiting list of four to five years. "Some artists think they're right but they're wrong," they observe.

One of the real "right" ones has been Harry Chapin, who appeared during rehearsals for his short-lived Broadway show, really relating to the kids—with six of his own. He did three numbers, including a first anywhere for his "Stupid," which he later scored on Mike Douglas.

Most artists do about three selections, some live, more often lip sync due to the costs of back-up groups—and all work for AFTRA scale. "We make lots of ASCAP and BMI fees for lots of people," McAllister notes, "and since they get paid for our three on-air hours, our payout is higher than Dinah Shore or Johnny Carson's shows."

In addition to more "contemporary" artists, the show also has changed with the times—in fact, its "Go-Go Corner" was renamed "Disco City" six months before the boom took off here. And the "Disco Kid" who presents the "Wonderama" pick hit of the week has broken a few singles even before the dis-



M. Kenner photo

Taking a break during "Wonderama" taping are old friends Roger Daltrey, MCA artist on Sept. 14 show, and associate producer Jan Bridge, who has helped book more pop/rock acts.

cos, Bridge claims. "We had 'Ease On Down The Road' by Consumer Rapport a week before the discos got the release," he says, "and then we had the group live on the show."

Often two guests with far different backgrounds are on the same show, but rarely together. Last Sunday (14) it was Marvin Hamlisch, relating how it feels to write all those award-winning songs, and Roger Daltrey, "Tommy" star and Who member.

Daltrey was one of Bridge's "tougher sells" to Marks, who re-

called the group's former stage antics. But the entire staff was impressed by the MCA artist's honest and sincere approach to the show. "Most TV producers think today's musicians just aren't articulate," Bridge observes, "but Daltrey is typical of our guests."

The staff agrees that virtually every artist on the show has taken a professional approach, not without some apprehension. "It's tougher to play 10 feet from 200 hep kids than in an arena or stadium with thousands of fans," says Bridge.

Among acts due for appearances this season are Stevie Wonder, who promised to come after McAllister made one of his continual weekend appearances in Washington last May with 125,000 others at "Human Kindness Day," with a Wonder spot taped there for the show.

Also expected are American Song Festival winner Tim Moore, Herbie Mann, Neil Sedaka and family, the Spinners, Charley Pride and a deejay like Dick Clark. "I'd love to get Wolfman Jack and Dick Clark face to face on the same show," Bridge says. He'd also like to get John Denver, Judy Collins and Billy Preston, among others.

Metromedia brass has given the staff much leeway in booking, and Marks and Bridge agree that as long as this "limited freedom" continues, "Wonderama" will continue to build its audiences with its solid mix of music.

90 Days Meted To Persistent Pirate

LOS ANGELES—A precedental warning to second-time violators of the federal law against selling pirate tapes came here last week when

Roger Miller Davis, 39, 9185 Fontana, Fontana, Calif. got nine months' imprisonment.

Federal district judge Malcolm M. Lucas stayed the start of the sentence until Dec. 8. Davis is the first second-time pirate retailer offender known to be sentenced.

Davis was arrested Sept. 4, 1974, and sentenced to two 30-day consecutive imprisonments. He was warned Feb. 11, 1975, by the FBI which bought eight tapes from him again March 15. On April 1, the FBI seized 1,831 bootlegs from him at a Chino swap meet. On April 13, San Bernardino local police seized 553 pirated tapes and issued a citation to Davis.

Second time retail violation carries a felony count, while first time is considered a misdemeanor.

Single Cues Album By Paul Delicato

LOS ANGELES—Two-month-old Artists of America records first artist, Paul Delicato, is cutting his first LP following chart reaction to the two sides of his debut single, "Ice Cream Sodas, Lollipops And A Red Hot Spinning Top" backed with "Lean On Me."

The latter tune has been garnering country play, the former MOR exposure. Delicato has just returned from a promo tour of the Southeast.

Label president Harley Hatcher arranged and produced the two sides in Nashville.

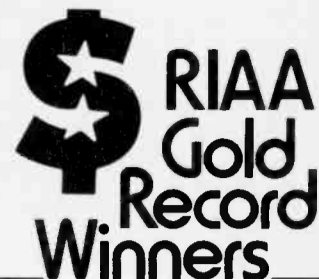
Other artists are being secured for the roster.

Mailing Rates

• Continued from page 3

class stamp. The raises were originally scheduled to go into effect before Christmas, but the decision to delay the 13-cent stamp, and other as yet unspecified raises until after the holiday, was hurriedly announced Sept. 5.

MILDRED HALL



Singles

Paul McCartney & Wings' "Listen To What The Man Said" on Capitol; disk is the group's fifth gold single.

Glen Campbell's "Rhinstone Cowboy" on Capitol; disk is his third gold single.

Elton John's "Someone Saved My Life Tonight" on MCA; disk is his seventh gold single.

Albums

"Funny Lady/Original Soundtrack Recording" on Arista.

Jefferson Starship's "Red Octopus" on Grunt; disk is the group's second gold album.

Linda Ronstadt's "Don't Cry Now" on Asylum; disk is the artist's second gold album.

Freddy Fender's "Before The Next Teardrop Falls" on ABC/Dot; disk is the artist's first gold album.

4 Debut LPs Set

CHICAGO—Four debut albums are among six new releases for September from Phonogram/Mercury Records.

Debuting artists are Bluefield, Richard Digance, Michael Fennolly and Roy Orbison. Other new albums are from Rush and Tom T. Hall. Supporting tours to begin in October are scheduled for Digance and Rush.

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Switch Warner Folio Plan

• Continued from page 6

you do with records. A hit book costs on the average of \$1 to produce and you sell them in smaller quantities than you do records."

So the way WB's program is now set up, its own sales staff in New York and Los Angeles will solicit orders which will be phoned into the publisher's own warehouses in Seaucus, N.J. and in Los Angeles with the merchandise being shipped from there to the customer's own drop location.

All songbooks will be shrink-wrapped and the publisher plans adapting their sticker systems. "With 15 to 30 titles in a location," Silvers says, "it will be infinitely easier to receive information back on what's selling."

WB will select the titles it racks. The top 15 artists in the country will obviously be offered to all customers, but there might be some customizing for a specific location if that is needed.

Electronic Workshops Start Soon

LOS ANGELES—Sound Arts, the all-electronic studio here, is launching its fall semester of Electronic Music Workshops Sept. 22 with classes covering basic and advanced electronic music as well as an audio construction class.

The basic class will meet Wednesdays from 7 to 10 p.m. and be repeated Saturdays from 9:30 a.m. to 12:30 a.m. The advanced class meets Saturday from 2 to 5 p.m. and is repeated Sunday from noon to 3 p.m. Audio construction meets Thursdays from 7 to 10 p.m.

Pete Bergren and Bob Easton will teach the construction class. Easton is best known as the inventor of the guitar synthesizer. Each string of the instrument is connected to a synthesizer.

No class will have more than 12 students, and each features two hours of theory and an hour of practical use. Twelve synthesizers are available for student use. Tuition is \$175 for the 10-week workshop.

Calif. Solons To Approve

• Continued from page 6

prison term of not more than two years and/or a \$50,000 fine, while first conviction for selling could impose a one-year term in county jail and/or \$25,000 fine. Second offenders would face a possible two years' imprisonment and/or a \$50,000 fine. Manufacture and second offense, under the proposal, would become a felony. The Thomas bill returns to the assembly for concurrence.

The attempt by the state board of equalization to assess the 6 percent tax on artists' royalties would possibly force state-based labels and artists to make their deals out-of-state.

While the state board keeps its activities under wraps, it is believed that Capitol Records has already been forced to pay an amount believed to be over \$1 million.

Capitol was the first target of the tax investigative committee about three years ago. The state board indicated when it began its study that such a tax would be retroactive. It's known that their audits have produced blanket mailings to artists and producers, asking for the sales tax

Silvers says he has surveyed existing music trade shops and some record stores where folios are currently being racked and he finds many locations are selling cutouts and deletions. "And when these old items don't sell the dealers believe songbooks are a poor item," Silvers laments.

"There is no market for budget print," interjects Mel Bly, WB's executive vice president. "When stores become disillusioned it's because they have the wrong merchandise."

WB projects having its racks in 300 record outlets in November. Half way through 1976 it is projecting 2,000 additional record outlets selling artist songbooks. These locations are in addition to the traditional 4,000 music instrument stores throughout the country which already stock sheet music and folios. But of this number, Silvers claims 2,000 are really high volume locations.

WB's customer buys songbooks at 40 percent off the retail price. "This is a non-discount business," Silvers says. "We had fewer than 5 percent returns on a \$6 million wholesale business last year."

WB plans efforts via mail-order and is contacting artists anent putting a mailer in their albums. America's forthcoming greatest hits package, which comes out in October, will have this insert. The customer will write to WB at its New Jersey warehouse and the songbook will be mailed from there. The customer will send in the price plus a mailing charge. Songbooks vary in weight.

WB's songbooks generally feature high quality four-color artwork on the covers and inside via photos and drawings which the artists approve.

The artwork (which runs up the production costs considerably) is more for the artist's ego and image than it is for the customer—the amateur musician who wants to play the melodies and sing the lyrics. WB has one songbook by Led Zeppelin which has no photos or artwork of any kind—only songs—and it has sold well.

The company has eight staff arrangers who see to it that the music is fit for the home participant. Silvers admits he even gets letters from the musicians themselves lauding the arrangements of their compositions.

payments on royalties as far back as three years.

If the bills are passed by the respective legislative bodies, they go to Gov. Edmund G. Brown Jr. for his signature.

Interested parties are encouraged to write to Governor Brown expressing their views on both pieces of legislation. The governor's address is State Capitol, Sacramento, Calif. 95814.

Indictments Set In Memphis

• Continued from page 3

loans and approvals of overdrafts for Bell, Stax and various subsidiaries.

A criminal summons has been issued for Bell, who is to be released on \$100,000 unsecured bond, set by U.S. Magistrate Aaron Brown Jr.

"I'm operating in the dark," said Bell who was indicted under the name of Alvertis Isbell. "I'm going to contact my attorney and see if I can get a copy of the indictment to find out what's happening and the magnitude of it."

Bell is to appear in federal court Sept. 17 at 9:30 a.m. It is doubtful

Indictments

• Continued from page 6

overstatement of \$700,000 and the 1969 statement included a fictitious radio station, KMVV, valued at \$200,000.

The indictment was returned after an investigation of several months.

Among the fictitious loans guaranteed by Bell the indictment lists these: \$11,500 to "Carl Karovb," \$28,000 to "R. B. Robinson," \$10,000 to "Joel Mamon," \$25,000 to "Shelter Publishing Co.," and \$47,000 to "Robinson and Associates, Inc."

Stax was founded by Jim Stewart in the 1950s. Stewart started in a garage and guided the company to multimillion-dollar status. He was helped from the beginning by his sister, Estelle Axton.

Al Bell and his backers bought into the company about 12 years ago. The indictment charges he is now "sole owner." However, Stewart is still listed as president. Bell, however, has directed operations of the company, which is now completely black oriented in its artist roster and employees.

In the beginning, Stax produced a number of hits by Booker T. and the MGs. Over the years many other hits were turned out with Rufus Thomas, Carla Thomas, the Staple Singers, Isaac Hayes and others.

Mrs. Axton sold her stock holdings several years ago. However, in the past year she opened a recording studio and is re-establishing herself in the music and recording business.

Petition FCC To Continue WRVR Jazz

NEW YORK—The Citizens Committee to Save Jazz Radio has filed a petition with the FCC to block the sale of WRVR-FM, New York's only all-jazz radio station.

The financially ailing station is earmarked for sale to the Sonderling Broadcasting Co. by the Riverside Church for \$2.3 million, pending FCC approval of the transfer.

Sonderling reportedly plans to radically change the station's format, should the sale be approved, reducing the present jazz programming from 22 hours a day to between 10 or 11 hours. The rest of the time would be given over to r&b programming.

David Bailey, president of the Citizens' Committee and executive director of Jazzmobile, feels it would be a "travesty" if the current WRVR format was in any way reduced.

However, Egmont Sonderling, president and chairman of the board of Sonderling Broadcasting Co., stresses that his company will maintain between 40 to 45 percent pure jazz music in the format it plans for WRVR, and will not seek to duplicate the r&b format of WWRL-AM (also owned by Sonderling) as charged by the Citizens' Committee.

The SBC executive argues that

that Harwell will appear at that time as he will have to be released from prison in order to make the appearance.

Spokesmen for the recording company say they are considering a move from here to Chicago, where an unidentified group of investors has promised a \$3 million loan and office space.

Blackbyrds On TV

LOS ANGELES—The Blackbyrds fly onto "Soul Train" along with Donald Byrd and Johnny Bristol. Group will do two numbers including new single, "Flying High."

Classical Music Joins Jazz As Sea Cruise Attraction

LOS ANGELES—First it was jazz cruises. Now it's classical music on ship. The newest entries this fall in what seems to be a building array of oceanic musical experiences are a new Caribbean cruise featuring classical artists and a trip to Nassau and Bermuda featuring a week of modern jazz.

The classical cruise is being planned by Carl Princi of KFAC, his wife Althea and Princess Cruises. Package leaves Los Angeles Oct. 6 aboard the Pacific Princess with ports of call Acapulco, Panama Canal, Aruba, Caracas, St. Thomas, Freeport and Port Everglades.

The 17-day cruise will headline such performers as violinists Henri Temianka and Daniel Heifetz; vocalists John Sandor, William Walker, Maria Martino and Edit Evans and pianists Hans Richter-Haaser, Carol Rosenberger and Ann Epperson.

The jazz cruise aboard Holland America Lines' Rotterdam leaves New York Dec. 13 for one week. Headliners include Stan Getz Quartet, Woody Herman band, Ahmad Jamal Quintet, James Moody, Sarah Vaughan Trio, plus Jimmy Tyler, Carl Warwick, Leonard Feather and Billy Daniels.

Jazz cruises have been leaving New York for the past three years and have proved quite popular.

Classical cruises have also been

presented out of New York, the last leaving port around two years ago. The Hurok office was involved in several.

Allman Bros., Others Score At Superdome

NEW ORLEANS—The Allman Brothers, headlining with Marshall Tucker Band, Wet Willie and Charlie Daniels Band set a North American indoor concert attendance record at the opening weekend of the Superdome here Aug. 31 before some 75,000. Managements of the hall and the Allmans are still disputing the exact final figures.

The Superdome debut kicked off a three-month Allman Brothers Band tour.

Indiana Retailers

• Continued from page 1

and retail stores are owned by wholesalers," Campbell asserts.

About 35 dealers were expected to show for a follow-up meeting to determine the logistics and location of the co-op, and to make a pledge of dollars to buy in quantities. "We need about 20 strong dealers, but anyone with the same problem can join," Campbell explains.

certain program changes must be made at WRVR, in order for the financially troubled station to "meet with a greater degree of acceptance by its listening audience."

Egmont Sonderling comments on the reprogramming of WRVR in the radio section this week.

Sonderling further points out that the Riverside Church was seeking to sell the station because the losses incurred were more than could be borne. He adds, "We hope that with the proposed program changes we can turn WRVR into a more economically viable station."

The SBC executive explains that the proposed new mix of music is designed primarily to attract the new black audience that resides within the listening contour of WRVR.

Kristin Glen, attorney for the Citizens' Committee, and a leader of the successful fight to have WNCN-FM returned to its all-classical format, argues that once Sonderling receives FCC approval to take over WRVR there would be no guarantee that the company would maintain even the reduced hours of jazz promised. The committee is also emphatic that WRVR's listeners are not interested in a part-time jazz station, but a full-time one.

Rumsey's Concerts By Sea

• Continued from page 3

one-nighter about every six weeks," he declares. "The Willard Alexander office in New York supplies most of them—Kenton, Woody Herman, Count Basie, Maynard Ferguson and the like.

"They cost me \$1,750 to \$2,000 a night. We start one show at 8:30—no dancing—and it runs two hours. After a one-hour break we admit 200 new customers for a second two-hour presentation. It works well. They hear a lot of exciting music in 120 minutes for the \$7.50 admission fee they spend."

Rumsey, now in his '50s, found himself in the nightclub business in 1949 when he tired of the insecurity of a road musician. He became a partner in the Lighthouse at nearby Hermosa Beach with the late John Levine.

"I taught Levine something about music and he taught me how to sell booze," Rumsey laughs. It was a pleasant and rewarding collaboration.

With Levine's death, Rumsey moved on to his present operation, preferring to concentrate on jazz attractions although occasional jazz-

influenced rockers also are booked sporadically.

"I long ago learned there's a crisis every month running a nightclub," he says. "Talent costs aren't ever going to come down and liquor increases are a problem. I employ five waitresses, two bartenders, two janitors, a bookkeeper, a lawyer and a couple of other persons and their salaries escalate from time to time.

"Our next big band attraction is Toshiko-Tabackin on Sept. 29." Also booked for several nights each are saxophonist Joe Farrell, Betty Carter, Jimmy Smith and Ron Carter. Every Wednesday is ladies night at Concerts By the Sea; female patrons pay no admission fee. But they must order at least one drink (\$1.50 to \$2.50 a slug) each musical set.

Rumsey is a bear on one house rule. He refuses to admit anyone under 21 at any time for any attraction.

The economy doesn't bother him. He is convinced that a good many persons will insist on getting out of their homes and away from their television tubes no matter how tight money is. But still, he keeps a big, old-fashioned string bass in his office and another at home—just in case.

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COMPLETE INFORMATION

NOT 100% JAZZ

Sonderling Defends Program Format Of New York's WRVR

By CLAUDE HALL

MIAMI—The citizen's group protesting the purchase of WRVR in New York by the Sonderling Broadcasting group have their facts wrong, according to president Egmont Sonderling.

First, the station isn't 100 percent jazz now. It has an oldies show, a news program and several of the old radio programs syndicated by Charles Michelson Inc. in New York such as "The Shadow" and "The Lone Ranger."

Furthermore, Sonderling has committed the station to the Federal Communications Commission to broadcast jazz from 6 p.m.-5:30 a.m., a total of 10 and a half hours a day.

"Nobody else would make that kind of commitment in buying a radio station," Sonderling says.

He points out that throughout the rest of the day's broadcasting schedule, there would also be weaved in some jazz.

"If the people doing the protesting had just phoned us, we would have been happy to explain everything. The rumors are flying that the FM station would be a replica of WWRL. It will not be. We will feature a format which will have mass audience appeal, basically black-oriented. There's no question but that we're thinking of striving for some of the WBLS audience in New York. But the new FM we need for competitive reasons would not program rock or Top 40 music."

Sonderling purchased WWRL in New York in 1964. In those days, it programmed five days of r&b and two days of foreign music. Under Sonderling, it was the second soul music station in the world to format. He hired Frank Ward from WVON in Chicago, who'd just formatted that station to a total soul sound, as general manager and WWRL was on its way. Through the years since it has been strongly committed to the black population and is constantly involved in community service.

However, lately the station has been dented in ratings by the growing popularity of WBLS, an FM station. The truth is that the signals of both soul AM stations in New York do not entirely cover the market and the FM signal of WBLS does.

With WRVR, Sonderling for the first time would have a signal capable of reaching the entire market. And there's no question but that his

professionalism would be highly beneficial to the jazz audience of New York if he is allowed by the FCC to obtain ownership and bring in a staff of higher-paid programmers and air personalities.

Though WRVR has programmed jazz for some while, albeit sporadically, there has been no format approach attempted. The air personalities have been programming their own music.

WBLS, ironically, was once a jazz operation when it was known by the call letters of WLIB-FM. WLIB-AM is the other soul music station in New York. Several years ago, WBLS began drifting away from traditional jazz into its present format.

A CRITERION ACHIEVEMENT

First 'Q' ID Jingles On Mart

DALLAS—The world's first quad ID jingles series was unveiled last week by Criterion Productions here. Mike Eisler, president of the radio syndication firm, presented the new "Request" concept ID series and an MOR package called "The Continental Sound" at the eighth annual International Radio Programming Forum in the Fairmont Hotel in San Francisco Aug. 13-16.

"This is a new concept designed for dominant station identification," says Eisler. "They are not jingle ID's, but original, personalized station songs which carry the station's current melodic logo."

During the four-day radio programming meeting, Eisler demonstrated the series in 4-channel discrete sound via a tape deck. There are 21 songs in the initial package, with new material to be provided later as a "bonus" at the rate of a new tune every other month for eight months. The bonus songs will incorporate any new musical sounds that come along, Eisler says.

But the big factor about the "Request" series, Eisler says, "is that instead of breaking the programming music flow for an ID, 'Request' becomes an integral part of the programming."

Currently, the IDs are available in discrete quad, SQ matrix quad, and, of course, ordinary stereo and mono.

The world's first known quad jingle was done years ago by Jim Gabbert, president of KIOI in San Francisco, but Criterion is offering the first series to be marketed.

KIOI, of course, was the site of the first one-station discrete CD-4 quad broadcast experiments.

Eisler says that the Continental Sound package of ID jingles was custom-produced for KITE radio station in San Antonio. "They had been without jingles for over two years. Hal Davis, the general manager, recently called to tell me that it

WRKQ Plaque

BOSTON—WRKQ here will salute record artists who reach the No. 1 position on the radio station's weekly music survey with the traditional record industry plaque—a gold record. J.J. Jordan, program director, initiated the concept.

'Q' RADIO'S APPEAL

By JERRY LEBOW

NEW YORK—With AM stereo now a strong possibility, FM broadcasters are concerned about losing their edge and so are now looking at quad with new interest. Reports from stations nationwide show a strong groundwave for moving into an area where AM cannot follow.

Dave Morehead, general manager of KMET, Los Angeles: "Reaction from dealers has been very, very strong. Dealers to whom we pushed advertising quad prior to our installation of a QS encoder called and said they hadn't sold two quad receivers in a month. They have since called to say they sold two the first afternoon following our QS broadcasts since they now have something with which to demo off the air. Has made a major difference in sales. We now use quad in all KMET logos."

Joe Riley, WWOM, Albany: "Reaction is excellent. We're the only station with 4-channel 24 hours a day in this market. Encouraging response from listeners and dealers.

We get frequent calls with favorable comments. Dealers are using our broadcasts for demo purposes in major shopping areas. We're on 24 hours a day, so our QS broadcasts are easy and convenient for dealers to use.

"There are 21 stations in our area, so we're not short on competition. Nine stations are licensed to Albany . . . five of nine programming beautiful music. We've always been No. 1 with women listeners. Latest survey shows us No. 1 with men as well. Expect this is due to QS equipment we are using now. We're a Class A facility, competing with three 50 KW stations. But we're celebrating our third anniversary this year. That should tell you something!"

Stuart Goldberg, WIQB, Ann Arbor: "We look on Ann Arbor as the musical culture center of the Midwest. QS quad is catching on fast and even faster with stereo dealerships. Appeal is mostly to students and to people in the 18-34 age

FMs Say 4-Channel Gives Program Edge

group. Tech Hi Fi and Lafayette Radio are pushing quad with success. Our station is doing well, going into its seventh month—up against the big guns of Detroit. Local emphasis is on quad. Our progressive format is taking effect, slowly but surely. We're beginning to pick up some teens and getting more audience in the over 35 group."

Gary Granger, WSHE, Miami: "In this market we were able to hook ourselves into position with relatively inexpensive promotion with no one else to compete. QS was the first to give us quad. No way anyone else could step in and call themselves 4-channel. We could be quad 24 hours a day, recognized and remembered as such—the quad station in this market. We get listener feedback telling us they listen to WSHE because we're in quad and they like that added dimension of 4-channel sound. There's a certain mystique surrounding quad. Our audience feels closer to this station because they feel we are doing more and relating more to their own interests.

"Dealers like our station and use WSHE for their demos. While store salesmen may switch from WSHE, customers often ask for a return to our channel, so our 4-channel sound must indeed be impressive.

"Our station is careful about commercial content, and we're not in the old underground bag of turning down commercials. Our local advertisers are conditioned to understand that if their commercials aren't right for this station we'll work to make them right. We use quad as leverage in bringing advertisers over to our side. We simply say, "Yes, your commercial is good, but if you will let us redo it for you, we'll put it into quad, and add another dimension. It's highly successful in many cases. We've also had some contests and the letters we get are sometime addressed to WSHE QUAD 103. We've completely oriented our station around quad as a result of high-level management's decision to accept 4-channel sound as the next logical step in the evolution of FM broadcasting. We're taking advantage of the situation."

Ted Rogers, WQSR, Sarasota: "Acceptance of quad in this area of Florida is total. It is now an accepted way of broadcasting. Our advertisers no longer need to be sold on quad. We've even used our station to 'demo' quad and have on-premises 'quad rooms.' We are the quad standard. Our reaction has been consistently good and we're now identified as the Quad 102 and half or 'The Quad Station.' We also receive a steady flow of phone calls and letters asking for technical information. Our audience contact assures us that audience interest in quad is high.

"We also publish 'The Quad World' a 'leave behind' which we have all over our market area. We also have point of purchase displays which fit in a standard metal frame, for our advertisers, carrying the heading, 'As advertised on Quad 102 and a half.'

"We have never had a single complaint that our QS quad has adversely affected either mono or stereo. Instead our listeners tell us that the sound of our stereo is better than ever."

Robert Embry, WMAR, Baltimore: "We've promoted quad on our station in every possible way. We use TV spots, newspaper advertising, direct mail and on-the-air (Continued on page 26)

was unbelievable what this set of jingles did for the morale and enthusiasm of his employees and they are already getting a positive reaction from listeners."

Eisler also demonstrated "The Mike Powell Reports" at the Forum, which are produced by Mike Powell

'Super Hit Music' On Way

DALLAS—Criterion Productions will launch a new MOR format programming service called "Super Hit Music" and producing the package for the syndication firm will be Scott Burton.

Burton won the Grand International Program Director Of The Year Award at the eighth annual International Radio Programming Forum in San Francisco.

The format is being introduced at the NAFMB convention this week.

Mike Eisler, president of Criterion, says the adult contemporary MOR format has already been "successfully tested on KPBM in Poplar Bluff, Mo., for the past seven months. The station, after being on the format just three months, tripled its dollar business."

KFAT Blends Progressive Rock With Modish Country

GILROY, Calif.—KFAT has switched to a modified progressive format that blends in music ranging from the Grateful Dead, Van Morrison, and the Eagles to Merle Haggard.

But Larry Yergin, general consultant and program director of the station, hesitates to put a progressive rock or a progressive country tag on the format.

The station just hit the air here, beaming toward Monterey and Santa Cruz: hopefully, in the next few months the station will be able to improve its coverage area to make the station one of the most important progressive stations on the West Coast.

"For the present, we're working to get all of the kinks out," Yergin says.

The staff includes Speedy Perez from KRMH in Austin, Tex.; Mardy Manning and music director Bobby

of KSFO in San Francisco. The show covers topics such as entertainment, education, ecology, politics, and even the "Bermuda Triangle." It is a three-minute program formatted in five three-minute segments to be used daily. AFRTS bought the show at the Forum.

All the music is made up of super hits, consisting of currents, recurrents, recent golds, new golds and old golds. Scott, says Eisler, "has applied his magic touch for a balance and flow factor that is the smoothest I have ever heard.

"We know this format will be well-received just by itself, but we're adding all the extras to insure absolute perfection—produced jingles, produced promos, produced PSAs, an in-depth analysis of each market (supplying that market with recommendations based on existing needs), and constant airchecks of the station, followed by a written critique."

The format is designed to appeal to 25-49 demographics, Eisler says.

Eakin from KPFT in Houston; Cece McGowan from KOME in San Jose, Calif., and Christa Taylor from KLRB in Carmel, Calif.

Only on the air for a few days, KFAT is striving now to assemble a record library . . . anything that is progressive with a strong country or blues flavor.

The station is owned by Entertainment Radio Inc., of which Jeremy Lansman is a principal.

The format will stay away, basically, from heavy metal music and jazz, Yergin says.

Shifts To Rock

WEST LIBERTY, Ky.—WLKS has switched from its all-country format to a partial rock format, according to air personality Rick Hayes, who's now seeking to build a rock music library.

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QS 4-channel broadcasting gives the greatest and most consistent all-around 4-channel reproduction. The QS 4-channel broadcast encoder, model QSE5-B, is easy to install, easy to handle and amazingly inexpensive. It exceeds the highest broadcast standards for frequency response, dynamic range and signal to noise ratio, and best of all it is fully compatible with both stereo and mono sound. Stereo reproduction is greatly enhanced and the stereo image substantially widened.

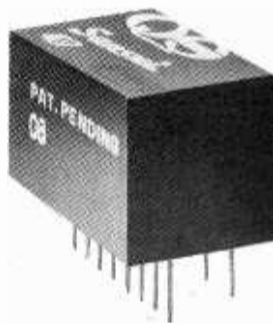
A new encoder module which will be demonstrated during the NAFMB Convention satisfies all mono listeners with mono power. This module is easily interchangeable with all existing QS 4-channel encoders.

SANSUI now offers this optional module, free of charge, to any QS radio station that wants to use it.

Broadcasters can use 360° radius of sound transmission including center back area without worrying about cancellation of signals or loss of directionality in 4-channel play back.

More and more record companies and record producers are equipping their facilities with SANSUI encoders and more than 70 leading FM broadcast stations are now broadcasting in the QS 4-channel mode.

SANSUI also offers the new improved decoder, model QSD-1. It is the ultimate 4-channel decoder offering the highest separation of any decoder or demodulator on the market.



QS 4-Channel Stereo **QS** Are you listening?

SANSUI ELECTRIC CO., LTD. Tokyo, Japan • Woodside, New York 11377 • Gardena, California 90247

To hear the greatest 4-channel and stereo sound come to our booth No. 93 at the NAFMB or, after show hours, visit our hospitality suite at the Marriott.

FM GATHERING EXHIBITS

Broadcast Hardware Bonanza

By STEPHEN TRAIMAN

NEW YORK—A new high-end open-reel tape deck prototype from U.S. Pioneer, the first automation equipment from Collins Radio and updated FM quadcasting displays by RCA, Sansui QS and CBS SQ are just some of the hardware highlights for attendees at the second National Radio Broadcasters conference and exhibition, Sept. 17-20 at Atlanta's Marriott Hotel.

According to Elena Saldan, administrative director for the sponsoring National Assn. of FM Broadcasters (NAFMB), approximately 1,500 are expected to see the latest in broadcast equipment demonstrated in an exhibit area more than double last year's first expo in New Orleans.

U.S. Pioneer is one of a number of major consumer electronics firms taking a hard look at the professional market, bringing in its new RT-2022 remote-controllable open-reel tape deck that is bowing soon after in Japan at the Japan Electronics Show in Osaka.

According to Bob Morrill, the unit has many pro features and is a 2-channel version with modular adaptability for 4-channel. Pioneer also will show its MU 1800 direct-drive turntable introduced at the National Assn. of Broadcasters (NAB) to "very good reception" for its brushless DC-servo motor with start-up between 1/3 and 1/2 revolution. Similar reception at NAFMB could lead to its marketing here, he says.

Not only will Collins Radio be showing its first automation equip-

ment, with no details available prior to the expo, but the firm also will have its new exciter introduced at NAB, which Northeast representative Art Silver says carries "the only industry guarantee of intermodulation distortion of less than 0.5 percent," at \$3,395.

Collins also will have the high-end Sequerra tuner which it has been repping for the broadcast market since NAB, in Atlanta. Available at \$2,600 rack-mounted, Silver notes it is selling not only as one of the finest tuners available today, but also for its calibrated modulation capability for checking illegal over-modulation, mono summing capability, phase errors in stereo channels or any imbalance in the composite signal.

Sequerra reports sales already made to K101, San Francisco; KBIG, Los Angeles; KRAV, Tulsa; WHOT, Campbell (Youngstown), Ohio, and Minnesota Public Radio, St. Paul.

On the quad scene, RCA Broadcast Systems will be demonstrating both its discrete FM system, one of five evaluated by the National Quadraphonic Radio Committee (NQRC) for its report to the FCC, and its AM stereo prototype system, debuted this spring at NAB, along with its BTE-15E exciter and new DAP-5000A digital automatic programmer. Sansui will pipe live 4-channel broadcasts through the hotel, setting up a simulated station with exciter using its QSD-1 decoder

and QSES-B broadcast encoder, new LM speakers and SR-717 transcription turntable. It also will display its professional and definition series of tuners and amps. CBS Laboratories, for its SQ broadcast exhibit, will set up a button-activated aural/visual display to demonstrate compatibility with mono-level information, using the Sony-built SQE-2000 SQ encoder and the competing QB system to indicate on VU meters the effective level of broadcast reception in the home.

Elpa Marketin, exclusive U.S. distributor for the Ferrograph (U.K.) line of professional equipment, will have Ted Farnon, sales manager from the parent firm, on hand on "special assignment" for the NAFMB. According to John King, Elpa professional products division manager, on display will be the Studio 8 high end professional tape deck in portable and console models, Ferrograph test equipment and the Super 7 open reel high-end consumer and low-end professional recorder.

Dolby Laboratories will be looking to increase sales of its model 334 Dolby-B broadcasts unit, now in use at more than 100 stations, according to Morley Kahn. Firm also will have several model 360 and 361 A-type units used in-house for record and playback.

Although Capitol Magnetics is the only consumer blank tape company exhibiting in the professional category (Continued on page 27)

Vox Jox

By CLAUDE HALL

LOS ANGELES—I'll be in 412 in the Marriott Hotel, Atlanta, Sept. 17-20, for the annual convention of the National Assn. of FM Broadcasters. The registration fee for the convention is fairly low and both AM and FM broadcasters will be attending. But whether you're attending the convention or not, you're welcome to come by the Billboard command post during the convention. I'll more than likely be in room 6-midnight each day of the convention. Scott Burdon of KSD in St. Louis promised to come by.

* * *

Just talked to Egmont Sonderling, head of the Sonderling stations. He was commenting about how good the eighth International Radio Programming Forum was in San Francisco. So much so, in fact, that he spent \$7,000 to fly in his program directors for the Forum and then have a two-day corporate meeting following the Forum. Sonderling has always been one of the leaders in radio. WWRL in New York was the second station in the nation to format soul music. The first was WVON in Chicago under Frank Ward. Sonderling then hired Ward to format WWRL in New York. Egmont also has contributed to the industry immensely from time to time. A few years ago, he was a speaker at the Forum when it was at the Waldorf-Astoria Hotel in New York.

* * *

Michael Spears, program director of KFRC in San Francisco, writes:

"Now another shocker for you. Last week in Vox Jox you noted Chuck Buell had been at three award-winning stations. Well, hold onto your hat—the same store goes for Rick Shaw, our noon-3 p.m. jock, who was at KILT when they won in 1970 with Buell at KIMN when they won, and obviously, still with us this year. How 'bout that? It blew me away, too." * * *

John Auble has joined KMOX in St. Louis to do special events and feature broadcasts; he'd been a news reporter for KSD-TV. ... Charlie Roberts reports that he's left WHLW in Lakewood, N.J., and has formed Charlie Roberts Advertising & Promotion Inc., otherwise known as CRAP Inc. One division of the firm does media service for the motor-sports industry, like spots for Raceway Park in Englishtown, N.J., and

(Continued on page 27)

Program Edge

• Continued from page 24

promotion. The feedback is tremendous. We now average about 125 calls a day and dozens of letters from listeners telling us how much they like our new QS format. Dealers in our area have told us they are now using WMAR for their demos. We think best way for convincing customer 4-channel isn't a rip-off is to let him listen to one of our QS 4-channel broadcasts. I think the whole receiver market pattern is in process of changing."

The King Biscuit welcomes the British Biscuit.



The "British Biscuit" broadcast on the third Sunday of each month, brings you a continuous line-up of top British and American live rock concerts. The "British Biscuit" now joins the King Biscuit Flower Hour (programmed on over 150 FM stations the first, second and fourth Sunday of each month) to make every Sunday night, rock concert night.

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Vox Jox

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the other operates, programs, and maintains discotheques. "For a year now, I have been operating my disco at the Beach House in Point Pleasant Beach, N.J.—the second largest night club at the Jersey Shore." Roberts asks for record service to: Disco, R.D. 2, Box 346, Farmingdale, N.J., 07727. Phone: 201-938-4351.

★ ★ ★

WWVY, FM station in Columbus, Ind., has made several changes. The new lineup, according to operations manager **Wally Wawro**, has himself doing the 5-9:30 a.m. show, followed by **Dave Kurtz** "from our sister station—WRCR—in Rushville, Ind." on 9:30 a.m.-2 p.m., **Tom Wood** 2-7:30 p.m. and **Doug Clarke** until 1 a.m., with weekenders **Susan Stearns Papp**, **Brian Trauring**, **Steve Barrett**, **Bill McCoy** with jazz, **Curt DeClue** with classical music, and **Sweet Pete** with soul music. "In August, we added the Sansui QSE5B quad broadcast encoder synthesizer and that gives us yet another item to promote. Since it is a very recent addition, we can't gauge the local sales of quad receiving equipment yet, but we're the only station in central Indiana—and that includes Indianapolis, with a Sansui unit."

★ ★ ★

Shortly after leaving San Francisco where he attended the eighth annual International Radio Programming Forum, **Garvin Rutherford**, general manager of 2NX in Newcastle, Australia, suffered an ulcer attack while in Rome and was operated on. He's recovering in a Rome hospital; wife Penny is with him. Traveling with the Rutherfords were Mr. and Mrs. Kevin O'Donohue, general manager of 2SM in Sydney. . . . Talk about long on-air stints: **Todd Thayer** and **Charlie Haley** at KKOK in Lompoc, Calif., work something like seven hours a day on the air. Haley, of course, is also the program director.

Broadcast Bonanza

• Continued from page 26

tridge field, other units will be shown by Ampro, Broadcast Electronics, Fidelipac, Garron Electronics and International Tapetronics.

In the professional area of consoles, tuners, turntables and recorders, new and updated models will be shown by Cetec (Sparta Jamson, Vega), Johnson Electronics, LPB, McCurdy Radio Industries, MicroTrak, QRK Electronic Products, Pacific Recorders & Engineering, and Stanton Magnetics. Broadcast monitors will be displayed by Belar Electronics, Orange County Electronics (Canada) and Time & Frequency Technology.

In the transmitter field, units will be shown by American Electronic Labs, CCA Electronics, Collins Radio, CSI Electronics, McMartin Industries, RCA and Sintronic Corp., among others.

In addition to the first system from Collins Radio, and a new entry from RCA, the growing automation field will be represented by such companies as Camex, Control Design, Gates Radio (Harris), Schafer Electronics, Systems Marketing Corp. (SMC) and IGM division of N.W. Technology.

More than 40 of the 55-plus exhibitors will be displaying some type of broadcast hardware, which should give every visitor to NAFMB a good look at what's really happening behind the control booth glass.

Roscoe Bowers, program director of WAXE in Vero Beach, Fla., sends in the lineup: **Gaither Bolick** 6-8 a.m., **Bowers** 8-noon, music director **Ron Hersey** noon-4 p.m., and **Neal**

Stannard 4-signoff at 7 p.m.; "**Joe Biggs**, formerly of WIRA in Ft. Pierce, left the station last month—couldn't take the freak-ey atmosphere—and is looking to work in

New Orleans. And I always read about the lack of record service stations are getting from record distributors. But we are getting excellent service. We send a playlist every two

weeks to them. It's sort of: Scratch my back and I'll scratch yours. There are still some labels we are not getting, but we can't complain."

(Continued on page 28)

THE BEE GEES

TWO HOUR RADIO DOCUMENTARY

The Brothers Gibb. 20 years in the music industry. 20 years of hit music.
*Massachusetts • Holiday • New York Mining Disaster, 1941 •
 I Started a Joke • My World • AND NOW...Jive Talkin'*

What makes a rock group "Contemporary" over such a long period of time? Why does one group stay consistently on top of the charts? "The Bee Gees" 2 hour radio documentary tells the incredible story of the Brothers Gibb's climb to the top. About their years of success as songwriters, musicians

and performers. "The Bee Gees" is 2 hours of hits and exclusive interviews with Barry, Robin and Maurice Gibb; with their father Hugh Gibb; and with Bill Gates — the Australian disc jockey who discovered the Bee Gees.

The Bee Gees are today performers.

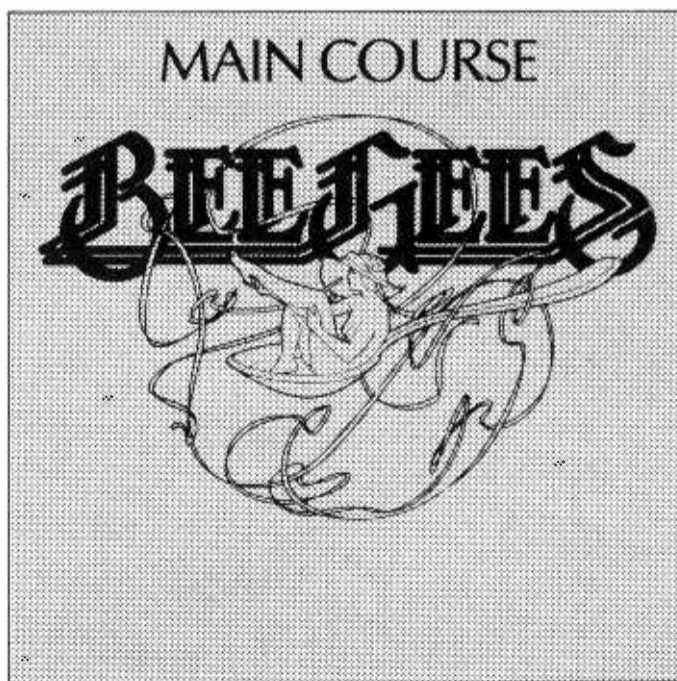
The Bee Gees Radio Documentary is

- 2 hours of dynamic, contemporary radio programming
- 10 commercial avails per hour
- available in Mono or Stereo
- exclusive to your market on a first-come-first-serve basis

- produced and distributed by Footprint Productions — winners of the 1974 Billboard award for Best Syndicated Radio Documentary.

The Bee Gees is the kind of radio documentary your audience wants to hear!

Featuring Jive Talkin' and Nights on Broadway from the latest Bee Gees album: "Main Course".



For rates and further details call:
John Hanlon
Footprint Productions Ltd.
 11 Yorkville Avenue Toronto, Canada (416) 961-5661

Vox Jox

• Continued from page 27

Dick Long has just been named music director of WKLP, Keyser, W. Va. 26726, and is having "extreme difficulty in acquiring the latest singles and albums. A little plug in Vox jox would go a long way. I want a gold record." Well, I'll tell you, Dick; if you get a gold record while at WKLP, you'll win my vote as one of the best music directors in the nation. Long says that the lineup of the FM station, which serves parts of four states, includes **Ed Miller** 6-8:30 a.m., **Gary Watson** 8:30-9 a.m., **Christopher K** 9-noon, **Dick Long** noon-5 p.m., and **Fred Downey** 5-10 p.m. The format is progressive.

John McAdam, 213-838-6440, is looking for a full-time country or MOR personality job; he's a pro and is currently doing some weekend work at KLAC in Los Angeles. ... **Sam Gilford**, 75 Bank St., New York, N.Y. 10014, is looking for a jazz personality job, even if it's on a teakettle in a small market. He's a jazz buff and has college experience. Call him at 212-SU 7-5400.

KDAY in Los Angeles, the award-winning soul station, is looking for a female air personality and some news tapes for the future. Call program director **Jim Maddox** if you're interested in the DJ position. The DJ job would be perfect for a young black female working in a smaller market or a person right out of college. ... **Tom Connolly** is now midnight-6 a.m. personality at WFMB, Springfield, Ill. "For something new to the all-night crowd around here, I hope to get many of the country artists on my show for guest jock shots. I recently had **Little David Wilkins** in for two hours of my show. I also did about 20 minutes with **Barbara Fairchild** the other night via phone. The audience response has been fantastic. Any others out there? Call me at 217-528-3033. We have a hell of a lot of fun all night here in Springfield."

Larry Morphew, program director of KFMQ in Lincoln, Neb., says his progressive station is looking for "dependable announcers with production experience." Station's address is: Lower Level Terminal Bldg., 10th & "O" St., Lincoln, Neb. 68508. Phone is 402-432-8565. ... **Jim DeMarco** at WTHI, Terre Haute, Ind., writes: "I also wanted to add another small chapter to the 'Jaws' phenomenon. After the success of the **Dick Goodman** record on pop stations, I recently recorded a country version along the same lines with different questions and parts of the country top 20 sliced in. This was done purely as a lark and I don't expect that 'Son Of Jaws' will be on our playlist too many weeks, but it has

resulted in many requests and has proved to be a good programmer."

And, more on 'Jaws,' **Carolinn** at WFIL in Philadelphia writes: "Hi, I'm Jay's (**Jay Cook**, program director) secretary. It has come to my attention that you never received one of our WFIL beachtowels. I know for a fact that you were sent one, because I sent it out personally. However, we hope you can still use this one even though the summer is just about over." It was all a joke, **Carolinn**. I actually had received a beachtowel; I was just making a funny about your "Jaws" promotion. How come everybody understands the corny jokes of **Tom Adams**, but nobody understands my "Jaws" nonsense? Which leads me up to, of course, telling you that **Tom Adams** and **The Electric Weenie** have moved from Florida to Suite 1, 128 Opihikao Way, Hawaii Kai, Honolulu, Hawaii 96825. Adams, in his latest hype sheet, reports that the Electric Weenie has more than 700 subscribers. With that many subscribers, you can see that ol' Tom doesn't have to do much jocking anymore. He just lays around on the beach and feeds the sharks leftover **J. Paul Emerson** gags.

Jay Clark was in the hospital last week for minor surgery; drop cards to WFIL, Philadelphia.

I can't believe that **Tom Adams** is making \$35,000 a year out of jokes! **Ed Hider**, who has the **Hyde Ink** humor service out of Los Angeles, once told me that writing for television was great; you earn \$5,000 a week. Of course, you only get about a week's work once a year.

WYNG in Goldsboro, N.C., is looking for a personality-prone air personality for the afternoon slot.

(Continued on page 51)

Bubbling Under The HOT 100

- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), **Billy Swan**, Monument 8-8661 (Epic/Columbia)
- 102—CHINESE KUNG FU, **Banzai**, Scepter 12407
- 103—BAD SNEAKERS, **Steely Dan**, ABC 12128
- 104—I GO TO PIECES, **Cotten, Lloyd & Christian**, 20th Century 2217
- 105—CHOCOLATE CITY, **Parliament**, Casablanca 831
- 106—LET'S LIVE TOGETHER, **Road Apples**, Mums 8-6039 (Epic/Columbia)
- 107—(If You Want It) DO IT YOURSELF, **Gloria Gaynor**, MGM 14823
- 108—EASY EVIL, **Travis Wammack**, Capricorn 0242 (Warner Bros.)
- 109—RIGHT FROM THE SHARK JAWS (The Jaw Interview), **Byron McNaughton & His New Orchestra**, Jamie 1427
- 110—I JUST CAN'T MAKE IT (Without You), **Philly Devotions**, Columbia 3-10191

Bubbling Under The Top LPs

- 201—THE MYSTIC MOODS ORCHESTRA, **Erogenous**, Sound Bird 7509
- 202—ODIA COATES, United Artists UA-LA228-G
- 203—JOHN CALE, **Slow Dazzle**, Island ILPA 9317
- 204—ANITA KERR SINGERS, RCA APL1-1166
- 205—WHITE LIGHTNIN', Island ILPS 9325
- 206—MIKE GREENE, **Pale, Pale Moon**, GRC GA 10013
- 207—DELLS, **We Got To Get Our Thing Together**, Cadet CA 60044 (All Platinum)
- 208—DISCOTECH #1, **Motown** M6-824 S1
- 209—AL JARREAU, **We Got By**, Reprise MS 2224 (Warner Bros.)
- 210—LINDA LEWIS, **Not a Little Girl Anymore**, Arista AL 4047

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 9/20/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
2	1	7	THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
3	2	7	SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
4	5	8	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
5	7	5	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
6	6	8	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
7	4	9	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)
8	9	8	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mohajanna, BMI)
9	11	5	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
10	13	8	LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP)
11	19	4	I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
12	8	14	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)
13	15	5	ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
14	10	12	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
15	12	15	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
16	17	7	I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
17	26	6	BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
18	20	7	A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
19	14	10	'TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
20	22	7	IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)
21	23	5	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
22	16	12	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
23	29	6	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
24	28	4	CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
25	30	4	GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
26	37	4	THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" John Williams, MCA 40439 (Duchess, BMI)
27	18	15	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
28	35	3	MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP)
29	36	5	YOU ARE A SONG Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
30	34	3	WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP)
31	NEW ENTRY		HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI)
32	38	2	YOU'RE ALL I NEED TO GET BY Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP)
33	49	2	BRAND NEW LOVE AFFAIR Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP)
34	39	6	DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
35	33	6	THIRD RATE ROMANCE Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
36	40	3	LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI)
37	41	5	HONEY TRIPPIN' Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)
38	42	2	DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP)
39	NEW ENTRY		ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP)
40	44	4	MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI)
41	45	3	(I'm) LOVIN' YOU Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI)
42	50	2	SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP)
43	25	8	FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
44	47	3	DANCE MUSIC Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP)
45	NEW ENTRY		CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI)
46	31	18	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
47	48	3	HEART TO HEART Roy Clark, ABC/Dot 17565 (Short Rose, ASCAP)
48	46	4	HOLDIN' ON TO YESTERDAY Ambrosia, 20th Century 2207 (Rubicon, BMI)
49	NEW ENTRY		VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP)
50	NEW ENTRY		THE CHICAGO THEME (Love Loop) Hubert Laws, CTE 27 (Motown) (Trunk, ASCAP)

Jukebox Programming Disco Sound Moving Into Some Spots

By ANNE DUSTON

CHICAGO—Wayne Hesch, A. & H. Entertainers here, is finding diversification in music increasing, and disco music becoming more important for jukebox locations, especially with young adults.

The diversification points up the difficulty in isolating categories as music blurs the lines between country-and-western and pop, for example. "Would you call Olivia Newton-John country or pop," Hesch queries. It might be more correct to refer to town and country, rather than country and western, he suggests, as people in cities seem to prefer the sound more and more as it loses its bluegrass roots.

Two other areas that have blended over the last year or so are pop and kid music, which Hesch remarks are almost impossible to separate today.

"The situation developing is that all music is coming closer together," he says.

The diversification of music categories makes giant records more difficult, he suggests. "We spend more time today trying to find a good record, rather than trying to pick from a choice of good ones," he complains.

More requests for disco music are a result of young adult locations that are increasingly dance oriented. "These are the 18-35 year olds, in the drinking crowd, who are back to dancing with each other rather than just sitting and looking at each other while the jukebox plays."

At Singer One-Stop For Ops, owner Gus Tartol confirms the interest in disco music, and reports that the following records have been among the best selling disco music most recently: "There's a Redneck In The Soul Band," Latimore, Glades label; "Fight The Power," The Isley Brothers, Teaneck; "Music In My Bones," Joe Simon, Spring; "Get Down Tonight," K.C. & The Sunshine Band, TK; "Do It Anyway You Wanna," Peoples Choice, TSOP; "Jam Band," Disco Tex & The Sex-O-Lettes, Chelsea.

Ops Fear Debts—Expansion Stilled

EMPORIA, Kan.—Jukebox operators are hedging on investments and adopting a low debt profile because of the uncertain economic times, says Harlan Wingrave secretary, of the Kansas Amusement & Music Assn.

"Like other businessmen, we are trying not to go into debt, which means that expansion is at a standstill. You might say that business is stagnant—we need something to get us going."

While jukeboxes are drawing in more dollars than a year ago, Wingrave notes that higher expenses, especially in gas, are offsetting any increase.

Locations that balked a year ago at raising play price from 3/25-cents to 2/25-cents, are now willing to make the change as their costs have gone up, Wingrave adds.

The association has been fairly dormant this summer with no jukebox-related legislation pending in the state, he reports. The group has 16 members from central and north-east Kansas.

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Talent

A New Life For Old Show Music Touring 'Peter Pan' And Others Rekindle Memories

By FRANK BARRON

LOS ANGELES—Several touring arena shows are giving a big boost to some old music, and indications are that this trend will continue to grow in the years ahead.

Foremost among these major productions which play around the world is the musical "Peter Pan," presented by NBC Entertainment Corp. of Burbank, Calif. Others include the "Disney On Parade" touring companies, the numerous major ice shows, plus upcoming "Wizard Of Oz" and "Jumbo" arena-auditorium spectaculars.

All have one thing in common—they depend heavily on music. And an increasing percentage of the music is pre-taped, rather than played by expensive live orchestras.

The "Peter Pan" show being readied for a worldwide presentation is based on the version which played the U.S. last year, and will open in Perth, Australia sometime in December. Following, it will play Hong Kong, then other Asian cities including Singapore, Bangkok, and Manila.

The music is virtually the same as presented many years ago on Broadway, when Mary Martin starred in the play. Music is by the late Moose Charlap, lyrics by Carolyn Leigh, with additional lyrics by Comden and Greene, plus additional music by Jule Styne. The touring "Peter Pan" will have two new songs by Styne, additional incidental music by Paul Weston, who recorded all the music and was musical supervisor, plus additional lyrics by Tom Adair. Entire production is under George M. Cahan, vice president-general manager of NBC Entertainment Corp.

The show will be done in various languages, depending on where played. Cast members will tape the script phonetically, and in some areas, both Mandarin and Cantonese dialects will be used.

Cahan also is responsible for the "Disney On Parade" units playing Bangkok, Singapore, Djakarta and Europe. Two units will re-open in 1976, one in South America, the other in Johannesburg, marking the first time any major touring arena show has played South Africa. Again, the touring "Disney On Parade" shows feature music as a major part of the shows, along with the dancing, production and comedy numbers.

The three major ice shows—"Holiday On Ice," "Ice Follies" and "Ice Capades"—for years have relied heavily on contemporary songs for

their skating numbers. This year, in fact, the "Ice Follies" has several Tony Bennett taped tunes, thus marking the first time a "name" performer's voice has been heard accompanying a skating routine, according to the "Ice Follies."

Only recently, in fact, have the ice shows turned to pop and rock tunes, in previous years having relied on old favorites and standards. "We had to think of our younger audiences," one executive admits. Even skating routines have incorporated contemporary dances, thanks to the music.

In 1976, a new arena show will make its debut, the touring "Wizard Of Oz" with the original music from the old MGM classic film. The fine score by Harold Arlen and E.Y. Har-

burg will be used in the production, under aegis of Michael Grilikhes, who formerly produced "Peter Pan," "Disney On Parade," and other arena shows.

Grilikhes says his agreement with MGM provides that the motion picture studio take care of all royalties.

Also upcoming on Grilikhes' agenda is a touring "Jumbo" show, based on the original stage musical which played the old Hippodrome in New York many years ago. "And from there," he says, "we have many other shows in mind to play arenas around the world."

The arenas today—seating anywhere from 10,000 to 20,000—have indeed become the new musical theaters of the world, according to Grilikhes.

FLORIDA'S MS. SEXTON

Woman Agent Offers 54 Shows In a Year

By JIM MELANSON

NEW YORK—Florida's Marjorie Sexton, owner of Gulf Artists, has been at the concert business for 10 years. She knows her market and says she likes competition.

And while she feels that a recent rush by newcomers trying to capitalize on the Sunshine State's concert scene is creating a bit of oversaturation, you'll hear nothing from her that suggests that Florida isn't still a land of concert promotion opportunity, especially because since the beginning of this year Gulf Artists, along with a number of co-promoters in several cases, put on 54 major shows, creating a total gross of slightly over \$1 million.

Featured in those concerts have been such artists as Dave Mason, Alvin Lee, J. Geils, Queen, Kansas: Earth, Wind & Fire; Blue Magic, Charlie Daniels, Lynyrd Skynyrd, Beach Boys, Olivia Newton-John, Robin Trower, AWB, Genesis, Spirit, Nectar and Uriah Heep, among others.

On an average, she says, Gulf put on close to 80 shows a year and 1975 should not prove to be any different.

She does state that unemployment and the generally soft economy has had an affect on local promoters. "But," she continues, "whenever there's a top name show, the kids always seem to be able to come up with the money."

While Gulf's activities practically cover all of the state's major markets (Tampa, Jacksonville, Daytona/Orlando, St. Petersburg, Lakeland and Miami/ Fort Lauderdale), they also extend to such outside markets as Savannah, Ga. and even to Rochester, N.Y.

One of the strong pluses for the local concert scene, though, is the high numbers of facilities to pick from, Ms. Sexton explains. On an average, the halls and stadiums work on a guarantee against a 10-15 percent of gross. Reportedly, the guarantees in general are quite low.

If other promoters around the country are crying the blues over business, it doesn't apply to Ms. Sexton and Gulf. In fact, she says that they had to discontinue shows at outdoor movie theaters some eight months ago because demands elsewhere didn't warrant the time and effort necessary for the drive-in shows.

She does raise her voice, though,

when it comes to a service charge that outside promoters have begun adding to the cost of tickets. "It usually runs around 30 cents and most of the kids and auditoriums don't like it," she says. With the exception of two concerts, Gulf's ticket range has always been between \$5 and \$6. The exceptions saw prices raised to \$6.50.

She is also firm in stating that she sees no difference between men and women in business and that the opportunities are there for anybody who is "independent and willing to take a chance."

The same independent traits that have gone into making her one of the better known promoters in the country may also run in the family, as her 18-year-old daughter Teri has taken up the business. Her husband also owns a piece of the firm, but is more involved in another business, which his wife shares a piece of too.

Tracy's Dates

LOS ANGELES—Tracy Nelson will do concerts in Dallas, Houston and Lubbock, Texas; San Jose, Berkeley, Santa Monica and Santa Barbara, Calif., following the release of her first MCA LP "Sweet Soul Music" in early September.

Lambert-Potter Hit 4 Big Ones At Once

By BOB KIRSCH

LOS ANGELES—It is rare for any producer or production team to find themselves with four singles on the Hot 100, let alone seeing three of the songs simultaneously receiving soul or pop play. But this is the current enviable position of Dennis Lambert and Brian Potter.

Representing the team on the Hot 100 are Glen Campbell with "Rhinstone Cowboy" (a recent No. 1 disk); Tavares with "It Only Takes A Minute," Evie Sands' version of "I Love Makin' Love To You" and the Grass Roots rendition of "Mama-cita," produced with the Roots' Rob Grill.

Campbell, of course, has a huge pop and country hit, while Tavares is high on the soul listings as well as pop. Evie Sands has also been receiving strong soul play.

"We don't always try for crossover hits," says Lambert, who co-owns Capitol-distributed Haven Records with Potter. "We feel basically that if you come up with quality oriented product from any artist, there is a certain crossover potential. But there are things you can do."

"Glen is an example," he continues. "He has never lost his foothold in country, but he had not been having the pop hits he was capable of over the past few years. He was best known in the pop world for love songs."



Kramer & Ressi photo

Lambert-Potter Hotter: Dennis Lambert (left) and Brian Potter need only 96 more hits to take over the entire Hot 100 next week.

"What we tried to do with him, and he was an important part of it," Potter adds, "is pay more attention to the kind of material he should be singing in 1975 as opposed to what people expected. We feel 'Rhinstone Cowboy' is in a more contemporary vein and talks about values which are extremely relevant today."

"We wanted to show that, like everyone else, he's changed over the years. There may have been a certain lyrical, and to some extent musical, attitude missing in his work of

(Continued on page 30)

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LOS ANGELES—John Denver and Frank Sinatra will reprise their sold-out August Harrah's Tahoe show here Sept. 27 for the Beverly Hills B'nia Brith "Man of the Year" dinner honoring manager-impresario Jerry Weintraub.

Tickets are \$150 for the affair at the Beverly Wilshire Hotel's grand ballroom, with front-room "gold table" seats going for \$1,500 apiece.

Also featuring at the charity benefit are Weintraub's wife, singer Jane Morgan, and Ed McMahon, who will emcee.

Sinatra and entertainment attorney Milton Rudin are honorary co-chairmen of the event.

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N.J. Township Bans Rock After 'Overblown' Incident

By MAURIE ORODENKER

TRENTON, N.J. — Suburban Hamilton Township commissioners, in angry response to an Aug. 24 rock concert at the New Jersey State Fairgrounds, formally adopted a resolution that bans rock concerts from the fairgrounds or anywhere else in the township.

Police faced hundreds of attempted gate-crashers and finally, to avert a riot, let a fence barrier be broken down permitting several thousand to come in.

Victor Mowat, the township's deputy mayor, says that work is underway to change the zoning ordinance to restrict the fairgrounds solely to the "traditional" state fair. Since the concert, there have been angry charges and countercharges between township police and Richard Fuller, president of Hollow Moon Concerts, of nearby Levittown, Pa., which promoted the rock concert.

Fuller says he had staged 25 concerts in the Civic Center and War Memorial here and never had problems like the Aug. 24 incident. He charges the township police refused to press charges against "ring-leaders" held in custody because they were from "good homes."

George A. Hamid, president of the New Jersey State Fair and operator of the fairgrounds, accused the local newspapers of blowing up the incident out of proportion "to make as much of an issue out of the situation as they could." The Aug. 24 Sunday afternoon concert, which attracted some 15,000 fans, featured Aerosmith, Poco, Nils Lofgrin, Mahogany Rush, Kingfish and the Hoochie Cooch Blues Band.

Tom Snow Credits Billing With Ronstadt For Surge

By JACK McDONOUGH

SAN FRANCISCO—It was a co-billing with Linda Ronstadt that nudged pianist/songwriter Tom Snow's career out of infancy.

Snow manager Jack Oliver, previously a partner of Ronstadt manager Peter Asher, was able to arrange a Troubadour billing in Los Angeles with Ronstadt last November after Tom had done a series of well-received Monday night showcases at that club.

"When Jack lined up that date," says Snow, "The gig was six or seven days away. Bells went off when he called me. fireworks, because at that time we had never had a gig like that. Well, five minutes after Jack called my drummer and bass player took off. Just left.

"So I had to spend one whole day rounding up musicians and we had four days to rehearse. Through some miracle we put it together to play

that date. Linda had just put out "Heart Like A Wheel" and the Troubadour was full of Capitol brass. I was scared, I couldn't wait to get off stage, after every song all I could think to myself was that we were closer to the end. But apparently we went over O.K. because next day Al Coury from Capitol called to talk about a contract."

Snow's first album was produced by Rick Jarrard whose credit included Jefferson Airplane's "Surrealistic Pillow," Felciano's "Light My Fire" and the first two Nilsson albums. It was done with studio musicians. Snow now has his own band, consisting of Roger Johnson (guitar), Jerry Rightmer (bass) and David Ellis (drums).

"I dislike working with studio musicians. I'll be the first to say they are the best, but whether they're the best

(Continued on page 51)

L.A. Greek Will Have a New Booker

LOS ANGELES—After 23 years, the Greek Theatre Assn. headed by James Doolittle has been denied a new contract to operate the city-owned 3,500-seat outdoor Greek Theater.

The Recreation & Parks Commission here debated four hours before voting out the association, citing Greek Theatre losses in eight out of the past 10 years.

Doolittle's policy has been to intersperse rock-pop concerts with cultural events such as opera and ballet. And the 5,000-seat Universal Amphitheatre has in recent years taken over many of the hotter contemporary music attractions.

A special committee appointed by Mayor Tom Bradley recommended that a way be found to retain the classical shows without any city subsidy. The GTA has been generally unable to fully repay the city's annual \$50,000 maintenance costs and much of the debts have been forgiven.

Trade advertisements have already begun appearing with invitations to established promoters to contact Richard Sessinghaus of the Recreation and Parks Dept. with proposals to take over operation of the Greek.

Lambert-Potter

• Continued from page 29

the past several years. So we combined Larry Weiss' contemporary lyrics with a bit more rhythm minded track."

Tavares, a group the pair produces is also beginning to gain a strong pop identity after several years at the top of the soul charts.

"What we have tried to do is let everyone know that while Tavares is a top soul act, it is not limited to the black market," says Lambert. "We have tried to cross it to pop, and one way is to give it uptempo material. For some reason, it seems easier to cross a black act with a rocker rather than a ballad. With a black act, you generally look to cross if the act has any kind of pop viability."

Both Lambert and Potter stress the importance of avoiding "formula" sounds in all their music. "A lot of the current disco material may sound alike," says Lambert, "because it is cut in New York and Philadelphia. It's all good product, and we just sound a bit different because we cut here. There has to be some formula for disco product, but you also have to preserve the artist's identity."

"Evie Sands," says Potter, "gets some soul play because she writes soulful songs and has a strong, sometimes soul-oriented voice. But we do not cut her with crossover to soul in mind. The same holds true for the Righteous Brothers."

Potter also adds that "country and black audiences are exceptionally loyal to an artist once he or she has become established, and they are likely to stick with that artist. Rarely do you see an established country or soul artist hit pop without hitting in country or soul."

Bakersfield Club Using Top Talent

BAKERSFIELD, Calif.—Goldie's, a contemporary music club, has been opened here by Doug Salma. Ronnie Milsap and the Platters have been among the headliners since August. Freddy Fender will appear at Goldie's Oct. 3.

MARTIN NOW BOSS

New Acts Sought By Del Webb Chain

By HANFORD SEARL

LAS VEGAS—The Del Webb Corp. recently appointed Hotel Sahara Entertainment director Lenny Martin to oversee the firm's eight western hotels' entertainment activities. Now acting as vice president of entertainment, Martin, 47, anticipates increasing buying power and training new talent.

"We'll definitely have better buying power while grooming secondary acts into possible headliners," says Martin. "We can watch the artist's growth and progress."

Martin will guide the Webb hotels which include the Sahara and downtown Mint in Las Vegas, the Primadona in Reno, Sahara Tahoe, the Mountain Shadows and Townhouse Hotels in Phoenix. Newport Inn at Newport, Calif. and the Kuliima On Oahu, Hawaii.

Depending on the success and development of each act, Martin says package deals could be worked out for popular acts to make the eight-hotel circuit. "Many artists prefer to work a hotel chain rather than travel all over the nation," adds Martin.

Martin, who was awarded Billboard's 1974 Trendsetter Award for booking rock concerts at the hotel's 7,000-seat Space Center, was born in Philadelphia and moved to a much-less developed Las Vegas in 1951. He was a musician with Freddy Bell and the Bellboys until 1967 when he went into personnel management.

For the past 15 months, Martin has worked as entertainment director for the hotel, showcasing such rock groups as Kiss, Sly & the Family Stone, Ohio Players and Tower of Power. He also produces the highly successful nude "Pinups" review in the Casbar Theater Lounge.

A first for Del Webb, the new position will allow Martin the opportunity to build new acts. "It's the same as with the rock concerts," says Martin. "We have new Nevada pairings such as Tony Bennett with Lena Horne, Jim Bailey with Jerry Lewis and other major acts such as Telly Savalas, Eddy Arnold and Leslie Uggams."

Martin hopes to showcase such semi-rock artists as Loggins & Messina and Neil Sedaka, recently dropped as a second act on the



Las Vegas News Bureau photo
Webb buyer: Lenny Martin of Hotel Sahara is now overseeing entertainment buying for all Del Webb western hotels.

present Carpenters tour at the Riviera Hotel.

The Sahara is setting construction dates to expand facilities which now offer main showroom talent in the 900-capacity Congo Room.

Lock In Elton John Fall Tour

LOS ANGELES—Elton John's full West Coast autumn tour schedule has been set. The final dates at Dodger Stadium here Oct. 25-26 are the only shows being promoted in-house by Elton's manager John Reid. Wolf & Rissmiller and Concerts West are among the promoters handling several dates.

Interestingly, a Rocket Records spokesman says a promoter is still "to be announced" for Oakland Coliseum shows Oct. 19-20-21.

The Elton tour opens Sept. 29, at San Diego Arena. Other shows are Oct. 1, at Tucson Arena; Las Vegas Convention Center, Oct. 2; Arizona State Univ., Oct. 3; McNichols Arena in Denver, Oct. 5-6; Univ. of Utah at Salt Lake City, Oct. 7; Portland Coliseum, Oct. 14; Vancouver Coliseum, Oct. 15; Seattle Coliseum, Oct. 16-17.

All the shows are indoors except for Dodger Stadium, where the opening acts are Joe Walsh and Dan Fogelberg.

Signings

Jazz great Shelly Manne to Flying Dutchman, with first LP release, "Hot Coles," distributed by RCA, this month.

Ronnie Spector to Tom Cat, with debut single "You'd Be Good For Me" just released and distributed by RCA.

Montreal-based vocalist Nanette (Workman) to Atlantic, which is releasing debut single "Crying Crying," originally produced in French for Pacha Records by Yves Martin.

Katfish, Maine-based rock quartet, to Big Tree Records, with first single the Beatles' "Dear Prudence."

Vladimir Horowitz, classical piano great, to RCA. . . . Stairsteps to George Harrison's A&M-distributed Dark Horse label. The group formerly recorded as the Five Stairsteps. . . . Joey Martin, Fretone artist, to Buddy Lee Attractions for booking.

Tommy Bolin, former lead guitarist with the James Gang, now with Deep Purple, to Nipper. Bolin's first album for the Atlantic-distributed label due next month. . . . Rhythm, a Boston group, to Polydor. . . . Vivian Reed, star of the Broadway-bound musical "Bubbling Brown Sugar," also to Polydor.

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Talent In Action

THREE DOG NIGHT HAMILTON, JOE FRANK & REYNOLDS

Universal Amphitheatre, Los Angeles

Despite over eight years of existence, despite wide changes in management, agencies and back-up instrumentalists, despite a rumored long-drawn period of heavy tensions between the trio of lead vocalists. . . . Three Dog Night is still going strong as one of the most entertaining groups in rock.

Musically laudable and outstanding in showmanship, Three Dog provided a nearly total evening of satisfaction Sept. 5. Danny Hutton and

especially Corey Welles are now taking a greater share of the leads along with Chuck Negron, which may account for the group's current lack of backstage fight rumors.

Negron, whose superb sweet tenor is featured on most of Three Dog's past hits, is still the high point of the show. But the greater division of vocal labors makes for a more interestingly balanced evening.

The new backup band produced a rich, thick instrumental sound from only five pieces. And the Wizard, bearded and robed Skip Conte, had a flashy solo on organ and synthesizers.

Aside from "Joy To The World" and the inevitable string of Three Dog gold songs, particularly impressive was their current ballad single, "Till The World Ends" which is one of their best numbers ever.

Hamilton, Joe Frank & Reynolds, who hadn't performed live for several years previously, were understandably a bit restrained in their opening slot. But despite a thin amplification mix, the trio whose "Fallin' In Love" was recently No. 1 clearly has a lot of promise as a future headliners.

Lead vocalist Danny Hamilton is charismatic presence and solid guitarist, bassist Joe Frank Carollo was engaging in his introductory patter and occasional singing leads while the piano of Alan Dennison (who replaced Reynolds and really deserves getting billed) was a vital part of their total effectiveness. **NAT FREEDLAND**

LOGGINS & MESSINA FAIRPORT CONVENTION *Greek Theatre, Berkeley, Calif.*

It is difficult to imagine why Loggins & Messina, who were capable of selling out the 10,000-plus capacity Greek Theatre Labor Day (Sept. 1) and who are able to support a band of eight players behind them, would not be conscientious enough to put some of their money into a sound company that can deliver.

The sound on this particular day, provided by Clair Brothers of Philadelphia, was abysmal,

turning much of the concert into an irritation and some of it into agony. There was a fairly constant thuddy hum, occasional squawks and bleats, and everything was almost always too loud.

Fairport Convention suffered as much as the headliners: Dave Swarbrick's fiddle was at times a painful, penetrating screech and Sandy Denny's voice did not have enough push to cut across the instruments.

Loggins & Messina received a standing ovation from a large sector of the crowd (most of whom were white, 18 and female) before they even opened their mouths. Their set was expected L&M fare, pleasant, digestible songs that offered little to any serious listener who has encountered the group before, although the set was spiced with sometimes interesting versions of oldies from their new album—things like "Oh, Lonesome Me" and "I Like It Like That."

They cut the set short at 50 minutes and then came back for two encores, the first of which mixed more of the oldies ("So Fine," "Splish Splash") with their own hits like "Your Mama Can't Dance" and "Nobody But You."

Even taking account of the poor sound, Fairport Convention was somewhat disappointing, although at several points they got appreciably heavier than the average Fairport fan would expect—particularly on the very long "Sloth" (the album track on "Movable Feast" runs 12 minutes) where Jerry Donahue delivered some interesting funk guitar and Swarbrick offered the aforementioned too-loud fiddle. **JACK McDONOUGH**

MEL TORME

Playboy, Los Angeles

Here is perhaps one of the few artists today who can participate in the nostalgia he celebrates. But Torme, singing professionally now for 46 years (he started at age four), doesn't lean on nostalgia. Only three numbers into his set Sept. 4 he already paid tribute to Stevie Wonder and Paul Williams with "You Are The

Sunshine Of My Life" and "I Won't Last A Day Without You."

An hour later in the first of two encores, he is grabbing right from the charts "Love Will Keep Us Together" (his own arrangement opens with several bars before the audience recognizes the Captain & Tennille smash hit).

Before the set's too far along, Torme is reminding people of his new Atlantic LP, ("Live At The Maisonette") "I expect it will echo down the corridors of time—the best kept secret since D-Day."

If Torme's act is at all flawed, it could be a bit too much nostalgia, but he certainly serves it up with taste and verve and spice. "This will be the longest goddamned medley you'll ever hear," is how he introduces his Gershwin tour de force. Someone counted 17 songs in 16 minutes.

The always present suspense of Torme's teasing style finds him on the phrase, "Kick the shadows" holding the "sh" for just long enough to get laughter. Then he dashes on, song after song and goes from Ella scat-singing style on "Foggy Day" to a stint at the piano for solo concerto work and "Porgy & Bess" then building up again at the mike with "Stairway To Paradise."

Sort of apologetically ("well, it is September") he gives you "Christmas Song," perhaps his most well known of over 250 compositions (he penned it along with Bob Wells and over 500 versions are recorded).

But what is that extra set of drums for? Onstage left is a set of Slingerlands very much like those of young Don Osborne of the 14-piece Gene Esposito Orchestra. More nostalgia. Torme was born four blocks from Krupa in Chicago. . . . So Torme takes on Osborne in a reenactment of the duel scene a la 1937 Carnegie Hall. The old Slingerlands are actually Krupa's that Torme now owns.

Exuding confidence that almost comes close to cockiness, Torme has the strength of pacing his act so that a ballad mood can wait for the encore, "Here's That Rainy Day." Then in a sec-

(Continued on page 34)

Zeppelin To Smell Roses In Pasadena

LOS ANGELES—Mike Belkin's Cleveland syndicate will be allowed to reschedule its Led Zeppelin date at the Rose Bowl here when vocalist Robert Plant recovers from his summer auto accident—even though Belkin's Rose Bowl contract runs only through Oct. 31.

The Clevelanders got a deal from the Pasadena city board to put on two rock shows this summer at the 100,000-capacity Rose Bowl. But no shows came through, as ticket refunds were made for the scheduled Led Zeppelin date.



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Disco Action

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By TOM MOULTON

Top Audience Response Records In N.Y. Discos

- This Week
- 1 CASANOVA BROWN, (Do It Yourself, How High The Moon)—Gloria Gaynor—MGM (LP)
 - 2 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 3 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 4 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 5 BRAZIL/PEANUT VENDOR—Richie Family—20th Cent. (Not commercially avail.)
 - 6 HOOKED FOR LIFE—The Trammps—Atlantic (Long Version)
 - 7 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 8 MESSIN' WITH MY MIND—Labelle—Epic (LP version)
 - 9 SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)
 - 10 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 11 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 12 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 13 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
 - 14 SUPERSTAR REVUE—The Ventures—UA
 - 15 CHECKMATE/MELLO BLOW—Barrabas—ATCO (LP)

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

- This Week
- 1 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 2 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 3 MESSIN' WITH MY MIND—Labelle—Epic (LP version)
 - 4 MAGIC OF THE BLUE—Blue Magic—ATCO (LP)
 - 5 NON-STOP—B.T. Express—Roadshow (LP)
 - 6 FACE THE MUSIC—Dynamic Superiors—Motown (LP)
 - 7 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 8 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 9 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 10 SUMMER OF 42—Biddu Orch.—Epic
 - 11 WHERE DO I GO FROM HERE—Supremes—Motown (LP)
 - 12 CHECKMATE/MELLO BLOW—Barrabas—ATCO (LP)
 - 13 NEW YORK CITY BUMP—Blackrock—Blackrock
 - 14 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 15 BRAZIL—Richie Family—20th Century

Top Audience Response Records In Boston Discos

- This Week
- 1 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 2 BRAZIL—Richie Family—20th Century
 - 3 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 4 PEACEPIPE—B.T. Express—Roadshow (LP version)
 - 5 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 6 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 7 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 8 THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK (LP)
 - 9 SUMMER OF 42—Biddu Orch.—Epic
 - 10 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 12 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
 - 13 CHECKMATE/MELLO BLOW—Barrabas—ATCO (LP)
 - 14 MESSIN' WITH MY MIND—Labelle—Epic
 - 15 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)

Skippy White's, Mattapan, Mass. Retail Sales

- This Week
- 1 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 2 BRAZIL—Richie Family—20th Century
 - 3 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 4 GET DOWN TONIGHT—KC And The Sunshine Band—TK (LP)
 - 5 EVERYBODY STAND AND CLAP YOUR HANDS—Black Satin—Buddah

Colony Records (New York) Retail Sales

- This Week
- 1 SUMMER OF 42—Biddu Orch.—Epic
 - 2 YOU SET MY HEART ON FIRE—Tina Charles—Columbia
 - 3 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 4 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 5 NEED YOU—Harlem River Drive—Arista
 - 6 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 7 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 8 SUPERSTAR REVUE—The Ventures—UA
 - 9 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 10 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 11 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 12 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 13 YOU'D BE GOOD FOR ME—Ronnie Spector—Tom Cat
 - 14 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 15 BRAZIL—Richie Family—20th Century

Downstairs Records (New York) Retail Sales

- This Week
- 1 NOBODY LOVES ME LIKE YOU DO DO—Jeanne Burton—Cotton
 - 2 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 3 MESSIN' WITH MY MIND—Labelle—Epic
 - 4 CARAVAN/WATUSI STRUT—Deodato—MCA (LP)
 - 5 SUPERSTAR REVUE—The Ventures—UA
 - 6 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 7 CHEER UP SYRUP—David And The Blue Ties—Spigot
 - 8 TO EACH HIS OWN—Faith, Hope And Charity—RCA (LP)
 - 9 GET READY FOR THIS—Revelation—RSO
 - 10 HOOKED FOR LIFE—The Trammps—Atlantic
 - 11 SUMMER OF 42—Biddu Orch.—Epic
 - 12 DO IT ANY WAY YOU WANNA—People's Choice—TSOP
 - 13 ONE MORE RIDE—Merry Clayton—CDE (LP)
 - 14 SALSOU HUSTLE—Salsoul Orch.—Salsoul
 - 15 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)

Top Audience Response Records In L.A./San Diego Discos

- This Week
- 1 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 2 DO IT ANY WAY YOU WANNA—People's Choice—T.S.O.P.
 - 3 PEACEPIPE—B.T. Express—Roadshow
 - 4 FAME—David Bowie—RCA
 - 5 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
 - 6 (If You Want It) DO IT YOURSELF—Gloria Gaynor—MGM
 - 7 LOVE ROLLERCOASTER—Ohio Players—Mercury (LP)
 - 8 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—KUDU
 - 9 IT'S ALRIGHT—Graham Central Station—Warner Bros.
 - 10 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 11 BRAZIL—Richie Family—20th Century
 - 12 DO YOU WANNA DANCE DANCE DANCE—Calhoon—Warner/Spector
 - 13 FLY ROBIN FLY—Silver Convention—RCA (LP)
 - 14 FIGHT THE POWER—Isley Brothers—T-Neck
 - 15 MONEY—Gladys Knight & The Pips—Buddah

Discos

HAWAII SCENE *Live Sounds Dominate Here; Bobby McGee's a Disk Room*

By WAYNE HARADA

HONOLULU—There's only one "true" discotheque in Hawaii. It's a popular rendezvous for dance fans, who hear and dance to everything from Frank Sinatra to Minne Riperton, in the intriguing setting of Bobby McGee's Conglomeration, a new restaurant on the far end of Kalakaua Ave. in Waikiki.

Here, a disk jockey mans a music booth, playing oldies as well as Top 40 disks. His introductions are mellow affairs—befitting the sombre elegance of the room, which draws a mixed clientele of the societal elite and the young-and-hip.

One other club in Hawaii—Puck's Pub, an eatery a stone's throw from the Univ. of Hawaii, in the Moiliili district—also features a live deejay spinning records. He does this, however, in-between live musical sets by a rock band.

In Hawaii, "discos" usually mean a dance room with a rock churning out raucous music amid a bath of flashing lights and mirrored walls. There are a handful of popular hangouts:

• The Infinity, at the Sheraton-Waikiki Hotel, books two mainland bands, which provide back-to-back music for elbow-to-elbow boogieing ... with flickering neons.

• The Point After, at the Hawaiian Regent, also offers a double dosage of rock—mixing local as well

as mainland bands in its rock diet. A football theme exists.

• Whiskey Willy's, formerly Da Sting, is located in the Princess Kaiulani Hotel. It has been a room with a split personality: one band plays music on the main dance floor, another in an adjoining lounge. Local bands have been featured.

• Captain Nemo's, in the Imperial Hawaii Hotel, is an underground affair with a nautical look (including a real fishtank) and feel. It showcases mainland bands.

• Foxy Lady Too, in the Waikiki Beachcomer Hotel, emphasizes rock by local bands. It is the only disco with Neighbor Island outlets—the original Foxy Lady is at the Royal Lahaina Hotel in Kaanapali, Maui, and a third, Another Foxy Lady, is at the Keauhou Beach Hotel in Kailua-Kona, on the Big Island.

There are sundry other discos. A recent arrival is Portside, aboard the Oceania Floating Restaurant.

Many restaurants utilize their dining areas by clearing tables in the post-dinner hours, and converting their rooms into discos. These include the Hawaiian Hut in the Ala Moana Hotel, the Hula Hut at 286 Beachwalk, the Waikiki Beef 'n' Grog at 2223 Kalakaua Ave., P.W.'s Spot in the Hale Makai Hotel, The Tikin in the International Market Place, La Mancha Steakhouse at 661

Keeaumoku, and Arthur's at the Ilikai Hotel.

Still other rooms adhere to a dance format—usually in a cocktail lounge setting—but offer MOR (as opposed to pure rock music) acts to draw dancers of all types and ages.

These include the Maile Lounge of the Kahala Hilton, the Inn B'Tween Bar of the Ala Moana Hotel, the Garden Bar of the Hilton Hawaiian Village, the Hanohano Room of the Sheraton-Waikiki Hotel, the Summit at the Ala Moana Hotel, the Catamaran Lounge of the Waikiki Holiday Inn, the Banyan Court of the Moana Hotel, the Top of the I at the Ilikai Hotel, and the Dunes on Nimitz Highway.

Firm Does It All For New Discos

By BOB KIRSCH

LOS ANGELES—MK Productions, a total service organization for discos on a national basis, is now into full swing in suburban Van Nuys with capabilities of installing sound systems, helping with interior design and floor layout, training disco disk jockeys, putting clubs in contact with record labels and even programming material.

Mark Kreiner, part owner of the Dragonfly discos here and a principal in MK, says the firm has already worked with some 35 clubs on the West Coast with future plans calling for work in Las Vegas, Phoenix, Dallas and Louisiana.

Kreiner acts as a consultant separately from the MK fold, primarily through programming material for clubs. "Each area likes different kinds of music," he says, "so that's one thing we have to take into consideration.

"For example, in Hollywood, the New York style heavy disco bottom music goes over best. In Marina del Rey, the San Fernando Valley and along the Coast, we can put in a lot of white, non-disco oriented music from the Doobie Brothers. Kiki Dee and the like as well as oldies.

"The basic philosophy is to play music people listen to at home and would like to dance to. We also try and sequence music so the owners of the discos can make some money on food and drink. For example, if you play all uptempo material, customers are not going to sit down."

As a company, MK has been involved with such discos as the Crazy Horse Saloon in Malibu, several Marriot Hotels, Destiny II in Los Angeles, the Clockwork Orange in Marina Del Rey, Lorenzo's in Orange County and the Fremont Hotel in Las Vegas.

"We have put in about 35 sound systems so far," Kreiner says. "We have a man, Todd Stern, who designs his own mixing boards and speakers and markets them under the name of Tristat.

"As far as the consulting service goes, we take a look at the blueprints of a facility and decide where the sound system should be and where the dance area should be. We also help with the equipment positioning, turntable position, decide if a tape deck or cassette is needed and so on.

"Since I am in contact with the labels," Kreiner continues, "I will let them know when a new disco opens so they can decide whether or not to put the club on the mailing (Continued on page 37)

Club Dialog

By TOM MOULTON

NEW YORK—The Record Pool's disco DJ feedback sheet for labels was a key topic of discussion during a general membership meeting here Sept. 8. The Pool will maintain books with product title listings (one record per page) and spinners will be expected to rate any disks received through the Pool.

Each of the DJs will have been assigned a number which will be used to track the overall response any one record may be having locally. Record companies involved with the Pool will be sent copies of the ratings.

Additional happenings at the meeting included: Atlantic promotional staffers stopping by with the group Revelation (to say hello and to drop off 200 copies of its new LP); a visit by MCA recording artist Deodato (to thank the spinners for the exposure on "Watusi Strut" and "Caravan," both cuts on his latest LP); and an hour's performance by Columbia recording act the Philly Devotions.

Among the songs performed by the group were "The Hustle," "Where Are All My Friends," "Bad Luck," "The Way We Were," "I Just Can't Say Goodbye," and their current hit "I Just Can't Make It (Without You)." The group was strongly received by practically all in attendance. In fact, several of the DJs said they wished that a record could capture the excitement of their live performing ability.

Patti Austin is a singer who's been around for quite a while, but one who's never had that "big" chart record. Things might be changing

soon, though. Chelsea is releasing her "Can't Stop A Hurricane" single and the record's excitement level is high. The flip side will be a longer version of the song.

"Hollywood Breeze," president of Washington, D.C.'s Music Unlimited Street Jocks, is another disco DJ making it to radio. Sonny Jim Kesley, vice president and general manager of WOL there, says that disco music's growing importance prompted the decision to give "Breeze" a Saturday night show. The show, itself, may be expanded to other nights, says Kesley, depending on audience response.

"Let's Do The Latin Hustle" by Eddie Drennon & B.B.S. Unlimited (Friends & Co.) is creating a lot of excitement locally. The song comes close to combining the "Hustle" and "Brazil." Handling the record here is R&J Distributors in the Bronx. Promotional copies have already been sent to the Pool.

Several spinners have been asking about a new version of the Bobby Hebb classic "Sunny." Well, it will be released next week by Montuno Records. Recording artist is the Latin group Yambou. The song has a commercial sound to it and could be mistaken for Sergio Mendes.

As for Latin music, the Record Pool is holding its first "Latin Music Dept." meeting Monday (22) at 2 p.m. The meeting will be headed by Ronnie Robles and Eddie Rivera. The reason for the session is to try to broaden the exposure for Latin music in discos.

(Continued on page 58)

Sleepy San Fernandoites Awake To Appeal Of Clubs

By DAVE DEXTER JR.

LOS ANGELES—Randy Pascale, manager of the Joker Room in suburban Mission Hills, recently switched the spot to a discotheque and he now is one of the nation's most enthusiastic club operators.

"We get an early start," he says. "Promptly at 8:30 p.m. we turn on the fluorescent bubbles, the pure color clouds, the turntable and flicker lighting and we go until 6 a.m."

At another San Fernando Valley disco, in nearby Northridge, there's an eccentric, crowd-pleasing disk

jockey named Oliver Walrus who is jamming 'em in at Fibber McClean & Motley's.

Walrus wears a flowery Raggedy Ann suit replete with floppy hat; he frequently sits down at the drums and pounds out paradiddles while a record whirrs. And the crowds come.

Admittedly tardy in acknowledging the increasing popularity of the disco scene, the Valley with its more than 1 million population appears to be catching up, if somewhat belatedly. Other discos are being readied.

Rock LP Best Sellers

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As of 9/9/75

Compiled from selected rackjobber by the Record Market Research Dept. of Billboard.

- | | |
|---|---|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 20 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 21 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 |
| 3 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 22 HORIZON —Carpenters—A&M SP 4530 |
| 4 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 23 SEDAKA'S BACK —Neil Sedaka—Rocket 463 |
| 5 GREATEST HITS —Elton John—MCA 2128 | 24 IV —Led Zeppelin—Atlantic SD 7208 |
| 6 FANDANGO —Z.Z. Top—London PS 656 | 25 Walt Disney's MICKEY MOUSE CLUB Mousekiddies and Other Favorites —Disneyland 1362 |
| 7 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 26 KC & THE SUNSHINE BAND —TK 603 |
| 8 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 27 FOUR WHEEL DRIVE —Bachman-Turner Overdrive—Mercury 1827 |
| 9 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 | 28 IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 |
| 10 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 | 29 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS —Jim Croce—ABC ABCD 835 |
| 11 HEARTS —America—Warner Bros. BS 2852 | 30 AN EVENING WITH JOHN DENVER —RCA CPL2-0764 |
| 12 BEFORE THE NEXT TEARDROP FALLS —Freddie Fender—ABC/Dot D0SD 2020 | 31 WHY CAN'T WE BE FRIENDS? —War—United Artists UA-LA441-G |
| 13 HONEY —Ohio Players—Mercury SRM-1-1038 | 32 CUT THE CAKE —Average White Band—Atlantic SD 18140 |
| 14 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 33 GORILLA —James Taylor—Warner Bros. BS 2866 |
| 15 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 | 34 SABOTAGE —Black Sabbath—Warner Bros. BS 2282 |
| 16 GREATEST HITS —John Denver—RCA CPL1-0374 | 35 THE BASEMENT TAPES —Bob Dylan & The Band—Columbia C2 33682 |
| 17 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 | 36 MELISSA —Melissa Manchester—Arista AL 4031 |
| 18 VENUS AND MARS —Paul McCartney & Wings—Capitol SMAS 11419 | 37 PICK OF THE LITTER —Spinners—Atlantic SD 18141 |
| 19 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 | 38 BLUES FOR ALLAH —Grateful Dead—Grateful Dead GD-LA494-G |
| | 39 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| | 40 NO WAY TO TREAT A LADY —Helen Reddy—Capitol ST 11418 |

Rock Singles Best Sellers

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As of 9/9/75

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- | | |
|--|--|
| 1 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 21 SOMEONE SAVED MY LIFE TONIGHT —Elton John—MCA 40421 |
| 2 JIVE TALKIN' —Bee Gees—RSO 510 | 22 BALLROOM BLITZ —Sweet—Capitol 4055 |
| 3 FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds—Playboy 6024 | 23 SOLITAIRE —Carpenters—A&M 1721 |
| 4 MR. JAWS —Dickie Goodman—Cash 451 (Private Stock) | 24 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 70106 |
| 5 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 | 25 WHY CAN'T WE BE FRIENDS? —War—United Artists 629 |
| 6 FAME —David Bowie—RCA 10320 | 26 PLEASE MR. PLEASE —Olivia Newton-John—MCA 40418 |
| 7 ROCKY —Austin Roberts—Private Stock 45020 | 27 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire, Columbia 3-10172 |
| 8 I'M SORRY —John Denver—RCA 10353 | 28 GONE AT LAST —Paul Simon & Phoebe Snow—Columbia 3-10197 |
| 9 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 | 29 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M 1672 |
| 10 HELP ME RHONDA —Johnny Rivers—Epic 8-50121 | 30 DANCE WITH ME —Orleans—Asylum 45261 |
| 11 RUN JOEY RUN —David Geddes—Big Tree 16044 | 31 THE HUSTLE —Van McCoy & The Soul City Symphony—Avco 4653 |
| 12 DAISY JANE —America—Warner Bros. 8118 | 32 AIN'T NO WAY TO TREAT A LADY —Helen Reddy—Capitol 4128 |
| 13 AT SEVENTEEN —Janis Ian—Columbia 3-10154 | 33 BAD BLOOD —Neil Sedaka—Rocket 40460 |
| 14 WASTED DAYS AND WASTED NIGHTS —Freddie Fender—ABC/Dot 17558 | 34 HOLDIN' ON TO YESTERDAY —Ambrosia—20th Century 2207 |
| 15 COULD IT BE MAGIC —Barry Manilow—Arista 0126 | 35 FIGHT THE POWER Pt. 1 —Isley Bros.—T-Neck 8-2256 |
| 16 FEELINGS —Morris Albert—RCA 10279 | 36 MIDNIGHT BLUE —Melissa Manchester—Arista 0116 |
| 17 THIRD RATE ROMANCE —Amazing Rhythm Aces—ABC 12078 | 37 I LOVE MAKIN' LOVE TO YOU —Eve Sands—Haven 7013 |
| 18 HOW SWEET IT IS (To Be Loved By You) —James Taylor—Warner Bros. 8109 | 38 ROCKFORD FILES —Mike Post—MGM 14772 |
| 19 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Odis Coates—United Artists 685 | 39 THEME FROM THE MOTION PICTURE SOUNDTRACK "JAWS" —John Williams—MCA 40439 |
| 20 ONE OF THESE NIGHTS —Eagles—Asylum 45257 | 40 WILDFIRE —Michael Murphey—Epic 50084 |

Tom T. Hall Month Publicized

CHICAGO—Tom T. Hall Month, announced by Phonogram/Mercury Records for Sept. 15 through Oct. 15 to promote the release of the new Hall "Greatest Hits—Volume II," will be supported by radio advertising with 50,000 watt stations reaching all 48 states; four-color posters in

hard and soft form, and trade and consumer print ads.

Three other Hall albums will be included in the promotion program, including recent releases "I Wrote A Song About It," "Songs Of Fox Hollow," and "Greatest Hits—Volume I" first released in August 1972.

Studio Track

By BOB KIRSCH

LOS ANGELES—At Secret Sound Studio in New York, Bette Midler is busy on her upcoming LP, with Moogy Klingman producing and Jack Malken acting as assistant producer and engineer. Todd Rundgren is back in the studio, mixing cuts with his group, Utopia. Raun McKinnon is cutting several of her songs with Klingman and Malken again teaming up for production and engineering. Producers John Seigler and Ralph Schuckett, who are both members of Rundgren's Utopia, are mixing Joel Zoss's debut Arista LP. Caribbean singer/songwriter Lord Shorty is at the studio working on his LP with engineers Janet Rathbun and Malken.

★ ★ ★

Lots of activity in Nashville over the past week. At Glaser Sound Studios, Billy Ray Reynolds (former guitarist with Waylon Jennings) has been in cutting in his new role as lead singer of Goose Creek Symphony. Ronnie Haffkine and Kyle Lehning are producing, with Lehning engineering. Tompall Glaser and Waylon Jennings have also been in working on various projects. Ray Sawyer and Dennis Locorriere of Dr. Hook have also been in working, with Haffkine again producing.

David Allan Coe has been working at the Columbia Recording Studios, with Ron Bledsoe producing, and Mickey Gilley has wrapped up his next album at RCA Studio B with Eddie Kilroy producing. Peer-Southern publishers have been busy making demos, with Tom Williams producing.

In other Columbia activity: Vikki Carr has been cutting with Bledsoe producing. Ms. Carr cut one other LP in Nashville, in 1968. Willie Nelson has wrapped up his second LP, producing himself. Joe Stampley has finished his second Epic LP, with Norro Wilson producing. Other artists in the Columbia Studios have included Jody Miller, Mundo Ray, Connie Smith, Vicky Fletcher and Faith O'Hara. Custom clients have included Mel Tillis & Sherry Bryce, Bobby Vinton, Moe Bandy, Red Stegall, Byron McGregor, Murray Kellum, Tony Joe White, Sammi Smith, Even Stevens, Jimmy Wolford and the Rambos.

★ ★ ★

At the Record Plant in San Francisco, Tower of Power has been in working with Tom Flye in the boards. The New Riders have finished their next LP, with Bob Johnston producing and Ben Tallent engineering. And a new room, the Pit, has opened. The room features the board in the center of the room with the musicians playing around it. New group Paris will be in this week with engineer Jimmy Robinson to open the room. Inaugurating it with a jam session last week were Bill Wyman, Ronnie Wood, Van Morrison, Al Kooper and others.

At the Record Plant in Los Angeles, Lesley Gore has been in with producer Tom Bahler and engineer Joan Decola, while Rufus have been producing themselves with Austin Godsey at the board. Van Morrison is working with producer Tom Dowd and engineer Gary Ladinsky, and Joe Walsh is co-producing his next LP with John Stronach. Ayres Rock is also in with Stronach. Elke Brooks, former lead voice of Vinegar Joe, is in with producers Richie Kerner and Kenny Wise with Warren Dewey engineering. Nik Venet is producing material with Dory Previn and Bill Withers is producing himself with Phil Schier at the boards. Wes Farrell has been producing a number of artists, including Lulu.

In notes from around the country: Richard Torrance & Eureka are working at Sound City on their third LP. Duane Scott is producing for Manx Productions. At the Sound Room in Upper Darby, Pa., the Lyrics have finished an LP under the supervision of Monte/Luciano Productions. At Intermedia Sound in Boston, a number of bicentennial projects are going on. The studio cut soundtracks for a Boston Aquarium Show, a Boston Museum of Science Show, a Concord, Mass. show and a Bunker Hill Memorial Show. Engineers included Berred Oullette, Robert Stoughton and John Jordan. Independent film producer Andrew Silber has also been in. On the musical side of things, Liv Taylor and John Pousette-Dart were in recently, as were the Streamers, the Ambitions and Different Strokes.

★ ★ ★

At Sound City in Van Nuys, Calif., Leon Russell has been in working on his next project. George Harrison lent a production hand on the first session, while other guests included

Ringo Starr, Mary McCreary, Richard Torrance & Eureka. H.B. Barnum has also been arranging and producing for Russell, and Bobby Womack co-produced with the artist while Nigel Olsson and Willie Weeks sat in. Lee Oskar of War has been working with producer Jerry Goldstein, and Clover have been in with producer Bill Drescher.

★ ★ ★

At Kendun Recorders in Burbank, John D'Andrea has been mixing the soundtrack for "The Commitment." Dobie Gray's music is featured and D'Andrea scored the movie. Billy Preston mixed his latest LP, with George Harrison adding some handclapping. The latest Tower of Power LP was mastered at Kendun, with Alan Chinowsky producing and Tom Flye engineering. Rick Collins and Kent Duncan from the Kendun crew lent a helping hand. Stevie Wonder was in cutting vocal overdubs on his next project, while Ed Michel had been cutting an Alice Coltrane LP for Warner Bros. (Continued on page 51)

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Campus

20 Midwest Stations Set For Confab

SIoux FALLS, S.D.—Midwestern college radio will receive a direct shot in the arm when the Assn. of South Dakota Public Radio Stations sponsors "Communication '75," a two-day confab here.

More than 20 public radio stations, the majority being college broadcasters, will converge here Friday (26) for the meetings that will draw people from North Dakota, South Dakota, Minnesota, Nebraska and Iowa.

Topics scheduled for discussion were chosen after a survey that was conducted in mid-July, according to Marc E. Helgesen, ASDPRS coordinator. They include underwriting a public radio station, station management, classical programming, news coverage and presentation, music charts and working with record companies, structure of programming, promoting a radio station, broadcast engineering and a special luncheon presentation by the Corp. for Public Broadcasting.

Among those scheduled to participate are Buck Swisher, general manager of KUSD in Vermillion, S.D.; Curt Sweet, director of instructional media at Augustana College here; Clyde Robinson, radio program manager for the Corp. for Public Broadcasting; Brian Boiland of MCA Records, John Mathews of Capitol Records and Steve McDivit of CBS Records—all regional promotion representatives; Kurt Bro-wall of KSOO and KPAT in Sioux Falls; Neil Shurts, program director at KELO here; Mike Adkins, program manager at KESD in Brookings, S.D.; Darrell Stitt, program director at KSOO and KPAT; Ken Mills, broadcast consultant for Media One Productions; Tom Shee-ley, vice president and operations manager at KELO; Bill Avery, news director at KELO; Al Edel, news director at KSFV-TV here; and Bryan Bjerke of KELO.

The majority of the meetings will take place on Saturday at Augustana College. Heading the confab will be Mike Merik, president of ASDPRS.

Campus Briefs

Due to a public response, WDEW at Waynesburg College in Waynesburg, Pa., is planning to broadcast a special weekly bluegrass show featuring both records and live music. According to William Molzon of WKUL, there is a large audience in the area for bluegrass. In order to fully generate a show, Molzon requests any companies with product in this area to place his station on the mailing list.

WVJC at Wabash Valley College in Mt. Carmel, Ill., has plans to increase its wattage from 10 watts to 50 kilowatts around the first of the year. At the same time the Top 40 college station will go stereo, according to general manager Larry Henry. He says he will furnish airchecks to any prospective broadcast students at the school, as well as any other college broadcaster interested in what the station is doing.

A newly-opened station, KCC at Chabot College in Hayward, Calif., is in dire need of current product. The station is a 25-watt carrier current and reaches more than 17,000 students, according to its station manager.

Talent In Action

• Continued from page 31

and encore he goes to jazz with a knockout "Route 66" and "Rag Mop." **EARL PAIGE**

BETTY WRIGHT

Marco Polo Hotel, Miami Beach

Betty Wright and her backup group, the Clean Up Men, proved on a rain-swept Aug. 26 that despite a lack of media advertising she has what it takes to draw a crowd.

Sensual and professionally slick, Ms. Wright gave a completely unrestrained performance despite a hoarseness due to bronchitis. The fast-paced show moved without a letup and there was never a dull moment. She knows how to work an audience to get enthusiastic response and they were on their feet for a standing ovation at the end of her 50-minute set.

The Clean Up Men, filling in for the no-show band, displayed ease and confidence in working solo. They are a smartly attired, showy group, exceptionally good on the instruments.

Ms. Wright's offerings ranged from her two-million seller "Clean Up Woman" to "Tonight Is The Night," "One Night Stand," "Love Will Keep Us Together," "Where Is the Love (You Promise Me?)"

"Ooh La La" (her new hit single) led to the finale of "You're the Best Thing That Ever Happened To Me" and she certainly is the best thing that has happened to Miami Beach recently.

SARA LANE

DR. HOOK GREAZY WHEELS

Bottom Line, New York

It is obvious that Dr. Hook is well acquainted with the old show business maxim "anything for a laugh." In the nine-song, 50-minute set Hook and his four-man group carried on continuously, being effective primarily with their songs, as the comedy routines took a distant second, Aug. 29.

It is unfortunate that the group's musical talents must take a back seat to Hook's brand of stage dementia because they're much better musicians than he is a comedian. Songs like "Queen Of The Silver Diner," "Everyone's Making It Big But Me" and "On The Cover Of The Rolling Stone" are fine parodies that broke up the crowd. However, a long bicentennial blues about the excretory habits of a bald eagle and a song about the sexual habits of the keyboardist should be shelved until the boundaries of good taste are either expanded or forgotten.

Greazy Wheels, a progressive country band from Austin, Tex., opened the show with a long 14-song set. Their tight and steady music was overshadowed by stiff vocals that sounded more like an afterthought than an equal partner with the instrumental work. The set was diverse, reflecting influences of gospel, Latin, country and straight-on-rock 'n' roll, the kind you like to drive at high speeds with. "Standing In The Light," "99½ Just Won't Do" and "Hot Tomato" were the outstanding numbers of the set while "Chevrolet" the closing number, done a la Jim Kweskin, was the biggest vocal disaster and not the song to leave an audience with.

LAWRENCE FROST

CTI SUMMER JAZZ

Wollman Rink, New York

The CTI summer jazz tour is one of those ideas like powerless flight, it sounds good on paper but suffers a bit in practical application. Not that the Aug. 26 show didn't feature some of the best jazz this town has ever heard, but the numerous personnel changes and long self-indulgent solos often left the huge crowd to its own devices which were for the most part illegal.

The concept of CTI, the hottest label in jazz, putting most of its top performers together in an all-star band is an excellent one as it brought together one of the greatest rhythm sections ever assembled in super bassman Ron Carter, creative young drummer Idris Muhammad, keyboardist-arranger Bob James, and guitar giant George Benson. Add to this saxmen Grover Washington Jr., Joe Farrell and Hank Crawford plus flutist Hubert Laws and you have one of the finest bands ever assembled. The problems began when Laws and trumpeter Chet Baker brought their own bands to back them up. Not that these groups were bad, but compared to the all-stars who had preceded them, they sounded totally inadequate.

Among the evening's highlights was the tenor and soprano sax work of Joe Farrell, who is one of the great unappreciated talents around today. Also outstanding was George Benson, whose guitar work was as impressive as ever and Hubert Laws who delivered solid flute solos. The

(Continued on page 51)

Latin

Mexico's La Jacaranda Is Dark

MEXICO CITY—La Jacaranda, a nightclub landmark which has been prominent in Mexican tourism for the past quarter of a century, is being torn down to make way for a shopping plaza.

The nightspot, in operation since the late 1940s and early 1950s, will become a thing of the past once construction of a new Zona Rosa "paseo" is completed sometime in 1976.

It closed for the final time last month when the Polydor disk act, Shirley & Company, concluded one of the club's biggest three weeks ever.

According to Jose Luis Leon, who had been leasing the showcase on behalf of Hotelera Nacional for the past several months after being converted in the early 1970s to a discotheque-style nitery, says the shuttering now leaves the area without any sizable spot to present international attractions.

All that is left for Leon and other impresarios to present shows on a consistent basis is in the various rooms of three leading hotels—the Del Prado, Fiesta Palace and Aristos. La Jacaranda had been remodeled for a capacity of 450.

"Immediately, I cannot see another place in the Zona Rosa being constructed," sadly comments Leon. He still operates another club in that



GIVE A LISTEN—Puerto Rican governor Rafael Hernandez Colon, right, checks out the liner notes on the group Bandolero's latest LP, delivered by Clancy Morales, left, vice president and director of operations of Eclipse and Maranta Music Enterprises. Bandolero is a Puerto Rican rock band and Morales visit was part of an island promotional campaign backing the album.

section, La Ronda, but it doesn't have the capacity for name artists. It seats a little over 200 persons, hardly worthwhile for any sort of risk capital to present shows.

Besides the show entrepreneurs,

the public is upset over the demise of La Jacaranda. It was just starting to catch on again with the people, doing capacity, or near capacity, business with many semi-name disk acts from the States.

Latin Scene

LOS ANGELES

Nemperor Records president Nat Weiss announces the signing of Raices to the label, distributed by Atlantic. The seven-man group from San Juan, noted for its uniquely fresh cross-blend of contemporary electronic jazz, r&b and hard rock, tempered with its own style of percussion-based salsa rhythms, have already finished the recording of their debut album on Nemperor at Criteria Studios in North Miami, produced by Bruce Botnick. Raices was brought to the attention of Weiss at Nemperor by Ramon Silva of Atlantic's a&r department. The debut LP is set for late September release.

Sam Goff, co-owner of Coco Records, announces the signing of an exclusive long-term recording contract with Yolandita Monge. She is one of the most talented young female singers to come out of Puerto Rico in many years. Although her career began seven years ago, she is just 20, and has already been featured in many newspaper and magazine articles, as well as TV and radio programs.

She had attained tremendous popularity in many Latin-American countries such as Mexico, Venezuela, Dominican Republic and is consistently among the top record sellers in New York and Puerto Rico. Some of her recent hits are "El

Resfriado," "Vida," "Recuerdame," "La Voz Del Silencio," "Vete De Aqui," and "Porgue Diste Vuelta La Cara."

Coco Records plans to record an album immediately to be released within the next 60 days—the album will be produced by her manager/producer, Enrique Mendez.

T.R. Records News ... Conjunto Melao's LP is out and sales are zooming. The LP is hot off the group's single release "Que Bien Te Ves." With 50 minutes of great salsa music this package is a monster. They are playing to audiences that cram the stand to watch the band rather than dance. It seems this young group has taken the Latinos by storm with their fancy dance step singers and the excitement of their arrangements.

Azteca, now with T.R., has just released its new salsa-rock single "Sunrise" and the number, released in New York, is moving nicely. The group, one of the original rock groups out in the days of Santana, Malo and El Chicano, has played to sellout audiences in Madison Square Garden and Yankee Stadium.

Eddie Drennon, the lead violin for Orchestra Tipica Novel, has just released the first "Latin Hustle" single for a new label, Friends & Co. The single titled "Let's Do The Latin Hustle" was done with a large orchestra in Philadelphia and it's

breaking the disco and black charts well. The "Latin Hustle" got its name from its similar dance steps to the mambo, danced to the hustle beat. It's the hottest new dance craze all over the states. The group is called Eddie Drennon & B.B.S. Unlimited. Watch for this single to move up the charts. **RAY TERRACE**

MEXICO CITY

Carlos Campos was honored at a special luncheon this month for his 25 years of consistently pouring out product for Musart. Among those attending the gathering were Eduardo Baptista Jr., one of the heads of the label, and two of the foremost music authorities here, Ramon Inclan of Novedades and Raul Vieyra of Excelsior.

The long-time singer, who has sung practically every form of music over the past quarter of a century via some 40 LPs and close to 100 singles, says he plans to "retire" next year.

Two top artists from Spain getting ready for local engagements: Sarita Montiel makes her first appearance here in several years when she opens a limited stand Sept. 23 in the Hotel Del Prado's Los Versalles, while Capitol's Joan Manuel Serrat kicks off his tour Sept. 30 at the Palace of Fine Arts (Palacio De Bellas Artes). Latter singer-composer also will continue with appearances in South America before the end of the year.

... Several thousand pesos were raised at the Sept. 4 benefit for surviving family members of Club Espana, who perished in a plane crash last month, while, ironically, they were en route to a benefit performance last month in Nicaragua. ... Silvia Pinal is currently on a tour of the provinces starring in Noel Coward's "Private Lives." Whirlwind tour for the singer-actress is scheduled to cover 25 locales in 45 days.

The first International Conference on Music was held here earlier this month. Five-day session was sponsored in part by the United Nations' International Music Council. ... Musart's Tito Fernandez, from

(Continued on page 35)

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Celia Cruz Night At the Americana

NEW YORK—Celia Cruz, billed as the Queen of Salsa, will top the bill Sept. 20 at the Americana Hotel in a program called "Three Eras Of Celia Cruz." A professional for 25 years, she will be featured with Tito Puente, Johnny Pacheco and La Sonora Matanoera. Through the years she has worked with all three orchestras.

Palladium Site Of All-Latin Fiesta

LOS ANGELES—A four-day observance of Mexico's independence brought hundreds of Latins to the Palladium Sept. 11-14. Lola Beltran, Manuel Pelayou, Capulina, Pepe Nava, Meche Carreno, Amalia Macias and Lina Marin shared the stage with two orchestras, Judy y Sus Latin Souls and Las Animas.

Producers were Victor Payan and Abel Oeivares.

Youth Taking Over At Mexican Diskery

By MARV FISHER

MEXICO CITY—Although they are bucking competition from labels with much more experienced personnel, Discos Cisne Raff is going with a super-youth movement.

Average age of the key executives, apart from Rafael Ficachi the president and Raul Ficachi the general manager, both in their 40s, is around 26 years.

The total revamping of the company, since early summer, has seen many changes in the organization which never featured such youth in all 17 years of its existence. Raul Ficachi, who personally engineered the emphasis of placing under-30s in important and pivotal positions, has many positive aspirations for his label "despite our inexperience."

Like a second-division baseball team rebuilding for the future, Cisne Raff is fielding a squad with members who are basically rookies and

second and third year performers. "We'll learn with our mistakes, but we'll soon catch up with harder efforts by people we know are vigorous and capable," Ficachi predicts.

Among the young executives with Cisne Raff are Patricia Ficachi, 22, daughter of Raul Ficachi, in charge of finished product ready to be marketed; Juan Ramon Martinez Duran, 27, commercial manager; Juan Camacho, 24, promotion and publicity manager; Ignacio Aguilar, 32, sales manager; Jaime Reyes Castro, 25, international manager; Ignacio Gonzalez, 40, artistic director; Fernando Pimienta, 36, general supervisor.

Ficachi believes it will be at least one year before Cisne Raff can assess the results of infusing youth in its organization. The general director also says the label is also trimming its artists.

Another important factor which has prompted Cisne Raff (Musart, with young Eduardo Baptista Jr. being groomed for the top position, is also heading in this direction) towards its youth-oriented staff is what the latest census has shown. With a population of some 60 million persons, close to 65 percent of them are 30 or under.

"Just like in the rest of the world, music is a product which caters to the young," Ficachi says. It is even more accentuated in a country like Mexico where the kids are yearning for more youth-oriented music. "We feel that with our present setup, we are more than geared for such a challenge."

Cisne Raff is one company which does not depend too much on the importation of product. (Consequently its appeal is for local artists—young ones like: Jorge Castro, Napoleon, Silva Y Gilberto, Estrellita, Monica Igual and Eduardo Nunez.



...DE AQUI Y DE ALLA..

JUAN CAMACHO, artista exclusivo nuestro, sigue ganando terreno en el campo discográfico. Después de su triunfo en el Festival de Benidorm con la canción "A Tí Mujer" de su propia inspiración y de Juan Pardo, su productor, sus discos han tenido una demanda en todos los mercados. Sin lugar a dudas, Juan Camacho después de este triunfo se proyecta como el nuevo ídolo de la juventud. Y es que su voz melodiosa conquista los corazones de las personas románticas... VALENTINA LEYVA, una auténtica revelación dentro de la canción ranchera. Valentina ya se encuentra colocada en la preferencia del público al poco tiempo de haber iniciado su carrera profesional. El número que más difusión está teniendo en todos los mercados es "A la Edad de 14 Años". Ella fue seleccionada para participar en el espectáculo denominado "Idolos de América", que el próximo 5 de Octubre se presentará en el Madison Square Garden de New York. Este evento de carácter internacional, es presentado por la firma Caytronics, en donde participarán artistas de casi todos los países de América Latina... FELIPE ARRIAGA hace su presentación estelar en el cine en la película "El Padrino es mi Compadre", en la que hace pareja con Olga Breeskin. La cinta acaba de ser estrenada en la capital mexicana y ha tenido muy buen recibimiento por parte del público. Felipe había intervenido en dos películas con Vicente Fernández, con quien por cierto también grabó un disco a dúo con "El Adiós del Soldado" y "Siete Leguas", pero con Vicente había hecho papeles co-estelares y en "El Padrino es mi Compadre" lleva el crédito principal... MARCO ANTONIO MUÑIZ, su comicidad nueva y diferente lo convierte en un ídolo en potencia. Su aportación a la risa es totalmente nueva y diferente a lo usual. Hay algunos críticos que dicen que la comicidad de él es un poco a la italiana, al estilo de Alberto Sordi, pero con un sabor personal, peculiar y privativo del propio Marco. Actualmente Marco Antonio filma la película "Tiempo y Destiempo", en donde por primera vez actúa en plan estelar, cuya producción corre por cuenta de él mismo. Con Marco Antonio, en los papeles estelares figuran la actriz y cantante Lucha Villa y la vedette puertorriqueña Iris Chacón. De Puerto Rico, de Venezuela, de Santo Domingo y de Nueva York, ya ha recibido el cantante tapatio ofertas para un estreno simultáneo de esta comedia musical.

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- (4) - LAS JILGUERILLAS CLT-7102 *El novillo despuntado*
- (5) - YOLANDA DEL RIO DKL21-3283 *Se me olvidó otra vez*
- (6) - GERALDO REYES CYS-1440 *El rey de los caminos*
- (7) - MARIA DE LOURDES DKL1-3270 *Cruz de olvido*
- (8) - LEO DAN CYS-1424 *Tu llegaste cuando menos te esperaba*
- (9) - ANTONIO MARCOS DKL1-3294 *Porque llora la tarde*
- (10) - VALEN DKA0-9301 *Cuando se muere un amor*

EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333 *Volver, volver*
- (2) - ESTELA NUÑEZ DKL1-3012 *Una lágrima*
- (3) - LEO DAN CYS-1253 *Mary es mi amor*
- (4) - CAMILO SESTO PTS-10002 *Algo de mi*
- (5) - HELENO DKL1-3238 *No son palabritas*
- (6) - YOLANDA DEL RIO DKL1-3202 *La hija de nadie*
- (7) - LOS PANCHOS CYS-1283 *Basura*
- (8) - JAVIER SOLIS CYS-1050 *Payaso*
- (9) - PERET PTS-1000 *Borriquito*
- (10) - SILVANA DI LORENZO DKL1-3241 *Me muero por estar contigo*

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Billboard SPECIAL SURVEY for Week Ending 9/20/75

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	8	HECTOR LAVOE La Voz, Fania XSLP-00461
2	TIPICA 73 Candela, Inca 1043	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	10	JOE QUIJANO Ahora, Coco CLP-114XX
4	JOSE FAJARDO Estrellas Del 75, Coco CLP-115	11	LEBRON BROTHERS 4 Plus 1, Cotique CS-1078
5	BARRETTO Barretto, Fania XSLP-00486	12	EDDIE PALMIERI The Sun Of Latin Music, Coco 109XX
6	ISMAEL RIVERA Soy Feliz, Vaya XVS-35	13	TICO ALEGRE ALL STARS Live at Carnegie Hall, Tico 1325
7	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	14	SONORA MATANCERA 50 Anos, Secco SSD-4401
		15	ORQ. BROADWAY Lo Mas Duro En Charanga, Coco CLP-119

IN TEXAS

1	LATIN BREED U.S.A., GC 115	8	FREDDIE MARTINEZ Don Freddie Martinez, Freddie 1028
2	LITTLE JOE Manana, Freddie 1030	9	LOS CLASICOS Da Vinci, GC 114
3	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	10	AUGUSTINE RAMIREZ Mas Tierra Chicana, TC 1001
4	SUNNY & SUNLINERS Carinosamente, Keyloc 3021	11	JULIO IGLESIAS A Mexico, Alhambra 21
5	LOS UNICOS Volume II, UN 1004	12	AUGUSTINE RAMIREZ Mas Exitos, EZ 1102
6	KING CLAVE Mi Corazon Lloro, Orfeon 38024	13	ROYAL JESTERS Their Second Album, GC 112
7	KING CLAVE Los Hombres, Orfeon 38023	14	XAVIER PASSOS Viva Matamoros, Fran 01
		15	ANGELICA MARIA My Most Recent Hits, Sonido Internacional SI-8015

Latin Scene

• Continued from page 34

Chile, makes his first appearance here via four shows with Jorge Saldana on Channel 13, the government outlet, starting Sept. 27. He had good sales with his only single ever released in these parts "Las Mujeres Que Viven De Noche" ("Ladies of the Night"). ... Victor Iturbe "Piruli" returned to El Senorial following another tour of the provinces. He's currently riding another big Polydor hit, "No Vuelvo Contigo." ... CBS group, Israel, heads for San Jose, Costa Rica, in early October for start of Central American tour. ... Los Terricolas scheduled for a first appearance in this country by November. Gamma combo from Venezuela recently had a smash tour in Ecuador mainly due to its recent disk clicks there, "Lloraras," "Te Juro Que Te Amo" and "Cuesta Abajo," among more than a half dozen. ... David Zaizar, folklore singer who had been interpreting recent material in falsetto style, has returned to the "huapango" approach via his latest Peerless LP, "Nacio En El Pueblo Para Cantarle El Pueblo." ... Orfeon reporting big returns on two of their top performers: Lupita D'Alessio's "Erase Una Vez Vez" and Enrique Guzman's "El Ultimo Traigo."

MARV FISHER

RCA POPULAR ARTIST NEWS SALSAS '75-19, 7/11/75发行

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Soul Sauce

MOR Dies At WBJH In Trenton

By JEAN WILLIAMS

LOS ANGELES—After 32 years of MOR programming, WBJH, Trenton, N.J., has changed its format to progressive soul. "But in changing the format," says Benjamin Jones, music director, "we also decided that WBJH should not go top 40 anything."

The 24-hour station now maintains an open format playing a variety of music. However, Jones admits that when WBJH initially switched formats, the emphasis was on giving its audience what he calls black and white music in equal proportions.

Jones explains the intention of the station now is to broaden the musical scope of its listeners, and at the same time broaden its audience.

WBJH previously aired one black artist to one white artist. Since that time, says Jones, the programming has been changed to three black acts to one white.

He explains that because WBJH is located in a city where approximately 52 percent of the population is black, the emphasis should be placed on black artists.

Jones also contends that WBJH is the only 24-hour soul outlet in the area, (competing with Philadelphia stations) but his station is attempting to cater to everyone's musical tastes. "It's time to mix everything in music," he says.

The bulk of the station's music is presented in LP form. Jones explains that eventually all of its music will be aired in this manner.

"This gets back to giving people variety," he says, adding: "if we put LPs in the control room, the announcer has that many more cuts to play by a given artist. This also gives the acts additional exposure."

"I recognize that often, the single released from an album may not be the single that every community in the country may want to hear. Therefore, the station feels its audience out and lets them select their own favorites."

The air personalities at WBJH have the freedom to program their own shows, and because of the heavy album situation, and the variety of music aired, jazz is beginning to lift its head.

Jones explains that 45s are played if they are hot in that area, and available only as a single.

And he admits that there are some problems when programming 95 percent LPs.

"The black market in Trenton tends to lean toward single purchases when buying records," he says. "However," he continues, "because this audience seems to enjoy listening to other cuts by their favorite artists, I would like to get them more involved with albums and at the same time, expose them to music by acts which they have negative feelings about."

"Usually, the negative feelings come because they may have heard just one single by the artist, and I feel they don't want to buy an LP which they don't know anything about."

"As for jazz," he says, "we are trying to give this music as much exposure as possible. Every announcer plays at least one jazz record each hour," adding, "Latin music is also being heavily programmed."

He claims that the station is having trouble receiving albums from

(Continued on page 37)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 9/20/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter, Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI))	33	38	7	LET ME LAY MY FUNK ON YOU—Poison (Poison, Roulette 7174 (Big Seven/Hot Gold, BMI))	69	83	2	I ONLY HAVE LOVE—Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour, Hi 2295 (London) (Jec, BMI))
2	3	10	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff, Tsoy 8-4769 (Epic/Columbia) (Mighty Three, BMI))	34	19	11	GLASSHOUSE—Temptations (Charlamagne, Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI))	70	53	12	OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges, Hi 2288 (London) (Jec/AT Green, BMI))
3	1	9	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson, ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP))	35	41	7	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton, Playboy 6024 (Spitfire, BMI))	71	NEW ENTRY	NEW ENTRY	SWEET STICKY THING—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI))
4	4	12	YOUR LOVE—Graham Central Station (L. Graham, Warner Bros. 8105 (Nineteen Eighty Five, BMI))	36	18	14	HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI))	72	51	11	A WOMAN NEEDS TO BE LOVED—Tyronne Davis (W. Henderson, F. Smith, C. Davis, Dakar 4545 (Brunswick) (Jaytney/BRC, BMI))
5	7	8	GAMES PEOPLE PLAY—Spinners (J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284 (Mighty Three, BMI))	37	23	12	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephy, V. White, Columbia 310172 (Sagittario, ASCAP))	73	67	13	YOLANDA—Bobby Bland (D. Moore, ABC 12105 (ABC/Dunhill/Speed, BMI))
6	5	15	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton, De-Lite 1570 (PIP) (Delightful, BMI))	38	42	7	WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner, Buddah 481 (Blockbuster/Writers, BMI))	74	66	10	TRY ME TONIGHT—Johnnie Taylor (D. Davis, Stax 0241 (Groovesville, BMI))
7	8	10	GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland, Tania 54260 (Motown) (Stone Diamond/Gold Forever, BMI))	39	44	5	(I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester, ABC 12125 (Groovesville, BMI))	75	47	9	GIMME SOME (Part One)—Jimmy "Bo" Horne (H.W. Casey, R. Finch, Alston 3714 (TK) (Sherlyn, BMI))
8	10	9	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy, Capitol 4109 (Jay's Enterprises/Chappell, ASCAP))	40	43	8	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy, Mercury 73695 (Phonogram) (Wren, BMI))	76	57	13	POTENTIAL—Jimmy Castor Bunch (E. Henderson, Atlantic 3270 (Jimpire, BMI))
9	6	13	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid, Kayvette 5122 (TK) (Sherlyn, BMI))	41	22	9	FLYING HIGH—Blackbyrds (K. Killgo, Fantasy 747 (Blackbyrd, BMI))	77	86	4	CHILD—21st Century (M. Smith, RCA 10364 (Kizzie, ASCAP))
10	11	6	LET ME MAKE LOVE TO YOU/Survival—O'Jays (B. Sigler, A. Felder/K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI))	42	45	6	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (D. Gursin, M. Ames, Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP))	78	90	2	THIS IS YOUR LIFE—Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP)
11	13	5	I GET HIGH ON YOU—Sly Stone (S. Stewart, Epic 8-50135 (Columbia) (Stone Flower, BMI))	43	40	15	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson, Fantasy 739 (Jowal, BMI))	79	84	5	SATISFY MY WOMAN—Calvin Arnold (C. Arnold, IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI))
12	15	5	MONEY—Gladys Knight & The Pips (E. McDaniel, Buddah 487 (Sky Forest, BMI))	44	62	7	I CREATED A MONSTER—ZZ Hill (L. Dozier, United Artists 631 (Dozier, BMI))	80	NEW ENTRY	NEW ENTRY	WATERBED—Herbie Mann (Chiles, Barton, Atlantic 3282 (Screen Gems, Columbia, BMI))
13	16	7	CHOCOLATE CHIP—Isaac Hayes (I. Hayes, Hot Buttered Soul 12118 (ABC))	45	52	8	THE GOOD OLD DAYS—Main Ingredient (L. Perry, RCA 10334 (J.L.P./Jasmine, ASCAP))	81	81	5	CHINESE KUNG FU—Banzai (Subway), Scepter 12407 (Proboscis, BMI))
14	17	7	GIVE IT WHAT YOU GOT/PEACE PIP—B.T. Express (S. Roberts/S. Taylor, M. Bakan, Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI))	46	36	11	HUSTLE!!! (Dead On It)—James Brown (J. Brown, Polydor 14281 (Dynatone/Belinda/Unichappell, BMI))	82	NEW ENTRY	NEW ENTRY	RIDE ON—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 843 (Ricks/Malbiz, BMI))
15	9	15	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch, TK 1009 (Sherlyn, BMI))	47	58	3	WE ALL GOTTA STICK TOGETHER—Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI))	83	91	3	HOOKED FOR LIFE—Trammps (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI))
16	20	7	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon, Spring 159 (Polydor) (Gaucho/Belinda, BMI))	48	56	6	SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke, Glades 1728 (TK) (Sherlyn, BMI))	84	NEW ENTRY	NEW ENTRY	HIGHER THAN HIGH—Undisputed Truth (N. Whitfield, Gordy 7145 (Motown) (Stone Diamond, BMI))
17	21	9	CHASING RAINBOWS—Blue Magic (T. Mills, Atco 7031 (WIMOT/Mystic Dragon, BMI))	49	60	5	I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch, TK 1014 (Sherlyn, BMI))	85	82	6	WHAT MORE CAN I DO (To Prove My Love To You)—O.V. Wright (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour, ABC 12119 (Jec, BMI))
18	14	17	FIGHT THE POWER PT. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T. Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP))	50	50	16	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Oabon, E. Dabon), RCA 10290 (Marsaint, BMI))	86	NEW ENTRY	NEW ENTRY	SHOTGUN SHUFFLE—The Sunshine Band (H.W. Casey, R. Finch, TK 1010 (Sherlyn, BMI))
19	32	10	WHAT A DIFFERENCE A DAY MAKES—Esther Philips (M. Grever, S. Adams, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP))	51	61	5	NOBODY'S GONNA CHANGE ME—Dynamic Superiors (N. Ashford, V. Simpson, Motown 1359 (Nick-O-Val, ASCAP))	87	NEW ENTRY	NEW ENTRY	HERE I AM—Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI))
20	25	7	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI))	52	63	4	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry (L. Perry, K. Stover, Arista 0133 (J.L.P., ASCAP))	88	88	3	WHEN YOU'RE YOUNG AND IN LOVE—Choice Four (V. McCoy, RCA 10342 (Wren, BMI))
21	30	5	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson, Tania 54261 (Motown) (Bertam, ASCAP))	53	64	3	STAY STILL—Margie Joseph (M. Joseph, A. Martin, Atlantic 3290 (Glendana, ASCAP))	89	93	2	THERE'S A RED NECK IN THE SOUL BAND—Latiimore (Latiimore, Alaimo, Clarke), Glades 1729 (Sherlyn, BMI) (TK)
22	26	7	LIVING FOR THE CITY—Ray Charles (S. Wonder, CrossOver 981 (Jobete/Black Bull, ASCAP))	54	39	11	CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Hugo & Luigi, G.D. Weiss, Avco 4656 (Avco Embassy, ASCAP))	90	94	2	YUM YUM (Gimme Some)—Fatback Band (J. King), Event 226 (Polydor) (Clita, BMI))
23	27	9	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Ackee, ASCAP))	55	65	5	THE CHICAGO THEME (Love Loop)—Hubert Laws (B. James, CTI 27 (Motown) (Trunk, ASCAP))	91	92	4	SWEET FOOLS—Essence (P. Peterik, Epic 8-50133 (Columbia) (Bald Medusa/Wil-Rock, ASCAP))
24	24	10	ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	56	37	15	THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI))	92	96	3	SAMSON—Ebony, Ivory & Jade (L. Hodelin, C. Spencer), Columbia 3-10196 (Elbomo, BMI/Tomeja, ASCAP))
25	33	6	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy, RCA 10343 (Van McCoy/Warner-Tamerlane, BMI))	57	89	2	LOW RIDER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP))	93	99	2	PARTY MUSIC—Pat Lundy (M. Manchester, Vigor 1723 (Rumanian Pickle Works, BMI))
26	29	6	INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dicke Bird, BMI/Jobete, ASCAP))	58	69	5	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP))	94	98	2	LOVE TO DANCE THIS ONE WITH YOU—Crystal Grass (J. Denjean), Polydor 15109 (Not Listed)
27	35	7	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI))	59	74	3	MESSIN' WITH MY MIND—LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI))	95	95	2	I GOT CAUGHT—Clarence Carter (R. Hatcherm, C. Carter), ABC 12130 (Blackwood, BMI))
28	28	8	OOOLA LA—Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI))	60	70	3	HUSTLE WIT' EVERY MUSCLE—Kay Gees (R. Bell, Kay Gees), Gang 1325 (PIP) (Delightful, BMI))	96	97	2	BOOGIE UP THE NATION Part 1—Soul Searchers (S. Johnson), Polydor 14277 (Vibrato, BMI))
29	49	3	SAME THING IT TOOK—Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP))	61	71	3	(If You Want It) DO IT YOURSELF—Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin-Song/Tomeja, ASCAP))	97	78	10	(Call Me Your) ANYTHING (Man)—Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP))
30	34	6	IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP))	62	73	2	SALSOUL HUSTLE—Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI))	98	100	2	BLIND OVER YOU—Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI))
31	12	14	DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI))	63	48	13	FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI))	99	46	11	UNDER YOUR POWERFUL LOVE—Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI))
32	31	7	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI))	64	87	2	I WANTA DO SOMETHING FREAKY TO YOU—Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI))	100	68	17	SEXY—MFBS (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI))
				65	76	3	YOU'RE SO WONDERFUL, SO MARVELOUS—Tower Of Power (F. Biner, S. Kupka, E. Castillo), Warner Bros. 8121 (Kupitillo, ASCAP))				
				66	NEW ENTRY	NEW ENTRY	MR. D.J. (5 For The D.J.)—Aretha Franklin (A. Franklin) Atlantic 3289 (Pundit, BMI))				
				67	77	4	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin (F.L. Parris), Buddah 477 (Buddah/Chan, BMI))				
				68	79	3	FAME—David Bowie (D. Bowie, H. Masin), RCA 10320 (Mainman/John Lennon/Celidh, ASCAP))				

Chicago: Perv's House Unique

Staples Combines Disco, Bars & Ballroom For 2,000

By JEAN WILLIAMS

LOS ANGELES—"Come into the outdoors" is the theme of Pervis Staples' Perv's House on the South Side of Chicago.

Staples claims he has created a disco situation that lends itself to everyone and is particularly attractive to tourists who comprise 45 percent of his overall business.

Perv's House, a one-year-old self-contained block-long operation, sports five bars, a disco accommodating 200 persons, a lounge and an upstairs ballroom where topflight entertainment is available to more than 2,000 customers.

An indoor patio with a lawn area, complete with wicker chairs, plants and trees is encased in glass and is visible to patrons in the lounge and disco areas who may not wish to physically visit the patio.

Staples is building a tennis court on a connecting parking lot, and plans are underway for a sidewalk cafe to complete what he prefers to

be called an entertainment complex, as opposed to a discotheque.

"Some of the problems I have encountered while trying to get the club off the ground have been in finding capable employes who can handle this kind of responsibility, and orienting persons on the South Side of Chicago (a predominantly black community) to the idea of a nightclub which caters to a cross section of people," says Staples.

"I have pulled in local business because of my entertainment policy. In the past year, the Spinners, Pointer Sisters, Ohio Players, Jimmy Walker, Staple Singers, Blue Notes and others have been attractions, and it's hard to find entertainment of this caliber at my prices, \$5 being the general rate."

He hastens to add, "All other rooms are free. I am keeping my prices at a minimum because I am attempting to deal with the economic conditions of this area."

"Another reason why the black community is now willing to support the club," says Staples, "is because the operation puts money back into this community."

"My formula," he continues, "is to advertise through black newspapers and black radio stations. Then the people feel I care about them. This has been a successful market projection for me." But he admits that he is now thinking of advertising through other media.

"I have found that when artists who have appeared here are trav-

eling around the country, they tell other acts about my club who in turn inform their friends and families. When these people are in this area, they drop by."

Of course Staples being a family member of the popular Warner Bros. recording artists the Staple Singers doesn't hurt business either.

20th Century To New Offices

LOS ANGELES—20th Century Records has moved to new offices at 8532 Sunset Blvd. The record label, slightly over two years old, had completely outgrown its original offices; it started out on the second floor and eventually took over the entire building. 20th Century Music publishing company, headed by Herb Eiseman, also moved to the new location, the former Metromedia Producers structure, which has been completely remodeled.

Magnet To Mogull

NEW YORK—Ivan Mogull Music Associates has been assigned the subpublishing rights to Magnet Music Ltd. for Mexico, South and Central America. Latter company is the publishing wing of the U.K. firm Magnet Records. Mogull has also extended its representation of the Chrysalis catalog in these same Latin American territories.

Jazz For Philly

PHILADELPHIA—The Walnut St. Theater, the nation's oldest legitimate stage theater and now also widely used as a concert hall, will add jazz to its schedule next season along with its program of drama, music and dance series. The theater will offer four concerts in its new jazz series with Buddy DeFranco on Nov. 26; Zoot Sims and Urbie Green on Jan. 29; Heritage Hall for Feb. 26; and Stan Kenton April 1.

MOR Ousted At Trenton's WBJH

• Continued from page 16

several labels. But he adds that Columbia, CTI, Capitol, DeLite and 20th Century Records are servicing the station with its product.

Many of WBJH's air personalities have come to the station from other r&b outlets in the area. Its present lineup includes Doug Cambell 1 a.m.-5 a.m., Pat Cooper 5 a.m.-10 a.m., Benny Jones 10 a.m.-3 p.m., Prince Of Soul, who is also station manager and program director 3 p.m.-8 p.m., Nino Davis 8 p.m.-1 a.m. and Maxwell St. Clair playing gospel on Sunday 5 a.m.-9 a.m. St.

Firm Does It For New Discos

• Continued from page 32

lists. I also help get records and tapes for the clubs at a discounted price."

Kreiner, whose partner, Don Warshaw, is headquartered in New York, feels there is too much emphasis on the two coasts as far as discos are concerned. "We feel that the other 48 states offer a unique opportunity," he says, "and that's why we are looking at the Dallas and Phoenix areas now with plans to move into other areas in the Midwest." The MK staff now numbers eight.

As for training disk jockeys, Kreiner says he runs them through a two-day crash course where they are told how much to say, where to stand, how much they should move and how to alternate turntables.

Kreiner programs his disco clients by making tapes or setting up playing schedules from about 100 LPs and 200 singles.

Clair also hosts a second show on Sunday 12 p.m.-6 p.m.

Popular veteran announcer Georgie Woods, WDAS-AM Philadelphia, will continue his concert promotions this coming season with two shows already set for the 19,500-seat Spectrum there. Although Electric Factory Concerts has an exclusive at the Spectrum on booking rock shows, the arrangement is lifted from time to time for black promoters with shows oriented for the black community in order to remove any stigma of racial discrimination.

On Sept. 13, Woods presented the Ohio Players with Rare Earth and White Lightnin' and the Isaac Hayes Movement with Isaac Hayes, Hot Buttered Soul plus the Main Ingredient are set for Sept. 26.

Woods also promotes concerts at the Uptown Theater, Philadelphia.

Gemini Artists has set the Temptations for a 20-city tour starting Sept. 16 in New Zealand which will include the singing of the "National Anthem" at the Ali/Frazier fight in Manila Oct. 1. . . . Leslie Uggams has signed with Motown Records. Her first LP released on the label is "Leslie Uggams" and is produced by Don Davis. Three of the tunes were written by Tony Randazzo and Iran Koster. . . . West Coast Attractions, new in the concert promotion circles, is featuring "A Night Of Sexy Soul" in three West Coast cities. The showcase will initiate from the Oakland Auditorium Oct. 3, moving into the Los Angeles Shrine Auditorium Oct. 4, and winding up in San Diego's Golden Hall Oct. 5.

The concerts will star Blue Magic with special guests Tavares and the Dynamic Superiors.

Casablanca recording artists the Parliaments who were the label's recent subject for a gigantic promotional campaign through its recording of "Chocolate City," and the Funkadelics on 20th Century's Westbound label, are one and the same group. The Funkadelics have a new single on Westbound titled "Better By The Pound."

All that this means is that one group with two names has hit records on two non-connected labels.

Singer/actress Kellee Patterson who formerly recorded for Gene Russell's now defunct Black Jazz label has moved over to his new record company Aquarian, with a new single "Deeper And Deeper" to be released this month.

Ms. Patterson is currently in London filming a BBC-TV special "The Demolition Man" for United Artists to be aired in December on BBC. She will also co-star in a segment of ABC-TV's pilot "Streets Of San Francisco" during its 1976 season.

Sagittarius Productions has signed Dionne Warwick and Toni Amber to a documentary biography of Ms. Warwick to be seen on NBC-TV during its 1976 season.

Ms. Amber has been signed to a multi production deal by Sagittarius with Ms. Warwick's biography the first venture. . . . Million Dollar Management, owned by singer Harold Melvin, which handles the careers of Harold Melvin and the Blue Notes, Sharon Paige and the Wonders, is going into its fourth year. Melvin is expanding his operation to include management and production.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★4	14	4	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	★32	38	2	THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
★2	2	5	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	33	22	10	THE HIT MAN Eddie Kendricks, Tamla T6-338 S1 (Motown)
★3	3	7	PICK OF THE LITTER Spinners, Atlantic SD 18141	★34	44	3	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895
4	1	7	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	★35	39	2	STORM AT SUNUP Gino Vannelli, A&M SP 4533
★5	8	4	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	36	31	10	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
6	6	7	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	37	32	13	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215
7	7	6	KC AND THE SUNSHINE BAND TK 603	★38	43	22	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)
8	5	28	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	39	40	8	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
★9	10	7	IN THE CITY Tavares, Capitol ST 11396	40	42	15	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)
10	11	9	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	41	41	14	RENAISSANCE Ray Charles, Crossover CR 9005
11	12	11	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	42	37	9	IT'S MY PLEASURE Billy Preston, A&M SP 4532
★12	14	3	SPIRIT OF THE BOOGIE Kool & The Gang, De-Lite DEP 2016 (PIP)	43	47	3	FIRE ON THE BAYOU Meters, Reprise MS 2228 (Warner Bros.)
13	9	11	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	44	46	5	7-6-5-4-3-2-1 BLOW YOUR WHISTLE Gary Tom's Empire, PIP 6814
★14	18	4	MELLOW MADNESS Quincy Jones, A&M SP 4526	★45	49	2	EARTHBOUND 5th Dimension, ABC ABCD 897
★15	19	28	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	46	48	11	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)
16	17	31	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	47	35	6	LOW RENT RENDEZVOUS Ace Spectrum, Atlantic SD 18143
17	16	14	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	48	36	5	PURE PLEASURE Dynamic Superiors, Motown M6-841 S1
★18	24	4	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	49	51	16	MOVING VIOLATION Jackson 5, Motown M6-829-S1
19	21	8	THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017	50	45	6	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
★20	23	7	INSEPARABLE Natalie Cole, Capitol ST 11429	51	33	8	LIQUID LOVE Freddie Hubbard, Columbia PC 33556
21	20	34	A SONG FOR YOU Temptations, Motown M6 969 S1	52	54	3	KEEP YOUR EYE ON THE SPARROW Merry Clayton, Ode SP 77030 (A&M)
★22	28	6	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	53	55	4	I DON'T WANT TO BE ALONE, STRANGER Johnny "Guitar" Watson, Fantasy F 9484
23	13	15	CUT THE CAKE Average White Band, Atlantic SD 18140	54	NEW ENTRY	SAVE ME Silver Convention, Midland International BKL1-1129 (RCA)	
24	26	6	PHENIX Cannonball Adderley, Fantasy F 79004	55	NEW ENTRY	HALF A LOVE Chi-Lites, Brunswick BL 754204	
25	25	5	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476	56	59	2	DOWN AND DIRTY Richard Pryor & Redd Foxx, Laff A184
26	15	10	COME GET TO THIS Nancy Wilson, Capitol ST 11386	57	56	2	I AM MUSIC Carmen McRae, Blue Note BN-LA 462-G (United Artists)
27	29	7	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019	58	58	2	LONELINESS & TEMPTATION Clarence Carter, ABC ABCD 896
28	30	7	INSIDES OUT Bohannon, Dakar DK 75916 (Brunswick)	58	NEW ENTRY	FIRST CUCKOO Deodato, MCA 491	
★29	NEW ENTRY	BOOGIE DOWN, U.S.A. People's Choice, TSOP KZ 33154 (Epic/Columbia)	58	NEW ENTRY	PHOENIX Labelle, Epic PE 33579 (Columbia)		
★30	34	5	FAITH, HOPE & CHARITY RCA APL1-1100	60	NEW ENTRY		
31	27	14	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)				

Classical

London Records 'Porgy And Bess' Here With Maazel, Cleveland; Release Early '76

By ROBERT SOBEL

NEW YORK—London Records has recorded the first complete "Porgy and Bess" in stereo and is the first opera recorded by the Cleveland Orchestra. It is believed to be the first complete recording of "Porgy and Bess."

The album, with Lorin Maazel as conductor, will be either a three or four record set and will be released at the beginning of 1976, according to Terry McEwen, vice president of classical for London. The recording, cut in Cleveland, took four days and featured a cast of mostly unknown black singers along with the Cleveland adult chorus and children's chorus.

In top roles were Francis Clemmons, who plays Sport 'n' Life, Henry Boatwright, James Vincent Pickens, Willard White, Leona Mitchell and Barbara Hendricks, who performed the work on stage for the first time in the middle of August to prepare for the recording of the album. The work is more than three hours in length and McEwen says the recording took five sessions, which he says is unprecedented, considering the fact that the artists involved had never recorded before. He praised London for "investing such a large amount of money on unknown black artists and for recording the work here rather than in Europe, where it would cost much less money." McEwen also centered his praise on Maazel, whom he says



OPERA BRIEFING—Conductor Lorin Maazel leads discussion with the principals on interpretation of "Porgy And Bess" during recording session held last month in Cleveland. The Gershwin opera was recorded by London Records and is set for release at the beginning of next year. It marks the first complete recording of the work in stereo and is the Cleveland orchestra's first opera recording.

"had the determination to make it happen."

The acting was done by the singers, not doubled by actors. And, McEwen states that he was apprehensive over having black artists portray the main roles.

"I was a little scared of 'Porgy' because it might be considered 'Uncle Tom' and that it might be resented by black artists.

"On the contrary, they loved the work, and they really feel that Ira Gershwin understood the black soul. This is black soul music. They were helped in their attitude by Maazel and their experience at the concert performance at Blossom. It gave them a conviction of the roles which perhaps more famous singers would not have had.

(Continued on page 39)

SEPTEMBER 20, 1975, BILLBOARD

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San Francisco Chronicle
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Billboard

Billboard SPECIAL SURVEY for Week Ending 9/20/75

(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	14	9	MASSENET: La Navarraise (Complete) Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
2	1	19	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
3	9	23	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
4	4	14	ORFF: Street Song BASF HC 25122
5	2	19	ROSSINI: The Siege Of Corinth London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
6	7	14	GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
7	3	32	ALBINONI: Adagio & Other Pieces Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
8	11	9	RAVEL: Daphnis et Chloe Cleveland Orchestra (Maazel), London CS 6898
9	12	66	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Solti), London CS 6790
10	28	9	RAMPAL: Festival Of Flute Concertos Paillard Chamber Orchestra (Paillard), I Solisti Veneti (Scimone), Erato CRL2-7003 (RCA)
11	13	23	BELLINI: I Puritani Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
12	10	9	FALLA: Piano Music Alicia de Larrocha, piano, London CS 6881
13	6	36	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
14	5	28	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
15	20	66	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
16	17	9	SCHOENBERG: Gurre-Lieder BBC Symphony Orchestra & Chorus (Boulez), Columbia M 33303
17	8	28	ORFF: Carmina Burana Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
18	21	14	RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete) John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
19	19	14	JUDITH BLEGEN & FEDERICA VON STADE: Arias and Duets Columbia M 33307
20	15	23	BERLIOZ: Symphonie Fantastique Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
21	22	6	ORGAN ORGY (A Wagner Sound Spectacular) Anthony Newman, Organ, Columbia M 33268
22	24	40	PAVAROTTI IN CONCERT Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
23	16	28	HAYDN: Complete Symphonies, Vol. 9 Philharmonia Hungarica (Dorati), London STS 15319/24
24	25	87	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
25	27	6	RICHARD TUCKER IN MEMORIAM Columbia D3M 33448
26	37	6	MAHLER: Symphony #6 Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
27	18	9	WELCOME TO VIENNA Beverly Sills, Audio Treasury, ATS 20009 (ABC)
28	NEW ENTRY		DEBUSSY: Complete Orchestra Music, Vol. 5 French National Radio Orchestra (Martinon), Angel S 37068 (Capitol)
29	23	36	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)
30	31	6	SCHUMANN: Kreisleriana Ashkenazy, Piano, London 6859
31	33	6	RAVEL: Orchestral Works Minnesota Orchestra, (Skrowasczewskij), Vox QSVBX 5133
32	32	19	RODRIGO: Concerto di Aranjuez John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
33	26	23	BACH BRANDENBURG CONCERTOS (Complete) Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
34	29	9	SIBELIUS: Four Legends from the "Kalevala" Royal Liverpool Philharmonic Orchestra (Groves), Angel S 37106 (Capitol)
35	NEW ENTRY		ANDRE KOSTELANETZ: And God Created Great Whales Columbia M 30390
36	38	6	THE SPIRIT OF '76: Music For Fifes And Drums Eastman Wind Ensemble (Fennell), Mercury SRI 75048 (Phonogram)
37	40	14	HAYDN & MOZART ARIAS Janet Baker, English Chamber Orchestra (Leppard), Philips 6500.660 (Phonogram)
38	NEW ENTRY		19th CENTURY AMERICAN BALLROOM MUSIC (1840-1860) Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch H 71313 (Elektra)
39	NEW ENTRY		ORCHESTRA MUSIC OF DEBUSSY: Album 6 French National Radio Orchestra (Martinon), Angel S 37124 (Capitol)
40	NEW ENTRY		THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN National Philharmonic Orchestra (Herrmann), Phase 4 SPC 21137 (London)

London In Pop Marketing Drive On 4-LP Release

NEW YORK—The classical division of London Records plans an innovative approach to merchandise its latest four album release, because of the crossover potential of each LP.

The records involved in the campaign are Rimsky-Korsakov's "Scheherazade," the Los Angeles Philharmonic Orchestra with Zubin Meta conducting; Gershwin's "Rhapsody In Blue," "An American in Paris" and "Cuban Overture," by the Cleveland Orchestra, conducted by Lorin Maazel; "The Mysterious Film World of Bernard Herrmann," with the composer conducting the National Philharmonic Orchestra; and a re-release of the original version of Pachelbel; "Kanon and Other Baroque Favorites" by Karl Munchinger and the Stuttgart Orchestra.

Four-color combination browser/

Gold Seal Name Of RCA Label

NEW YORK—RCA Records has named its new classical label Gold Seal, which will debut with 20 titles in October (Billboard Sept. 13). Jack Kiernan, division vice president, marketing, says "the line will be particularly attractive to rack merchandisers." Records sell for \$4.98 suggested list.

RCA is backing the release with a large consumer and trade press and radio advertising campaign and extensive promotion and publicity.

display cards have been manufactured, along with window streamers and other point-of-purchase materials as merchandising aids. A special mailing package is under preparation, consisting of the cards and copies of the albums, to be serviced to key classical and pop record stores, radio stations and critics. A series of radio spots has been produced and will be placed.

Major merchandising campaigns are in the works for all markets, under the direction of John Harper, London's director of classical sales. Extra efforts will be concentrated on the Los Angeles and Cleveland metro areas, the home cities of two of the orchestras and conductors in the release.

"The Mysterious Film World of Bernard Herrmann" is also slated to be the subject of special handling. Following up on the success of Herrmann's Fantasy Film World album, a two-pronged attack will be leveled at both classical and FM progressive stations. Presskits are available, centered on the "Maestro of Mystery" theme for the campaign, as well as interview tapes for FM broadcasting.

An eight for 10 discount program applies to the release, as well as the Herrmann soundtrack LPs ("Music From Great Shakespearean Films," "The Fantasy Film World of Bernard Herrmann," "Music From Great Film Classics" and "Music From the Great Movie Thrillers") and is available to all distributors.

Horowitz To RCA; May Cut First Record In November

By ROBERT SOBEL

NEW YORK—Renewing an association which began in 1928 and continued until 1962, Vladimir Horowitz has signed a long-term exclusive contract with RCA Records.

Terms of the contract were not revealed but Mr. Horowitz, at a press conference held last week at his home, says the pact is "for about three or four years." The possibility exists that a live recording will be made of a Horowitz recital set for Nov. 16 at Carnegie Hall. The repertoire for that date, which may be repeated the following week, on Nov. 23, will feature the Schumann's "Sonata No. 3 in F Minor" (original title "Concerto Without Orchestra"), in addition to two or three Liszt pieces and other selections.

Horowitz says he plans to record repertoire that has not been recorded before. He says he and RCA have "lots of plans" and that he showed a preference to record the Brahms Concerto No. 2. But this, he says, will have to be discussed. The last time Horowitz recorded a concerto was in 1948. He indicated he would record "four or five" LPs for his new company.

Producer of the records will be Jack Pfeiffer of RCA and Horowitz says "I don't think the recordings will take place in New York" because he felt that he wanted "more sound."

While signing the contract, Horowitz jokingly stated, "I'm signing something which I didn't read. But

my lawyer says the contract is very good." Then he says, "I'm very happy to join my old friends. The rest I will say with the sound."

In announcing the signing, Ken Glancy, president of RCA, said, "When I first became president of RCA, one of the main goals was to effect a new recording association between Mr. Horowitz and RCA Red Seal. I am deeply gratified that under this new contract Mr. Horowitz returns to the label to which he contributed his great artistry for 34 years."

Horowitz recorded most recently for Columbia Records. His recorded output during those years garnered for him 12 Grammy awards and a Montreux prize.

The pianist will continue to tour the country, making stops in Chicago, Iowa, Washington, Boston and the West Coast in January and February.

New Releases Listed By CRI

NEW YORK — Composers Recordings Inc. (CRI) leads off its new releases this month with the first album of music by Leo Ornstein, who was praised and damned between 1913 and 1935 as a "futurist" composer. Album includes his 35-minute "Piano Quintette" and his "Three Moods" for piano. Also for release is a new work by Gregg Smith, "Beware Of The Soldier," performed by the Texas Boys Choir, the Columbia Univ. Men's Glee Club and an instrumental ensemble.

Other fall releases include a record of piano music by Curtis-Smith, Chaitkin, Frank, Hudson and Burge, played by David and Lois Burge; Richard Franko Goldman's "Violin And Piano Sonata" and a record of the advanced music of Christian Wolff.

Angel In Push On Sills' LP

NEW YORK—Angel Records in the East has put into motion a four-pronged promotion campaign to support Beverly Sills' new opera recording of "Barber Of Seville," which also includes Sherill Milnes, Nicolai Gedda, and James Levine, conductor.

The media promotion, initiated by Tony Caronia, Angel eastern classical manager, has already been kicked off with a Korvettes Fifth Avenue window display of all Sills' albums. Second was an advertisement in the New York Times of Sept. 7 announcing release of the album and that Ms. Sills would make an autograph-signing appearance at the Korvettes Fifth Avenue store on Sept. 8 from 12:30-2 p.m.

Third, all departments at Korvettes had signs of and pictures of Ms. Sills, announcing her appearance. Last, station WQXR previewed the album on Sept. 7 and announced the promotion.

London Records

• Continued from page 38

"We are going to make this record our big bicentennial release, and I think there will be a tremendous revival and interest in 'Porgy' as a result of this recording. Next summer there will be new series of productions of the work with, hopefully, as many as our people in the cast as possible."

Japanese To Pay Higher Mechanicals

NEW YORK—Publishers of music recorded in Japan expect mechanical royalties to show a 5 percent increase in the first year of its new payments schedule with the Japanese record manufacturers.

The new rate, which became effective this past spring, will rise in steps over the next four years to 6 percent of the retail selling prices of records and tapes (less commodity tax). The previous rate was 4 percent. Publishers share in the take according to the number of tunes on each disk.

In the first year of the agreement, rates on LPs go to 5.2 percent on LPs and tapes, and 4.4 percent on singles.

The Japanese rights society, JAS-RAC, had originally bargained for an overall increase of 8 percent. After prolonged negotiations the Agency of Cultural Affairs intervened and was instrumental in setting the compromise royalty rate.

JASRAC represents American publishers for mechanicals, with the Harry Fox Agency here acting as intermediary.

Famous Obtains Herscher Songs

NEW YORK—Famous Music has acquired the assets and copyrights of Accadia Music in a deal arranged through Mary Herscher, widow of the late Lou Herscher.

Accadia catalog consists of copyrights and renewals of songs written by Herscher and songs with sub-publisher affiliations worldwide. One of the major copyrights acquired is the inspirational standard "Little Altar Boy." Also included are copyrights of selections which have reverted from Irving Berlin Inc., Sam Fox Music, Amsco Music and Shapiro, Bernstein.

Songs by Herscher are "You're Free To Go," "Wake Up Little Girl (You're Just Dreaming)" and "Dream Daddy," in addition to hundreds of other tunes recorded by Bing Crosby, Al Jolson, Kate Smith and Rudy Vallee, among others.

Morris Folio On 'A Chorus Line'

NEW YORK—E.H. Morris has released a vocal selections folio on the Broadway musical "A Chorus Line." The 80-page book contains 10 songs from the show and also includes 12 pages of photographs from the production.

The folio was printed by Charles Hansen Educational Sheet Music & Books and sells for \$3.95. Songs include "I Hope I Get It," "I Can Do That," "One" and "What I Did For Love." Marvin Hamlisch composed the music and Edward Kleban wrote lyrics for the show.

Fiat Label Bows 1st Japanese Disk

PINOLE, Calif.—Newly formed Fiat Records' debut single is being groomed for international exposure by James Fiatarone, label president. Song is "Make My World Beautiful" by Japanese singer Yukiko. Tune includes English as well as Japanese lyrics.


Fiatarone says the disk is available in Japan, Ireland, the U.S. and will be in Canada shortly. Label is associated with the Fiat School of Music, run by Marie-Louise Fiatarone.

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'BLANK' GROWTH

Data Packaging In Expansion Program

By RADCLIFFE JOE

NEW YORK—Data Packaging Corp. is reorganizing and expanding its operations to include sales offices in Chicago and Canada, as well as a major warehousing and shipping facility at its 8-track manufacturing plant in Phoenix.

• The company has also appointed the first female to its sales staff, and has named field sales managers for the Western and Eastern divisions.

• The firm has also developed a line of quality control and custom loading equipment that will be made available to all Data Packaging customers under the firm's brand name.

These sweeping new changes were revealed at the company's annual sales meeting held Aug. 25-29 at Data Packaging's manufacturing plant at Kennebunk, Me.

According to Jere Hill, the firm's recently appointed national sales manager, the moves are designed to emphasize its total commitment to the blank tape market. Data Packaging is considered to be a major integrated independent producer of blank tape products for the audio and video markets.

Also new from Data Packaging is a line of consumer tape storage cases designed to complement the firm's successful line of cassette and 8-track storage carousels. Additional consumer products are also on the drawing boards.

According to Hill, the Midwestern and Canadian markets are becoming increasingly viable for Data

Packaging, and the company intends to pursue them with vigor.

The Western and international markets are also increasing in viability, and as Hill explains, the establishment of comprehensive warehousing and shipping services in Phoenix will increase the firm's efficiency in servicing those markets.

Data Packaging also plans to begin manufacturing a number of additional products at the Phoenix plant. Since its opening a little over a year ago, the operation has been devoted to the exclusive manufacture of 8-track products. Hill did not elaborate on the other products, but the broad expansion of facilities will be undertaken within a month, he says.

Jackie Selian is Data Packaging's first female salesperson. She will cover the New England area working out of the firm's Cambridge, Mass., office. Ms. Selian has been with the company for five years.

Bob Kern is the firm's Western division field sales manager based in Los Angeles, and F.E. Hull is the new Western division field sales manager based in Indianapolis.

Products produced by Data Packaging include audio, video and digital cassettes, 8-track cartridges, audio and video accessories including computer reels and disk packs, and the new line of professional equipment. Data Packaging's primary customer is the OEM market, but it also markets a small line of consumer blank tape and accessory products under its own name.

A Radio Shack First: Its Own Disks, Tapes

• Continued from page 1

tape products. Decision is based on the Fort Worth-based company's strategy to become a full-service chain.

The Realistic line will feature such artists as Santana, Mac Davis, Dr. Hook, Poco and Looking Glass in its hits of the 1970s; Blood, Sweat & Tears, Bobby Vinton, the Byrds, the New Christy Minstrels, the Kingsmen and Gary Puckett of the 1960s; the Everly Bros., Marty Robbins and the Montones from the 1950s, and Nat King Cole, the Andrews Sisters and Johnny Mercer from the 1940s.

The volumes are priced at \$2.99 each for records, and \$3.99 for cassette and 8-track tapes, and will initially be available only at Radio Shack shops and its authorized sales center (ASC) throughout the U.S. and Canada.

According to Don French, audio software buyer for Radio Shack, the firm is negotiating with the record companies for international licenses to make the products available in Radio Shack shops around the world.

French explains that the initial products are being marketed on an experimental basis to get consumer reaction to the project. The line will be expanded in keeping with consumer demand for the products.

Products in the line are specially selected from available Billboard charts of the greatest hits of all times by French and his staff. Production

is done for Radio Shack by the recording companies with which the licensing agreements have been negotiated.

The line is being promoted through extensive point-of-purchase advertising, as well as through listings in Radio Shack's comprehensive mail-order catalog.

TURNTABLE FOCUS:

By ANNE DUSTON

CHICAGO—Scrutiny by consumers of the various parts of a hi-fi system has focused more in the last few years on turntables, their performance, and the performance of the parts of the turntable such as cartridges, motors, and platter. Manufacturers have been responding to this interest with better designed and engineered product, and such innovations as the direct drive motor.

Ron Coll, marketing manager for Plessey Consumer Products, the American arm of Garrard, expects a lot more interest focused on tone arm design, with more engineering attention to performance.

"Direct drive offered to consumers and especially salesmen a vehicle for excitement—it was innovative. Suddenly, you had a horsepower number for turntables. Reduction in rumble was a major improvement."

Coll sees a continuing trend toward automation even in manual turntables. "From June 1974 to June

Superdome Has 1st La. Hi Fi Expo

NEW ORLEANS—An estimated 34 key hi fi equipment manufacturers will participate in the first major consumer hi fi show sponsored by Louisiana Hi Fi Associates, Inc., a cooperative of the state's hi fi dealers scheduled for the new Superdome, Nov. 22-23.

The show, which has attracted such prestigious exhibitors as Sony, Pioneer, Sansui, 3M, BASF, Bose and Dokordor, is aimed at upgrading the Louisiana hi fi industry, educating both consumer and sales personnel, and generally promoting the use of hi fi in the state, according to Ken Kehoe, the show's organizer.

The show dates will coincide with the playing of two major football matches in the Superdome's main auditorium. The Tulane/LSU game will be played Nov. 22, and the Saints will meet the Forty-Niners Nov. 23. The games are expected to draw a collective audience of about 140,000, and the hi fi show sponsors hope to syphon off at least 20 percent of that figure.

Hi fi equipment manufacturers taking part, along with their Louisiana dealers, have earmarked about \$10,000 for multimedia promotions of the show in the Louisiana area. In addition, the group has worked out free advertising arrangements with the 28,000 daily circulation Figaro newspaper, and what Kehoe refers to as one of the major AM/FM radio stations serving New Orleans.

During the run of the football games, a giant TV screen in the main arena will inform patrons about the show.

The show itself is being held on 30,000 square feet of space in the N.E. quadrant of the Superdome, and according to Kehoe, the entrances are all located near the escalators leading to the main auditorium.

Admission prices are being kept at a minimum. Advance tickets are selling at \$1, and are available from all participating hi fi dealers in New Orleans, Baton Rouge, Lafayette (Continued on page 42)

1975, there was a greater degree of automatic features in more and more manual turntables.

"Business tends to run in cycles of 10-15 years. When the manual, single play turntable hit the market, people said the changer was dead. But it hasn't happened. With the trend toward automation, it is entirely possible that in 1980, if you don't have a fully automatic turntable, it won't sell."

Garrard's seven models of turntables are concentrated in the low to mid-high price range, from \$60.00 to \$230.00, to represent the "essential full line of turntables," Coll says.

From an OEM orientation for over twelve years, the firm has moved to a consumer product position with managing director Derek Moon de-emphasizing the OEM aspect in March by raising prices. Prices on consumer product have not been raised for three years.

When British Industries, the distributor for Garrard consumer prod-

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

CD-4 Discrete 4-Channel

Rock—"Miracles" from "Red Octopus," Jefferson Starship, Grunt (RCA), BFD1-0999.

Original Cast—"Ease On Down The Road" from "The Wiz," Broadway cast, Atlantic, QD 1837.

Pop—"Mornin' Beautiful" from "He Don't Love You," Tony Orlando & Dawn, Elektra, EQ 1034.

Classical—"Tocatta and Fugue" from J.S. Bach's "Spaced Out II," harpsichordist Joseph Payne, RCA, ARD1-1042.

Jazz—"Night In Tunisia" from "The Last Concert," Modern Jazz Quartet, Atlantic, QD 2909.

Easy Listening—"Ebb Tide" from "Poetry Of The Sea," Blue Seas Grand Orchestra, JVC, CD4M-7001.

QS Matrix Quadraphonic

Classical—"Sinfonia and Prologue" from Marco Da Gagliano's "La Dafne," Musica Pacifica, ABC Command, COMS 9004-2.

Pop—Title cut from "Moon Cattin," Willie Dixon, Ovation, OVQD 1442.

Rock—"Once You Get Started" from "Rufused," ABC Command, CQD 40023.

Jazz—Title cut from "Kabuki Wuki," John Lee Hooker, Bluesway, BLS 6052.

Easy Listening—"Airport Theme" from "Swingin' Songs," Nelson Riddle & 101 Strings, Audio Spectrum, QS 16.

Latin—"Hombre" from "Chapter One: Latin America," Gato Barbieri, Impulse, AS 9248.

SQ Matrix 4-Channel

Soul—Title cut from "Phoenix," Labelle, Epic, EQ 33579.

Rock—"As I Come Of Age" from "Stills," Stephen Stills, Columbia, PCQ 33575.

Soul—Title cut from "Live It Up," Isley Brothers, T-Neck (Columbia), PZQ 33070.

Original Cast—"Hello 12... Hello 13... Hello Love" from "A Chorus Line," Broadway cast, Columbia, KSQ 33581.

Progressive—"Evil Ways" from "Santana's Greatest Hits," Santana, PCQ 33050.

Classical—Finale from "The Firebird," Pierre Boulez and New York Philharmonic, Columbia, MQ 33508.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of Aug. 9 (March-July compilation), Aug. 16.

REP CATALYST

Technics Clinics At Goody

By STEPHEN TRAIMAN

NEW YORK—With its metro area rep firm acting as catalyst, Technics by Panasonic is teaming up with the Rockefeller Center flagship

Sam Goody store for an ambitious series of hi fi seminars and clinics through the Thanksgiving selling season.

Key trio involved in the program, which will offer nine Monday-Tuesday programs in the high-traffic store's downstairs 4-channel showroom set up by Panasonic and JVC several years ago, are Dick Aquilena, Goody hi fi buyer; Tony Hartin, Technics national training coordinator, and Vic Hahn of Component Marketers, Inc., Montclair, N.J., manufacturers rep for Technics since it was introduced.

As Aquilena explains, the idea is both to make more use of the showroom, which also is a demo area for the Advent large-screen VideoBeam TV projection system, and to focus attention on the "rather exciting line" of Technics hi fi components.

Jack Fields, president of Component Marketers, documents the two-fold seminar program that also will give all Goody retail personnel an inside look at the company. Half the metro sales force is due Sept. 17 at Panasonic's new Secaucus, N.J., U.S. headquarters for cocktails, dinner and a semi-technical review of the new line, with the other half due the following week.

For Goody's Pennsylvania out-

Plessey's Call Sees Firm Meeting Needs

uct in the U.S. for 38 years, relinquished its control in June, 1974, the dealer division of Plessey was formed and Murray Rosenberg was recently named president, for both the OEM division and the dealer division.

Marketing was put on a grass roots level, with Coll working directly with dealers on sales training. "We are now developing products that will bring us to the forefront of design at a point two years from now," Coll says. The number of dealers has been increased, with the majority in the hi-fi specialist area, including independents and chains.

A look to the future, Coll says, includes the development of a videodisk playback unit. "The videodisk may be the thing that revolutionizes our industry. It's not inconceivable that ten years from now, the videodisk will be part of a component system."

Car Stereo

Craig Razor/Blades Concept Extends Use Of Artists' Pitch

By EARL PAIGE & JOHN SIPPEL

LOS ANGELES—If You sell razors you should sell the blades too, and vice versa.

Turn this metaphor around and you have Craig Corp.'s basic promotion premise for involving recording acts in pitching car stereo players in what for the first time will be a \$1 million-plus campaign in multimedia from TV to T-shirts (Billboard, Sept. 6).

Among firsts for the campaign will be the direct appearance of Billy Preston (A&M) and Arlo Guthrie (Warner Bros.) in print media. Last year's initial recording star promotion had as its premise using the star's vehicle but not the star in person, and this year's TV campaign is based the same way.

The basic promotion centers again in all media on Powerplay, Craig's stepped-up sound system.

Also a first is the use of the artists' recordings as "beds" in radio spots. Needham, Harpers & Steers is the agency.

Other new elements are the use of 17 by 22-inch store posters, newspaper slicks and a T-shirt, the latter's concept still being thought out.

The TV spots will be on NBC's "Midnight Special" with David Joliffe (from ABC's "Room 222") narrating and being seen, and there will be two 30-second spots per show for 11 weeks. Print involves eight magazines September-December with three added a month except December, when the total will be Rolling Stone, Playboy, Oui, Penthouse, Road & Track, Car Craft, Hot Rod and Players. Radio will consist of ABC's Contemporary Network, its FM chain and the College Network, 567 stations with 15 spots per week.

John Romain, advertising and promotion director at Craig, points out that the company is now enlarging on its razors-blades theme and really becoming involved with

recording acts. "We're all in the same business."

Romain's criteria for selecting an artist is that the performer must be respected as a performer and an authority on music. The act does not personally pitch the product. "That would be too overt, too insincere for today's basically young consumer," says Romain, indicating that young people would feel that the act merely was bought off for an endorsement.

Also important is the performer's image and how he or she (yes, Craig is negotiating with a female recording performer and conscious of the growing female consumer of stereo) conveys a lifestyle. Still important is that the star be a crossover artist, from one type of music to another.

Recording acts are responding too. As an example, during a promotion involving Hoyt Axton, Hoyt used A&M phones to call people in various markets to alert them to the promotion.

Craig is still limiting the promotion to car tape and radio stereo, even though it markets home stereo, office recorders and is getting into citizens band equipment.

Craig has, in fact, just added two portable cassettes (\$34.95 model 2634 and \$39.95 model 2635 as well as two cassette/radio combos, \$109.95 model 3521 with AM/FM stereo and \$159.95 model 3514 with AM/FM stereo and matrix, circuitry for enhanced stereo.



Craig photo
Getting into the spirit, WB artist Arlo Guthrie checks camera on set of his Craig autosound commercial.

Update From Europe

U.K. Teleton Urges Dealers To Join Discounters' Battle

By CHRIS WHITE

LONDON—Britain's audio and hi fi dealers are being advised to go into battle against the discount houses by audio company Teleton Electro, which has put forward a 10-point plan as further ammunition.

The program involves a commitment by the company specially designed to put dealers in a stronger retailing position. Teleton marketing director Eddy Ankrett claims: "It means that dealers can make profits at the expense of the discount houses and at the same time make the selling of Teleton equipment more profitable than ever before."

Dealers joining the "scheme" immediately receive a supply of point-of-sale material, but Ankrett says most of the advantages are of long-term value and importance. Included is an assurance that prices are not likely to be altered in the near future (the company claims to have held its prices stable for the past 18 months) and "partners" will be given a hot-line telephone number on which they can get direct access

to Teleton for information. There will also be a fast and efficient service on orders.

Other points in the program are: extended credit of two months instead of one; special offers and discounts; free advertising participation; demonstrations and promotions; and prizes for best displays. More than 50,000 brochures are being sent out to dealers, explaining the scheme.

To qualify in the "partnership" program, retailers have to put in an initial order of \$1,200 and it must include one system of "soft-line" equipment. But the company points out there can be some variations on this requirement, dependent upon whether the retailer is an old or a new account.

Adds Ankrett: "We feel that no one should demand franchise commitments from dealers and we believe that profitable selling relies on the give and take of partnership. That's why we have now introduced this partnership scheme."

NEW 'SOUND CHARGER' BY PANASONIC

SECAUCUS, N.J.—A "Sound Charger" in-dash amplifier new top-line under-dash 8-track/AM/FM stereo radio and its first citizens band transceiver with pushbutton AM/FM stereo radio (Billboard, Aug. 30), were previewed by Panasonic Auto Products at its annual distributor meeting. Expanded new line, also including four radios and four speaker models, will be shown at the Automotive Parts & Accessories Assn. show, Nov. 17-20 at Chicago's McCormick Place.

Sharp Line Adds More Tape Units

PARAMUS, N.J.—Bolstered by a 48 percent increase in audio product sales in the first seven months this year, Sharp Electronics Corp. continues to expand its tape line with a Dolby cassette deck and two compact systems featuring 8-track record/playback.

All three units feature Sharp's APSS (Automatic Program Search System) that bypasses music selections by pushbutton control, debuted on earlier 1976 line entries announced at the summer Consumer Electronics Show. These included models RD-1500 and RD-2030 cassette players, and SR-172 and SG-174 8-track player systems (Billboard, July 26).

According to Ken Emmer, marketing manager/audio, the three new tape products, plus two promotionally priced transistor radios, "further round out the line ... so that the dealer has a more attractive selection to merchandise to the public."

Both 8-track record/playback systems incorporate FM/AM/FM stereo receiver, stereo cartridge deck, two speakers, phase-locked-loop MPX circuitry and a 4-channel speaker matrix circuit, plus automatic stop mechanism. Model SR-40R has a suggested retail price of \$229.95 and the step-up SG-141R with 3-speed record turntable is \$269.95.

The Dolby cassette deck with APSS, another in the growing number of under-\$200 units with suggested \$179.95 list, features a chromium dioxide switch, illuminated VU meters, auto stop mechanism and slide recording level controls.

VIDCASSETTES LATER?

NAVA Gets Justice OK To Circulate Film Piracy Info

By MILDRED HALL

WASHINGTON—The Justice Dept. has okayed an audio/visual association plan to circulate information among its members about film piracy and seriously delinquent accounts. In January, the National Audio Visual Assn. (NAVA) requested a decision on antitrust aspects, under Justice Dept.'s business review procedure.

Under the plan, NAVA members may, if they choose, furnish NAVA's Film Council with information about these problems: accounts overdue 30 days; unauthorized distribution, exhibition or duplication of 16mm films; customer-caused damage to prints, and other instances of breach of contract.

The newer videocassette/cartridge market, also afflicted by growing unauthorized duplication, is not affected at this time, but could benefit from the film plan.

The account in question will be told of the complaint and given a chance to respond, and membership will then be given both sides of the story. NAVA will not make any recommendation about what to do with

such accounts, and no agreement can be entered into between or among members of the association about whether they will do business with anyone, or on what terms.

Justice points out that the plan operates only with respect to the distribution of 16mm film, and in no way involves sale or distribution of audio/visual equipment.

The department, in its customarily cautious terms, recently released its letter saying "we have no present intention to institute a criminal antitrust action, should NAVA put its plan into effect." However, under its antitrust division business review procedure, the department is free to bring a civil action against the plan in the future, if circumstances seem to warrant it.

The original request for review of the NAVA plan went to Justice Jan. 7, with additional NAVA letters sent in April and May. The department's response went out over the signature of Thomas Kauper, Assistant Attorney General for the antitrust division, dated July 31.

Tape Duplicator

By ANNE DUSTON

Cinema Prize, Inc., will introduce video-cassette recordings of best-selling songs from albums by Troy Cory, Priscilla Cory and Ambros Seelos, at the Intl. Musexpo '75 in Las Vegas Sept. 21-23.

"The taped video record album is in the same stage of acceptance by the music industry as were quadraphonic records several years ago," says Gene Emberton, vice president, videotape sales.

The featured artists will appear in person at the booth, Emberton adds.

The new Catholic Television Network of Chicago inaugurated its full programming schedule Sept. 15. Programming is directed to both schools and the parish community. Programs can be directed to the parish on an individual basis.

The Chicago network has its own production facilities under director the Rev. James F. Moriarty, but also uses material from the national Catholic Television Network, a corporation of diocese members including New York, Brooklyn, Rockville Center, Boston, Miami, Milwaukee, Detroit, San Francisco and Los Angeles.

The Chicago network has placed 3,700 sets in 420 parishes and 396 schools, reaching an esti-

mated 160,000 children, 7,000 teachers, and a potential of 2½ million Catholics. Programming will be 12 hours per day over four channels, on a five-day schedule, with weekend programming planned later.

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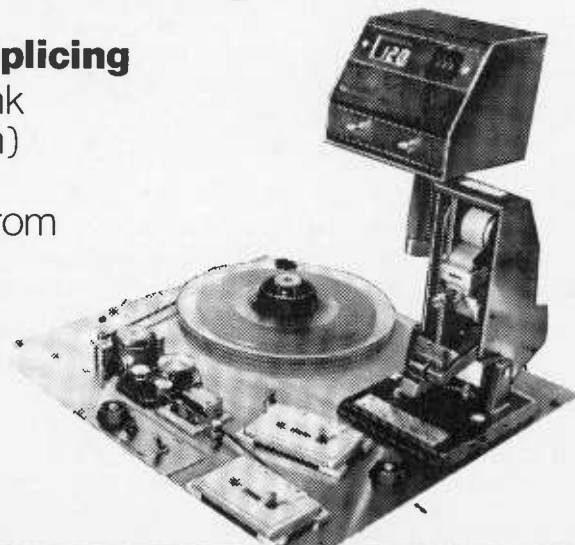
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First Louisiana Hi Fi Expo Set

• Continued from page 40

and neighboring towns. Admission at the door is available at \$1.50. A slew of door prizes ranging from stereo receivers to headphones and blank tapes will be given away.

In addition, show patrons will have access to a number of training seminars and clinics to be conducted by Pioneer, 3M and Sansui. The seminars are expected to cover a broad base of the hi fi industry.

Kehoe is expecting a large out-of-town turnout for the exhibition, and in anticipation of this has reserved a block of rooms at the nearby Fountainbleau Hotel. Reservation for these rooms can be made through Kehoe.

On the night before the opening of the show there will be what Kehoe calls a seafood dinner and beer blast for manufacturers, dealers and reps participating in the show. According to Kehoe, the plan is to get all concerned to sit down and discuss plans for future shows (he is hoping to hold the exposition on an annual basis) with emphasis on the upgrading of the show's format.

Other exhibitors that will be taking part in the show include Technics, Yamaha, Cerwin-Vega, Marantz, Empire Scientific, Dual, Pickering, Superscope and Koss.

Accessories Reflect 'Q' Decline

By ANNE DUSTON

CHICAGO—The decline in 4-channel equipment sales in the past year are reflected in lower sales of 4-channel headphones, retailers report.

Only Koss was introducing a new quad phone at the June Consumer Electronics Show, and while other manufacturers continue to carry quad models, the general outlook is not optimistic.

In an effort to instigate sales for its Phase 2+2 quad phone, Koss is making available to dealers and customers a specially produced ABC quad record using the Sansui QS encoded matrix process.

The headphone itself is a complicated unit for the average layman, with a calculator-type control for sound variances. The programmer attachment indicates choices such as "ambience expanders," "binauralators," "quad field," and "quad comparator," euphemistic terminology that requires explanation and demonstration by sales persons. The unit lists at \$145.

Quad headphones are used by dealers as 4-channel leaders, as with Sam Goody's in New York that tied a national quad hardware promotion by U.S. Pioneer beginning this spring to a sale of the SEQ-404, to draw further traffic. The \$70 list unit was being advertised at \$24.95.

While not a close-out, the low price was defended by a U.S. Pioneer official who said that "headphones do not come under fair trade."

The low cost Mura QP-280 at \$29.95 list is being given away by some mass merchandisers who include it in a packaged quad system in the \$300-\$350 range, reports Edwin Weisl, vice-president, Mura. His dealers also sell the model, and he reports brisk movement. "Four channel is not dead in the mass merchandising area," he emphasizes.

Retailers usually carry only one or two brands of 4-channel headphones, mainly as a convenience. As Howard Jacobs, salesman at Midwest Hi-Fi, explains, "People who are into quad and who spend \$2,000 to \$3,000 for a system don't want to listen through headphones."

At Midwest Stereo, quad headphones were dropped as a stock item, and no requests have been received for several months. Warren Gray, salesman, feels that the 4-channel effect is not really beneficial when it is jammed up to the head in a small space.

When a customer requests a quad phone, closing the sale is much easier than with stereo phones, Schaak Electronics reports. Schaak carries three Koss models at \$90, \$75 and \$49.95, and the SEQ-404, but stereo phones outsell quad by at least 8:1.

Four channel cartridges are not bought by people, they are sold by salesmen, maintains Jon R. Kelly, vice-president and general manager of Audio Technica. "Cartridges are the most discounted component in the business. Most salespeople just talk price," he claims.

To counter this and educate the public to recognize differences in cartridges, Audio-Technica is mounting a salesman education program using special trade ads and sales meetings to stress features such as dual magnet construction.

Extremely large (six inch) models of cartridges in three dimensions are being made available to dealers so that differences in parts and styli can be demonstrated.

And the term "four channel cartridge" is being replaced in copy by "universal cartridge" to stress the double capability for both stereo and discrete in CD-4 cartridges.

The two-year-old company has three CD-4 cartridge models listed among the top selling 17 models in a confidential industry report. The models are the 14S, 15S and 12S. Also listed in the report are the Empire 4000 and Pickering UV15.

Four channel cartridges are beginning to take a larger share of the market as people upgrade with the

dual purpose CD-4 models. In 1975, quad cartridges represented 28 percent of all cartridges available, an increase of 16 percent over 1974.

Empire switched almost exclusively to 4-channel cartridges, with six models out of seven in that configuration. The Empire 4000D/111, at \$149.94, tracks at a low 1 1/4 gram maximum.

Pickering has just introduced the XUV/45000, that plays both stereo and discrete at one gram or less tracking force, featuring a quadrahedral stylus assembly. Also in the Pickering line is the UV15/2400Q, with a tracking force of one to three grams, at \$124.95 list; and the UV15/200Q, at \$69.90.

Other new entries this year include the PC-Q1 from Pioneer with a parabolic stylus at \$69.95 list; and the Technics EPC-450C-11, with Shibata stylus and a tracking force of 1 1/2 to 2 1/2 grams, for \$64.95 list.

Shure Brothers, considered the leader in the cartridge field, has maintained a surprising lack of show on four-channel cartridge product while developing a product they feel will be in keeping with their quality image. The Shure V15-3 stereo cartridge achieves a CD-4 beacon on a CD-4 demodulator, claim some customers.

Retailers stay with several lines of cartridges for replacement convenience, although salesmen will recommend other brands, if required to match hardware, music preference and speakers. Salesmen claim that buyers are practical, with the cost of the cartridge determined by ear. A customer usually comes in with recommendations from friends and magazine reviews, and has little knowledge of specifications.

The most popular cartridges are the Bang and Olufsen's MMC-6000, at \$85 list, and Audio-Technica models. Surprisingly, the B & O cartridge does not offer a replacement stylus, and the entire cartridge has to be replaced. The popularity of the B & O unit is attributed to the individual graph that accompanies each cartridge, showing how that specific unit performs.

Rep Rap

Audio Plus, Wantagh, N.Y., was awarded a trophy from one of its manufacturers, Ultralinear, for achieving the largest increase in the U.S., a whopping 600 percent over the previous year's sales, and for achieving the largest one-year increase of any Ultralinear rep organization.

* * *

Glenburn Corp. has appointed California Marketing Associates, with Bill Minkin, Long Beach, Calif., to cover Southern California; Sonic Sales, with Jim Brown, Plymouth, Minn., to handle Minnesota, North Dakota, South Dakota and West Wisconsin; and Debco, Inc., with Phil Sigel, Nashville, Tenn., to work Tennessee.

* * *

Midwest and Northwest areas are being covered for Irish Magnetic Tape by the following new rep appointments: Moeller/Pickett Associates, headed by Chuck Moeller, 308B Blue Ridge Ext., Grand View, Mo. 64030, with branches in Maryland Heights, Mo., and Omaha, Nebraska, will cover Iowa, Nebraska, Kansas, Missouri and Southern Illinois; James H. Podolny Co., 251 S. Court, Medina, O. 44256 (216) 725-8814, with a branch in Pittsburgh, will handle Ohio, Western Pennsylvania and Western Virginia under partners Jim Podolny, Harry Podolny and Don Sebusch.

In the Northwest, Ron Merritt Co., 13256 Northrup Way, Bellevue Wash. (206) 746-7337 will rep the line, assisted by the branch office in Portland, Ore.

New rep for Florida is Sproch Sales, Inc., 3520 W. Broward Blvd., Ft. Lauderdale 33312, with principals Jack Sproch and Ed Ryzewski.

Yamaha Expands Dealer Seminars

NEW YORK—Yamaha will introduce its hi fi technology training seminars to East Coast dealers through its recently appointed Northeastern regional sales manager, Steven Rosenfeld.

The seminars, which cover the broad spectrum of theory and practice of advanced hi fi technology, are designed to help establish a closer manufacturer/dealer rapport, and offer Yamaha dealers "more than just a promise of greater profit margins," according to Rosenfeld.

The program was first introduced to the firm's West Coast dealers earlier this year with what he calls remarkable success. The East Coast program will not only address itself to dealers in New England, New Jersey, Pennsylvania, Maryland, West Virginia, the District of Columbia and New York, but will be expanded to include interested consumers, and sales personnel.

The program, which utilizes what Rosenfeld calls "a flexible format," is aimed at the estimated 300 dealers in the Yamaha U.S. network, and will be updated and expanded as the need arises.

Technics & Rep In Goody Promo

• Continued from page 40

lets, particularly staff at the six former Franklin Music stores recently acquired, Fields and Hahn are helping local rep George Jaye set up a similar program at a Sept. 25 breakfast meeting in Cherry Hill, N.J.

A combination of seminars with factory experts and leading hi fi consultants, and clinics where consumers can have their better components tested by factory engineers, program will be keyed by prior Sunday ads in major newspapers.

Kickoff next week (22-23) is a turntable clinic for component-quality units with magnetic pickups. Following are (29-30) "What Did They Say About Stereo?" sessions by consultant Harry Maynard, drawing analogy of slow stereo acceptance to that of quad; Oct. 6-7, tape deck clinic for any Dolby unit; (13-14) "How To" home cassette recording seminar; (20-21) "What Makes Your Amplifier Sound Good" seminar with consultant Len Feldman; (27-28) FM tuner/receiver clinic; Nov. 3-4, quad seminar with Technics' Almon Clegg and Sid Silver; (10-11) amplifier clinic; (17-18) "How To Choose A Speaker" seminar, and windup (24-25) "Selecting A Hi Fi System" seminar with Technics' Tony Hartin.

Finale also will feature drawing for a \$3,600 "dream system," with a weekly winner from attendees at each session eligible. Included are an SA8500X quad receiver, SL1350 turntable, four T500 speakers, RX676 Dolby cassette deck and R8858 quad 8-track record/play deck.

3 'Music Tape' Deals For Fall

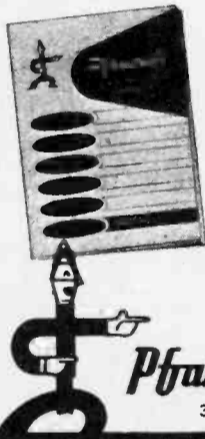
LOS ANGELES—Capitol Magnetics is absorbing the cost of two September-October promotions for The Music Tape to maintain full dealer margins. Special promo packages for the C-60 cassetts or 90-minute 8-track will offer a "buy one at regular price, get the second at half-price" deal. A "buy 1, get 1 free" offer is set for C-120 cassetts as well, according to Jack Ricci, marketing services director.

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Shure Issues A Sound Guide

CHICAGO—A guide listing technical data and component preferences for indoor or outdoor use has been compiled by Shure Brothers Inc. for their new SR line of professional audio equipment. Systems described range from a small stage monitor to a 1,000-watt wide-range system, and includes both portable and permanent installation equipment.

Block diagrams of each system show the interconnections of the individual components, and lists frequency response, continuous RMS wattage output and number of microphone inputs.

Called Sound Ideas, the booklet is available free from Shure Brothers, 222 Hartrey Ave., Evanston, Ill. 60204.

Country

CMA Will Select 12 Directors During Membership Meet Oct. 16

NASHVILLE—The Country Music Assn. will hold its annual membership meeting and election of directors at Opryland U.S.A. Oct. 16. A director will be elected in each of the 12 categories of CMA membership in addition to three directors-at-large. Each director serves a two year term.

The following is a list of those nominated:

Advertising Agency—Gayle Hill, Gayle Hill & Co., Nashville; Bernie

Ilson, Bernie Ilson, Inc., New York, N.Y.; Bob Wolfe, J. Walter Thompson, Chicago, Ill.

Artist-Musician—Rex Allen, Artist, No. Hollywood, Calif.; Jerry Clower, Artist, Yazoo City, Miss.; Pee Wee King, Artist, Louisville, Ky.; Jan Howard, Artist, Nashville.

Artist Manager or Agent—Jim Halsey, Jim Halsey Co., Tulsa, Okla.; Shorty Lavender, Lavender-Blake Agency, Nashville; Tandy Rice, Top Billings, Inc., Nashville.

Talent Buyer or Promoter—Betty Kaye, Betty Kaye Prod., Inc., Sacramento, Calif.; Hap Peebles, Harry Peebles Agency, Wichita, Kan.

Composer—Merle Haggard, Composer, Bakersfield, Calif.; Dolly Parton, Composer, Nashville; Ian Tyson, Composer, Toronto, Canada.

Disk Jockey—Billy Parker, KVOO Radio, Tulsa, Okla.; Walt Turner, WIL, St. Louis, Mo.

International—Dennis Brown, Joe Brown Ent., Mosiel, New Zealand; A. Torio, Victor Music Industries, Inc., Tokyo.

Publications—Lee Zhito, Billboard, Los Angeles; Sid Davis, Music Retailer, Watertown, Mass.; Jim Duncan, Radio & Records, Tarzana, Calif.; Jack Killion, Country Music Magazine, New York.

Publishers—Cliffie Stone, ATV Music, Hollywood, Calif.; Paul Tannen, Screen Gems-Colgems Music, Nashville; Norm Weiser, Chappell and Co. Inc., New York.

Radio-TV—Ric Libby, KENR Radio, Houston, Tex.; Irving Waugh, WSM, Inc., Nashville.

Record Company—Chic Doherty, MCA Records, Nashville; Don Gant, Dial Records, Nashville; Jim Vinneau, 20th Century Records, Nashville.

Record Merchandiser—Jay Jacobs, Knox Record Rack, Knoxville, Tenn. (Continued on page 44)

MOVING ALONG NICELY

New Houston Disk Assn. Ratifies Its Constitution

HOUSTON—Continuing to unite the music industry here, the newly formed Houston Record Industry Assn. (HRIA) held its fourth general assembly Aug. 24.

The meeting has special significance in that it was called for presentation, discussion and ratification of the HRIA constitution and bylaws. After two hours of discussion, motions and amendments, ballots were cast and the ratification was approved by a heavy majority. This was the culmination of six months work in laying a solid foundation for the long overdue organization of Houston's record industry.

Shelton Bissell, president of the association, presided over the meeting. HRIA was formed to promote Houston as a major recording center in the nation.

HRIA held its first fund-raising concert at Dancetown U.S.A. Sept. 7 that featured some 20 acts from the ranks of Houston entertainers. The day long musical variety show had music of every popular style, country, rock and jazz. Songwriter/singer Floyd Tillman and Jim Gough hosted the show. Headliners included Roy Head, Gene Watson, Pappy Self, Linda Kaye and the Citations.

Houston's record industry has made strong impressions on the national charts in the past few months with hits such as Freddy Fender's

"Before The Next Teardrop Falls," and Gene Watson's "Love In The Hot Afternoon." With the abundance of talent in Texas, a grassroots organization of this kind is most feasible.

Country To 'Take Over' Disneyland

LOS ANGELES—Disneyland has slated its annual Country Music Spectacular for Oct. 4, with headliners including Tom T. Hall, Tanya Tucker and Freddy Fender.

Those purchasing a special ticket will be entitled to use all the park's attractions (with the exception of the shooting gallery) as well as admission to the country event.

Hall and Tucker will perform on the Tomorrowland stage, while Fender, Debbie Campbell and Jerry Inman & the Palomino Riders will entertain at Tomorrowland Terrace.

At Main Street's Plaza Gardens will be Jerry Naylor, Conny Van Dyke, Smokey Rogers and Grand Junction, while Dorsey Burnette & the Billy Burnette Band will be at the Golden Horseshoe.

Tickets purchased before the event will be \$7.50, while those purchased at the gate are set for \$9.

Cash, Haggard, Pride And Jennings At New Orleans

NASHVILLE—Johnny Cash, Merle Haggard, Charley Pride and Waylon Jennings will co-headline a super-country concert at the Superdome in New Orleans Oct. 3.

Presented by Super Stars Productions, a New Orleans-based firm headed up by Terry Moore, the actress, it is the company's first endeavor into country music promotion. It also marks the first time Cash, Haggard, Pride and Jennings have appeared together onstage. The songwriting team of Foster and Rice will open the show and special guest artist will be Jessi Colter, wife of Jennings.

Ms. Moore stated at a press con-

ference here last week that she had always been a country music fan since living in the Midwest with her grandparents as a child. Therefore the country market was her first aim with the formation of Super Stars Productions.

Tickets will be on sale throughout the South and by mail-order. Prices range from \$15 for loge level seating, \$10 for plaza and \$6 for terrace level, all general admission.

Special \$100 tickets directly in front of the stage will be used as radio and promotion giveaways and on a limited basis to the general public. Film and television rights are also being negotiated.

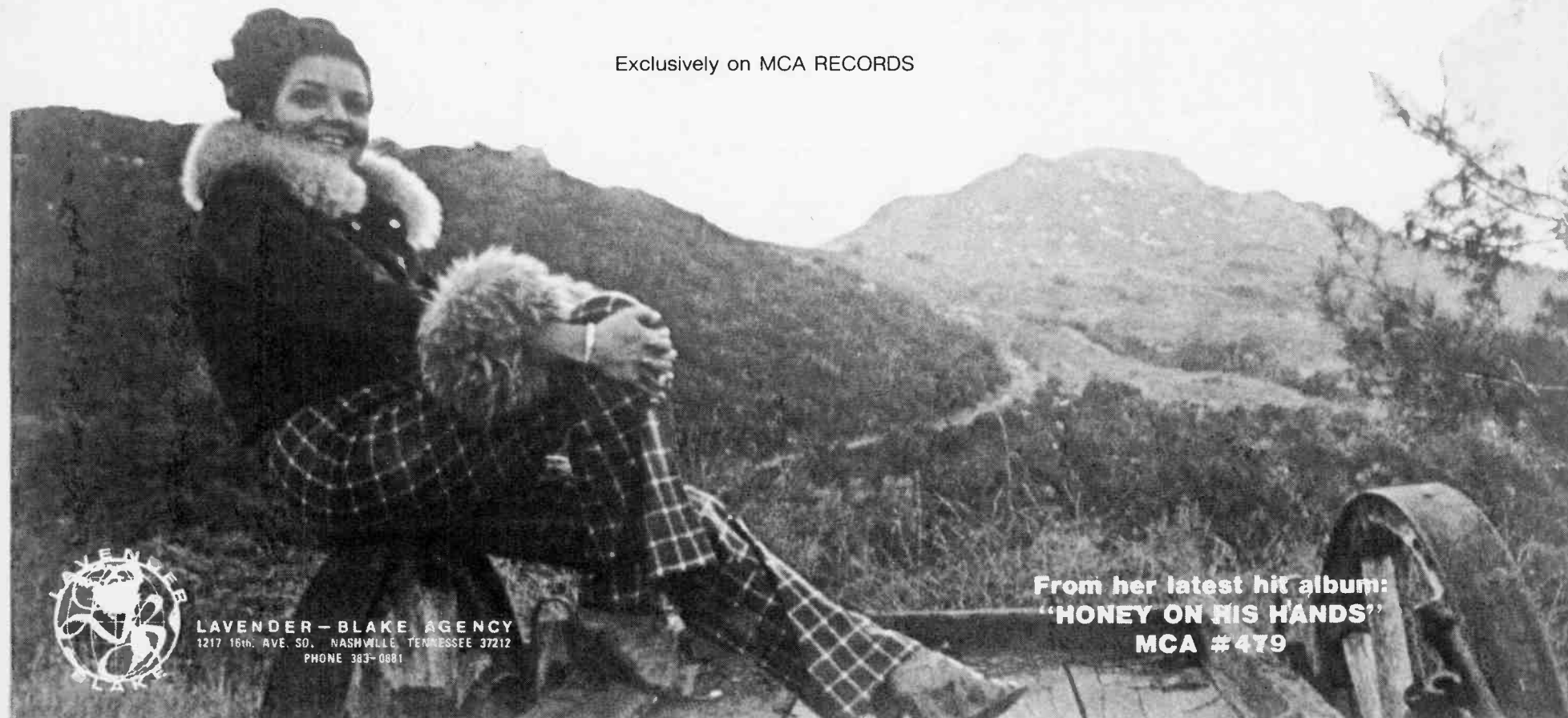
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Caesars No Palace For Talent Vegas Country Show Bombs; Poor Promotion Blamed

By HANFORD SEARL

LAS VEGAS—The first country show booked at Caesars Palace was a bomb because of poor publicity, hotel spokesmen report.

About 1,800 fans attended the 8 p.m. performance Sept. 5 in the hotel's 5,000-seat coliseum convention facility on a theater style seating arrangement. The show featured Way-

lon Jennings, Jessi Colter, Tompall and special guest Gary Dickson.

Ron Amos, director of hotel publicity, reports the concert was promoted by George Dickstein, affiliated with Sports Production Corp. in Cleveland.

"The show is not part of the hotel's entertainment policies and was

a separate event," says Amos. "We cannot foresee booking country here at Caesars."

According to the hotel's convention sales department, the show, originally set for a Friday and Saturday night, drew a disappointing turnout because of improper promotion which included only three days of advertising with local media outlets.

According to a Capitol spokesperson in Los Angeles (Miss Colter records for Capitol), attendance was closer to 3,500 than 1,800. In addition, the source says, Dickson, who is promoter Dickstein's son, received stronger billing on the ticket than any of the three headliners.

There was also a power failure in the wing of the hotel housing the show that lasted an hour (this was shortly before the show) and the entire event was criticized as "poorly organized." Chuck Glaser of Nova Talent, who books Jennings, Glaser and Colter, had to find a spotlight an hour before showtime and took care of a number of other problems."

Rogers Opens a Club In Atlanta

NASHVILLE—David Rogers is the newest country artist to go into the nightclub or restaurant business. Country Green opened Aug. 15 in Atlanta with Faron Young performing the first two nights to capacity crowds.

The club has a seating capacity of

5,500 ATTEND

Kerrville Fest Cites 'Opry'

KERRVILLE, Texas—The second annual Kerrville Bluegrass & Country Music Festival opened at 6 p.m. Aug. 28 with a six hour concert saluting the 50th anniversary of the "Grand Ole Opry."

The festival continued for two days with "Opry" members Lonzo and Oscar, Jim and Jesse, Ernest Tubb and his Texas Troubadours along with Mac Wiseman, Chubby Wise, The Lewis Family, Red, White & Bluegrass, and the II Generation.

Although no great gain was made profit wise, there was an increase of 300 per cent in the camping facilities and attendance was 5,500 against 4,000 last year. The festival is held on a 65 acre track at Rod Kennedy's Quiet Valley Ranch with parking for 2,000, camping facilities for 900 with seating capacity of 4,800.

Three festivals are held each year, the Kerrville Folk Festival on Memorial Day, which is in its fourth year, the Country & Western Jamboree on the Fourth of July and Labor Day Festival for bluegrass and country music. This festival drew

people from 14 states and three foreign countries.

For the first time this year the Kerrville Music Foundation sponsored a Southwestern bluegrass band championship with \$1,000 in prize money and trophies. The Texas group of Roanoke won first prize. Judges were Grant Boatwright of Red, White & Bluegrass and Roger Bush of Country Gazette. This was strictly traditional bluegrass. There is another contest for progressive bluegrass bands, which was won by Little Roy Lewis.

Plans are being made for more festivals next year and will be announced as talent is confirmed.

CMA Directors

• Continued from page 43

ville; Sam Marmaduke, Western Merchandisers, Inc., Amarillo, Tex.; Jack Bernstein, Heilicher Bros. of Texas, Dallas.

Director - At - Large — Stanley Adams, ASCAP, New York, N.Y.; Jerry Bradley, RCA Records, Nashville; Mary Reeves Davis, Jim Reeves Enterprises, Nashville; Frank Jones, Capitol Records, Nashville; Bill Lowery, Lowery Music, Atlanta; Frank Mull, Nashville; Joe Talbot, Precision Record Pressing, Nashville; Bruce Lundvall, CBS Records, New York; Roy Clark, Tulsa, Okla.; Hank Snow, Nashville; Janet Gavin, The Gavin Report, San Francisco.

NEW TV SERIES

Tom T. Hall Hosting Pilot For Talk Show

By COLLEEN CLARK

NASHVILLE—The pilot for a TV talk show series was filmed at WSN's Opryland Studios Sept. 9, hosted by Tom T. Hall.

The show will be built around Nashville's expanding entertainment industry and talent. Guests on the pilot show included Johnny Rodriguez, Bobby Bare, and Dotts.

Adding his ideas to the description of the series concept, Hall says, "I've always thought of Nashville as a total entertainment center. Nashville is drawing the best minds working in all fields including motion pictures, prose writing and all styles of music.

"I've felt for a long time there's a tremendous potential here for fascinating conversation conveyed by television to the entire world. Any-

one liking Nashville's contributions to the world of entertainment, ought to be interested in the individuals responsible for its creation and representation."

Executive producer Al Loveday and producer/director Bayron Binkley sought Hall for the series host because "The entire entertainment world holds his brilliantly creative mind in such high regard; a conversation with him isn't only entertaining in itself, it's also an intellectually stimulating experience. His ideas are fascinating, and he's able to draw challenging and thought-provoking ideas from others as well."

Hall's co-host will be Nashville's Jim Kent, a broadcasting veteran, actor and entertainer.

When you check "Little David's" sales and airplay you'll know he's not monkeying around.

After all, #14 with a Star and climbing in Billboard ain't half bad!

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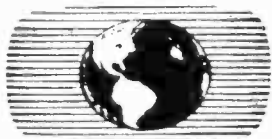
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Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	5	10	35	13	12
2	2	13	36	21	9
3	6	10	37	16	18
4	4	14	38	38	10
5	1	16	39	47	7
6	8	12	40	56	3
7	3	14	41	20	12
8	12	7	42	33	18
9	10	12	43	44	13
10	7	13	44	46	12
11	11	12	45	43	11
12	14	11	46	39	14
13	15	8	47	57	5
14	17	10	48	59	4
15	24	6	49	49	16
16	19	10	50	60	5
17	22	9	51	62	4
18	18	10	52	52	17
19	26	6	53	55	7
20	25	5	54	64	7
21	23	11	55	35	14
22	27	9	56	68	6
23	34	5	57	67	6
24	30	6	58	41	14
25	28	7	59	71	3
26	29	9	60	72	2
27	48	3	61	86	2
28	32	7	62	66	3
29	36	7	63	65	6
30	37	6	64	74	4
31	40	5	65	76	5
32	42	5	66	50	18
33	9	15	67	53	13
34	31	13	68	99	2

TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schweers, RCA 10335 (Chess, ASCAP))
THE FIRST TIME—Freddie Hart (J. Lebeck, Capitol 4099 (Hartline, BMI))
BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose, Columbia 3-10176 (Milene, ASCAP))
I'LL GO TO MY GRAVE LOVING YOU—Stalller Brothers (D. Reid, Mercury 73687 (Phonogram) (American Cowboy, BMI))
RHINESTONE COWBOY—Glen Campbell (L. Weiss, Capitol 4095 (20th Century/House Of Weiss, ASCAP))
IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin, Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI))
FEELINGS—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings, MCA 40420 (Danor, BMI))
HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You)—Charley Pride (B. David, J. Rushing, RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP))
YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman, Columbia 3-10159 (Kama Rippa, ASCAP))
BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell, GRC 2070 (Acuff-Rose, BMI))
THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith, ABC 12078 (Fourth Floor, ASCAP))
SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton, RCA 10328 (Owepar, BMI))
HOME—Loretta Lynn (B. Hardin, MCA 40438 (King Coal, ASCAP))
ONE MONKEY DON'T STOP NO SHOW—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40427 (Forrest Hills, BMI))
DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty, MCA 40407 (Twitty Bird, BMI))
HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal, Mercury 73692 (Phonogram) (Hank Williams Jr., BMI))
LOOK AT THEM BEANS—Johnny Cash (J. Pex, Columbia 3-10177 (Tree, BMI))
ALIMONY—Bobby Bare (S. Silverstein, RCA 10318 (Tro-Hollis, BMI))
I'M SORRY—John Denver (J. Denver, RCA 10353 (Cherry Lane, ASCAP))
SAN ANTONIO STROLL—Tanya Tucker (P. Noah, MCA 40444 (Unichappell, BMI))
STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling, United Artists 653 (Unart/Brougham Hall, BMI))
THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Matthews, United Artists 680 (Jack, BMI))
WHAT'S HAPPENED TO BLUE EYES—Jessi Colter (J. Colter, Capitol 4087 (Baron, BMI))
(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McMill, ABC/Dot 17568 (Hall-Clement, BMI))
WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott, Columbia 3-10184 (Peer International/Unart, ASCAP))
A POOR MAN'S WOMAN—Jeanne Pruett (J. Pruett, MCA 40440 (Jeanne Pruett, BMI))
ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings, RCA 10379 (Baron, BMI))
BRINGING IT BACK—Brenda Lee (G. Gordon, MCA 40442 (Silberline, BMI))
HEART TO HEART—Roy Clark (D. Gillon, ABC/Dot 17565 (Short Rose, ASCAP))
ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason, Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP))
ROCKY—Dickey Lee (J. Stevens, RCA 10361 (Strawberry Hill, ASCAP))
FUNNY HOW TIME SLIPS AWAY—Harvel Felts (W. Nelson, ABC/Dot 17569 (Tree, BMI))
WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon, MGM 14804 (Sawgrass, BMI))
EVEN IF I HAVE TO STEAL—Mel Street (R. Carter, GRT 025 (Janus) (Peer International, BMI))

TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
BOUQUET OF ROSES—Mickey Gilley (S. Nelson, B. Hillard, Playboy 6041 (Hill & Range, BMI))
MEMORIES OF US—George Jones (D. Kirby, G. Martin, Epic 8-50127 (Columbia) (Tree, BMI))
LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry, Capitol 4076 (Jack, BMI))
OH HOW LOVE CHANGES—Don Gibson & Sue Thompson (K.P. Powell, D. Orender, Hickory 350 (MGM) (Acuff-Rose, BMI))
IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly, Columbia 3-10150 (Keca, ASCAP))
I LIKE BEER—Tom T. Hall (T.T. Hall, Mercury 73704 (Phonogram) (Hallnote, BMI))
LOVE IS STRANGE—Buck Owens & Susan Raye (Smith, Baker, Robinson, Capitol 4100 (Ben-Ghazi, BMI))
PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI))
I'VE NEVER LOVED ANYONE MORE—Lynn Anderson (L. Hargrove, M. Nesmith, Columbia 3-10160 (Window/Screen Bems-Columbia, BMI))
THE SAME OLD STORY—Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr., MGM 14813 (Hank Williams Jr., BMI))
I'M TOO USED TO LOVIN' YOU—Nick Nixon (B. Peters, Mercury 73691 (Phonogram) (Ben Peters, BMI))
WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan, ABC/Dot 17558 (Travis, BMI))
THANKS—Bill Anderson (B. Martin, P. Colter, MCA 40443 (Famous, ASCAP))
EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan, Monument 8-8661 (Epic/Columbia) (Combine, BMI))
THE SEEKER—Dolly Parton (D. Parton, RCA 10310 (Owepar, BMI))
SANCTUARY—Ronnie Prophet (R. Bourke, RCA 50027 (Chappell, ASCAP))
I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens, Elektra 45269 (Briarpatch/Deb Dave, BMI))
STORMS NEVER LAST—Dottsy (J. Colter, RCA 10280 (Baron, BMI))
IT'S ALL IN THE GAME—Jerry Jaye (C. Sigman, C.G. Dawes, Columbia 3-10170 (Warner Bros., ASCAP))
THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne, Capitol 4115 (Asleep At The Wheel, BMI))
LOVE THE BLUES AND THE BOOGIE WOOGIE—Billy "Crash" Craddock (D. Stalller, ABC 12104 (Chappell, ASCAP))
DON'T STOP LOVING ME—Don Gibson (D. Gibson, Hickory 353 (MGM) (Acuff-Rose, BMI))
HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones, Shannon 833 (NSD) (Ma-Roe/Porter-Jones, ASCAP))
YOU'RE NOT THE WOMAN YOU USED TO BE—Gary Stewart (G. Stewart, B. Eldridge, MCA 40414 (Forrest Hills, BMI))
INDIAN GIVER—Bill Larkin (E. Conley, Bryan 1026 (Blue Moon, ASCAP))
PAPER LOVIN'—Margo Smith (M. Smith, 20th Century 2222 (Jidobi, BMI))
LOVE IS LIKE A ROSE—Linda Ronstadt (N. Young, Elektra 45271 (Silver Fiddle, BMI))
BIG MABLE MURPHY—Sue Thompson (D. Frazier, Hickory 354 (MGM) (Acuff-Rose, BMI))
MOVIE MAGAZINE, STARS IN HER EYES—Barbi Benton (B. Borchers, M. Vickery, Playboy 6043 (Tree, BMI))
IF I'M LOSING YOU—Billy Walker (G.S. Paxton, RCA 10345 (Pax House, BMI))
JO AND THE COWBOY—Johnny Duncan (J. Duncan, Columbia 3-10182 (Combine, BMI))
I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton, Country/Soul 039 (IRDA) (Myownak, BMI/Owlofus, ASCAP))
BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis (T. Seals, Mercury 73685 (Phonogram) (Danor, BMI))
TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens, Mega 1236 (PIP) (Blue Book, BMI))

TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
MIRROR, MIRROR—Ben Reece (B. Reece, 20th Century 2227 (Soundwaves Music Craftshop, ASCAP))
TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach, ABC/Dot 17572 (Famous, ASCAP))
YOU'RE MY RAINY DAY WOMAN—Eddy Raven (J. Foster, B. Rice, ABC 12111 (Jack & Bill, ASCAP))
BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor, Epic 50147 (Columbia) (Al Gallico/Algee, BMI))
CRY LIKE A BABY—Joe Stampley (D. Penn, S. Oldham, ABC/Dot 17575 (Press, BMI))
LET'S TURN THE LIGHTS ON—Larry Gatlin (L. Gatlin, Monument 8-8657 (Epic/Columbia) (First Generation, BMI))
YOU'VE LOST THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Weil, P. Spector, Columbia 3-10195 (Screen Gems-Columbia, BMI))
I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones, United Artists 701 (Birchfield, BMI))
SPRING—Tanya Tucker (J. Tipton, Columbia 3-10127 (Galeon/Motola, ASCAP))
ALL OVER ME—Charlie Rich (B. Peters, Epic 50142 (Columbia) (Ben Peters/Chasy, BMI))
IT DOESN'T MATTER ANYMORE—Linda Ronstadt (P. Anka, Capitol 4050 (Spanka, BMI))
YOU RING MY BELL—Ray Griff (R. Griff, Capitol 4126 (Blue Echo, ASCAP))
I MAY BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry, GRT 028 (Janus) (Red Ribbon, BMI))
SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury, Warner Bros. 8127 (Acuff-Rose, BMI))
FINE TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane, RCA 10370 (Tree, BMI))
BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis, MGM 14825 (American Gramophone, SESAC))
BIG RIVERS—Chip Taylor (J. Cash, Warner Bros. 8128 (Hi Lo, BMI))
BLUE EYES AND WALTZES—Jim Mundy (T. Austin, ABC/Dot 12120 (Full Swing, ASCAP))
I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin, Epic 50145 (Columbia) (Tree, BMI))
DOOR NUMBER THREE—Jimmy Buffett (J. Buffett, S. Goodman, ABC 12113 (ABC/Dunhill, BMI/Red Pajamas, ASCAP))
STONE CRAZY—Freddie Weller (B. Morrison, J. Harris, ABC/Dot 17577 (Music City, ASCAP))
THE NIGHT ATLANTA BURNED—Atkins String Band (J.D. Loudermilk, RCA 10346 (Acuff-Rose, BMI))
DADDY'S GIRL—Red Sovine (G. Martin, Chart 7507 (Tree, BMI))
TAKIN' WHAT I CAN GET—Sally June Hart (J. Cunningham, Buddah 479 (Natural Songs, ASCAP))
18 YELLOW ROSES—C.L. Goodson (B. Darin, Island 030 (Hudson Bay, BMI))
SHAME ON ME—Bob Luman (L. Williams, B. Enis, Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP))
HOPE FOR THE FLOWERS—Lois Johnson (D. Silvers, W. Keith, 20th Century 2223 (Hank Williams Jr., BMI))
BACK UP AND PUSH—Bill Black Combo (L. Roger, B. Tucker, G. Michael, Hi 2291 (London) (FI/Bill Black, ASCAP))
PLEASE MR. PLEASE—Olivia Newton-John (Welch, Rostill, MCA 40418 (Blue Gum, ASCAP))
LEAN ON ME—Paul Delicato (B. Withers, Artist Of America 101 (Interior, BMI))
THE BARMAID—David Wills (T.J. White, Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP))
JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove, Mercury 73662 (Phonogram) (Window, BMI))



*Another great song
from the "Gentle Giant"
of the country
music industry...*

Don Williams

(Turn out the light and)

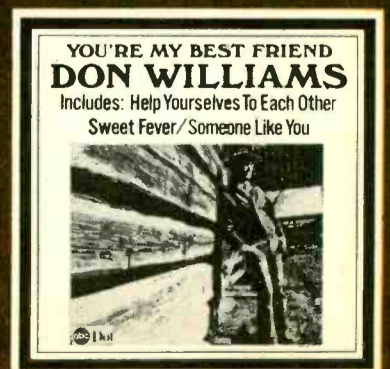
LOVE ME TONIGHT

DOA 17568

from his latest album

DOSD 2021

ABC/DOT RECORDS



INDIANA LOCATION

Little Nashville Opry House Drawing Stars & Crowds

BLOOMINGTON, Ind.—Country stars and fans are gathering at the Opry House, but this one is in Nashville, Ind., not Tennessee.

The Little Nashville Opry House is in an ideal location, claims talent manager and part owner Jack Hobbes. Surrounding it are two of Indiana's biggest tourist attractions: Brown County State Park, with its lush scenic foliage and the town of Nashville, and historic art colony. Advertising for the Opry House has capitalized on this fact, as visitors are invited to both camp in the park and attend a show at the Opry House.

Increased advertising has been launched in Louisville, Indianapolis and Chicago since the opening in April 1975. Two weeks of advertising in Chicago brought over 100 phone call responses. All-country radio station advertising has proven the most successful, according to Hobbes comments. "How they found vision media are also used.

Customers come from Indiana, Kentucky, Illinois and Ohio. "Even some from Grand Rapids, Mich.," Hobbes comments. "How they found out about it, though, I don't know."

Tom T. Hall, Donna Fargo, Tanya Tucker and Dottie West are some of the guest artists the Opry has had or is scheduled to have in the 1,700-seat hall. Records by the artists may be sold in the lobby and a recording of the 20 or so House regulars is planned. The local talent ranges in age from nine to an 86-year-old member of the "Swinging Hillbillies."

Ticket prices for the Saturday and Sunday performances start at \$3 and go up to \$7.50 for a show like Waylon Jennings and Jessi Colter. With the Bloomington campus of Indiana Univ. nearby, the Opry House management is hoping to attract more college students to that show, as well as to Tanya Tucker, through special promotion. Popular shows thus far

have been the Statler Bros., George Jones and Sonny James.

There have been more requests for the Jennings-Colter duo than anything else, Hobbes says. But some of the bigger names in country music are beyond the earning capacity of the Little Opry House. "Some entertainers are overpriced and have priced themselves out of the market," Hobbes says. "And that raises the possibility that they will lose contact with the people who made them."

Those people are generally middle-aged, working class and extremely loyal to their favorites. Senior citizens are given a discount rate at the Opry House as are other groups of 40 or more. Another promotion, Hobbes says, is to go to area factories and sell tickets there.

To accommodate the talent, the Opry House has a \$20,000 sound system, which has drawn comments that "it's close to recording studio quality," Hobbes says.

In its short history, the Little Nashville Opry House has run into a number of difficulties. The original owner, unable to obtain a mortgage, closed the place down for about a month and sold it to Little Nashville Enterprises, a corporation of eight owners. After reopening, the concrete finishing contractor, claiming he was owed \$22,000 for parking lot construction completed in March, began drilling into it at a Saturday night performance, and was charged with malicious trespass.

But Hobbes and wife Helen, who is the local talent coordinator, are confident they can make country music a success in Indiana. "People are so wrapped up in daily problems, they become hungry for good entertainment," Hobbes says. "We've got it." As Hobbes, also a songwriter, wrote in the Opry House theme song: "If you're looking for country/Nashville Indiana is the place." **VICKORA CLEPPER**

Nashville Clubs a Breeding

• Continued from page 4

trouble earlier in the year. The labels stepped in to help save the only real "Troubadour-Bottom Line" type club in town, however, and the result has been the appearance of such name pop and country talent as Dr. Hook, Jim Dawson, Waylon Jennings, Tompall Glaser, Asleep At The Wheel, David Allan Coe, Goose Creek Symphony, Kinky Friedman, Alex Harvey, Michael Murphy and Jack Clement.

George Jones opened his Possum Holler club in Printers Alley during the past year, which features Jimmy Darrell & The Possum Holler Band twice a week, Jones' backup band, the Jones Boys twice a week and also includes a number of impromptu performances from Jones.

Major country names like Narvel Felts, Emmylou Harris and Sue Richards drop in when in town (as do most major country names). Though Printers Alley has become a tourist attraction over the years, Jones' club seems to draw a number of industry people as well as local music fans.

The Four Guys, fixtures of the Grand Ole Opry for years, have just opened a club outside Nashville on Murfreesboro Road dubbed the Harmony House. The group performs at the club/restaurant regularly.

Boots Randolph is a regular at

Ronnie Prophet's Carousel Club in Printers Alley (both are major country names), while both Ramada Inns in town include regular country talent. Other hotels featuring talent on a regular basis include the Regency Hyatt House, the two Rodeway Inns, the Holiday Inns and most other major hotels in town.

Other clubs including entertainment are Phranks N' Steins, the Sundown, the Bull Pen Lounge, the Matador, Neros Silver Slipper and other clubs which are mainly restaurants and bars but offer a steady dose of music.

The Hall Of Fame Motor Inn offers local talent regularly, but since the hotel is somewhat of an industry "hangout," one finds such top country names as Mickey Gilley, Jerry Lee Lewis, Faron Young and others dropping by on a regular basis.

As for rock, such major names as David Bowie, the Rolling Stones, Alice Cooper, Charlie Daniels, Lynyrd Skynyrd, and others regularly visit the Municipal Auditorium. And rock concerts featuring stars like Linda Ronstadt and Al Stewart have done well at the Grand Ole Opry.

The Opry, though not really a club or auditorium, continues, of course, to provide top country stars playing to full houses every week of the year.

Nashville Scene

By COLLEEN CLARK

Jerry Clower to speak before the National Convention of Future Farmers of America meeting in Kansas City, Mo., Nov. 13-14. Clower also spoke for the Texas Assn. of Future Homemakers in San Antonio last spring. . . . **Jack Greene** and **Jeannie Seely** working on a new single release, Oct. 1. Material includes a new song by Bill Todd, who is ranch foreman for the Jolly Green Giant. . . . **Moe Bandy** and wife Margaret expecting their third child. . . . **Don Williams** nominated in four different categories for the Country Music Awards to be presented in October. They are Entertainer of the Year, Album of the Year, Single of the Year, and Best Male Vocalist. . . . **The Amazing Rhythm Aces** to tour with **Loggins & Messina** this month.

Aug. 19 was **Johnny Carver Day** in Chillicothe, Ohio. . . . **Ronnie Milsap** has just completed a new album for RCA to be released next month. . . . **Faron Young** to make his fifth appearance on "Hee Haw" soon. He also appears on **Ronnie Prophet's** Canadian TV show Nov. 20. . . . **Marty Robbins** to race again in the February Daytona 500. A car is being readied for him in Spartanburg, S.C. . . . **Johnny Rodriguez** was made an Honorary Colonel on Gov. Ray Blanton's staff.

Buddy Emmons has recorded his first vocal album produced by **Mike Melford**, it will be released on Flying Fish Records. Emmons is best known as a steel guitarist. **Ray Griff** has written **Gene Watson's** next single entitled, "Where Love Begins." A September release is scheduled. . . . **Joe Gibson**, head of Nationwide Sound Distributors enters local hospital for surgery. . . . New Capricorn recording artists, **Blue Jug**, made their Nashville debut at the Exit/In with **Peter Kingsbery** opening the show. . . . **Brenda Lee** in Hollywood recently where she filmed a new Saturday morning children's TV show "Uncle Croc's Block." She plays a nine-year old neighborhood terror.

Jeanne Pruett helped raise money for three people dependent on the daily use of a kidney machine by teaming up with radio station WEDG in Soddy Daisey, Tenn., for a benefit picnic. Jeanne's latest MCA single "A Poor Man's Woman" inspired the days' theme. . . . Sympathy is extended to Tom and Ted, **The LeGarde Twins**, over the death of their mother recently.

Narvel Felts was in town last week between flights. He had just completed a new LP in Muscle Shoals and taped several TV shows including **T. Tommy's Show**, **Ronnie Prophet's** "Grand Ole Country," **Blake Emmons** "Funny Farm," and the "Tommy Hunter Show." . . . **Freddy Hart** will be one of the presenters on the Country Music Assn. Awards Show Oct. 13. . . . Capricorn artist **Kenny O'Dell** cutting an album this week at Sound Shop. BASF artists **Tumbleweeds'** album has been certified gold in Holland. A single from the LP "Somewhere Between" has been released in the U.S. and Canada.

Steve Davis, best known for his songwriting, has signed a recording contract with Epic Records. Davis has had songs recorded by **Joe Stampley**, **Bobby Vinton**, **Percy Sledge**, **O.C. Smith**, **Tanya Tucker**, **Johnny Paycheck**, **Bob Luman**, **Tammy Wynette** and **Jody Miller**. **Billy Sherrill** will produce Davis. . . .

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 9/20/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	6	6	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★ 2	14	2	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★ 3	7	7	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
★ 4	7	7	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
5	4	11	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
6	7	11	CHARLEY—Charley Pride, RCA APL1-1038
7	5	14	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025
★ 10	7	7	BEST OF—Dolly Parton, RCA APL1-1117
9	6	12	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
10	12	26	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
11	9	14	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★ 14	7	7	BURNIN' THING—Mac Davis, Columbia PC 33551
★ 15	9	9	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
★ 14	17	17	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
15	11	12	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
★ 14	19	29	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
17	13	22	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
18	16	19	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★ 19	22	3	HOME—Loretta Lynn, MCA 2146
★ 20	23	3	GREATEST HITS VOLUME I—Roy Clark, ABC/Dot DOSD 2030
21	17	11	LIVE IN PICAYUNE—Jerry Clower, MCA 486
★ 22	24	28	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
23	20	20	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★ 24	27	5	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
25	26	19	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
★ 26	31	2	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116
27	30	39	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
28	28	13	TODAY—Elvis Presley, RCA APL1-1039
★ 29	34	61	BACK HOME AGAIN—John Denver, RCA CPL1-0548
30	25	22	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
31	21	22	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★ 32	36	2	TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441
★ 33	39	2	A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846
★ 34	38	9	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
★ 35	44	3	LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443
★ 36	37	6	THE BEST OF VOL. II—Bob Wills, MCA2-4092
★ 37	41	3	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691
★ 38	32	29	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★ 39	45	2	WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot DOSD 2029
★ 40	50	28	OUT OF HAND—Gary Stewart, RCA APL1-0900
41	43	6	FROM THIS MOMENT ON—George Morgan, 4-Star 75-002
42	29	30	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
43	NEW ENTRY		LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160
44	NEW ENTRY		GREATEST HITS—Charlie Rich, RCA APL1-0857
45	46	2	ERNEST TUBB—MCA
46	NEW ENTRY		DREAM COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-1043
47	47	4	MEMORIES—Doc Watson, United Artists UA-LA423-H2
48	NEW ENTRY		THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882
49	NEW ENTRY		IN CONCERT—Charley Pride, Dolly Parton, Ronnie Milsap, Jerry Reed & Chet Atkins, RCA CPL2-1014
50	NEW ENTRY		CALICO—United Artists UA-LA454-G

Country Gossip Now Being Syndicated

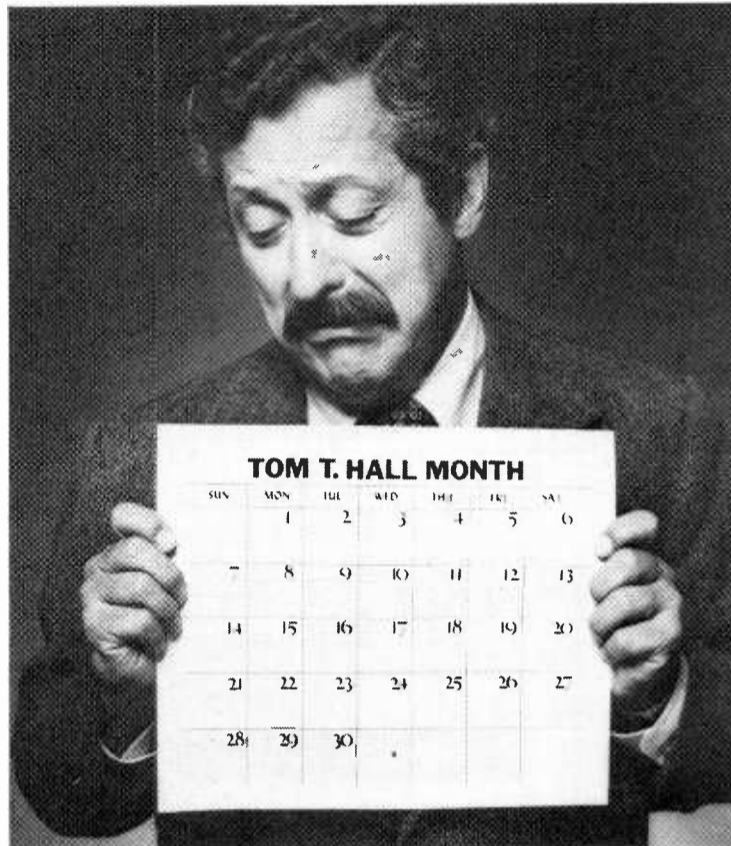
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Each show is a one-minute broadcast of information centering around major country stars and

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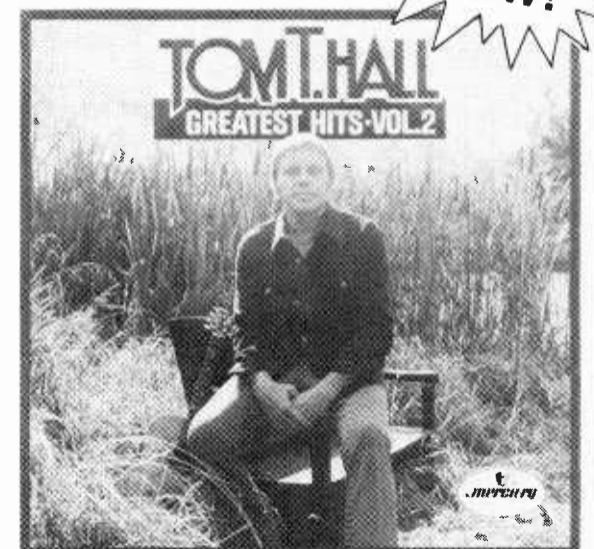
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Vox Jox

Continued from page 28

Talk to operations manager **Gary James** at 913-734-1300. James reports that he's in his third year of doing stunts on the air. This year, he's sitting on a 100-foot flagpole for a week and will have a phone up there and would like to get calls from other deejays. He'll be there around the clock, so you can call him anytime you feel like it.

I didn't believe it, of course, so I checked it out: Yes, **Jerry Sharell**, general manager of Elektra/Asylum Records, is starring with the **Mundell Lowe Quartet**. They appeared last week at the Times Restaurant in Los Angeles. . . . **Pat Martin** is now programming WHNN in Saginaw, Mich. I remember him from the old days when his name was **Lopeman**.

Forgot to mention: WHNN in Saginaw is being consulted by **Bill Hennis**.

WMMS, Cleveland, sent a bunch of T-shirts and bumper stickers like you wouldn't believe. Just to announce that the lineup there now has **Charlie Kendall** 6-10 a.m., **Matt The Cat** 10 a.m.-2 p.m., **Kid Leo** 2-6 p.m., **Denny Sanders** 6-10 p.m., **Steve Lushbaugh** 10 p.m.-1 a.m., and **Betty Korvan** 1-6 p.m., with weekenders **Shelley Style**, **Jimmy Perdue**, **Larry Bole**, and **Jeff Kinzbach**. **Kendall** is the new music director: he'd been at WVBF in Boston. **Ms. Style** is assistant music director. **Kinzbach** is production director. **John Gorman** is program director. The station actually markets men's leisure shirts and women's halters in addition to short and long-sleeve T-shirts and rain slickers with all profits going to the Free Clinic organizations of Northeastern Ohio.

John Millinder is now operations manager of WMAV, a contemporary station in Springfield, Ill. The station is fixing to print a weekly playlist and John will trade it with any and all record people in return for record service. He's not getting any records now, but plans to shape the station up somewhat and make it a viable operation in the market. . . . **Larry Lujack**, **Charlie Tuna**, and **Murray The K** are slated to be on the

"Tomorrow" show on NBC-TV Sept. 16. **Lujack** will follow that up with a Sept. 26 appearance on ABC-TV's "AM America" show—all to promote his book "Super Jock" just published by the Henry Regnery Co., 180 N. Michigan Ave., Chicago, Ill. 60601, at \$6.95.

Dick Downes, production manager at WSIX-AM-FM in Nashville, says it pretty good: "Thought I'd take a minute to tell you about a rehabilitation program in arts and crafts at the nearby Turney Center For Youthful Offenders in Only, Tenn. They've come up with a great design for a record satchel-briefcase that would be perfect for any jock or record guy. They do all sorts of custom leather work very reasonably. Any reader could inquire by writing **Ernest Hayes** at the center."

WHSB, FM station in Troy, N.Y., has gone to the so-called Schulke format by the time you read this. . . . **Rhett H. Walker**, executive director, Nicholsons Broadcasting Services headquartered in Perth, Australia, reports that his 6PR has knocked off the long-running 6PM. Score for the market: 6PR 24.6, 6PM 24.3, 6IX 21.1, and 6KY 11.3. Congratulations, **Rhett**. . . . Several promotion people helped immensely during the eighth annual International Radio Programming Forum. **Larry Hayes** at RCA; **Billy Bass** and **Ray Anderson** at UA; **Ernie Farrell** who's now doing some work with Ariola, **Jack Hakim** of Playboy who did phenomenal outstanding double duty; and **Tony Richland** of everywhere between San Diego and San Francisco. Several other guys—**Russ Regan**, **Dickie Kline**, **Rick Frio**—helped, too, but the promotion people mentioned above worked extra hard to make the convention a good one for all of the radio people attending and I owe them special thanks.

Steve Matella has left WPIX in New York to join WNDR in Syracuse. . . . Say, people, if you haven't gotten your free demo of "Hitbound . . . From Billboard," you should call **Rip Foster** at 213-461-4766 right now and ask for a copy. That demo, featuring the sensational **Steve Lundy**, is already a collector's item. . . . Two other syndicated programming aids that I'd like to recommend for all program directors is "The California Special" from Watermark Inc. in Los Angeles. You can contact **Tom Rounds** of Watermark at 213-980-9490 and **Judy Burns** at Burns Media Consultants at 213-654-6413.

Mark Thomas, most lastly the program director of KAFY in Bakersfield, Calif., is looking for a job as deejay or/and program director of a medium or large market station. Essentially, he got fired because of a Chill Wills record; well, that started it anyway, but you should get him to tell you the story. Anyhow, Mark's phone is 805-322-8497.

Quad continues to make inroads. A couple of weeks ago WCLV in Cleveland used an SQ encoder to broadcast the New Jersey Symphony Orchestra under the auspices of Pioneer High Fidelity. **Bernard Mitchell**, president of the firm, says the broadcast was an experiment to record a symphony in the most-natural sound possible. Purpose, too, was to get listener feedback. . . . **Nancy Jean** has been promoted to music director of WITY in Danville, Ill. She also does weekend air work, according to general manager **L.O. Mitzlaff II**.

Talent In Action

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evening came to a close with a cooking version of the Grover Washington Jr. monster hit "Mister Magic." While Washington may not be the best reed man working today, he is certainly one of the most tasteful and taste sets a lot of records. **ROBERT FORD JR.**

THE ALIIS

Outrigger Hotel, Honolulu

The Aliis, Trim Records sextet, are offering an exhilarating show mixing contemporary and Hawaiian music with oldies but goodies. There's also a skillful dose of Hawaii-an style comedy that not only extracts laughter from the audience, but howls of delight, too.

With keyboarder **Joe Mundo** in a pivotal slot as chief kibitzer and hamcee, The Aliis clobber out a zesty, tasty and breezy show.

Two expansive medleys highlight the 70-minute presentation: One is a lei of songs old and new written by Neil Sedaka and Paul Anka, ranging from "Calendar Girl" to "Laughter In The Rain," from "You Are My Destiny" to "My Way," the other is a funny and creative parody of groups past and present, including Mundo dolled up as that searing soul lady, Tina Turner, and encompassing such all-time favorites as the Mills Brothers, Modernaires, Andrews Sisters and the Diamonds.

The Hawaiian tidbits include a masterful vocal-and-instrumental effort by percussionist-singer **Rudy Aquino**. Other members of The Aliis—**Benny Chong**, **Carlos Barboza**, **Al Akana** and **Bobby King**—are also in championship form. The Aliis will be at the Outrigger through mid-November. **WAYNE HARADA**

LINDA RONSTADT TOM SNOW

Universal Amphitheatre, Los Angeles

Linda Ronstadt, this summer at the peak of her career, retains her unpretentious rapport with an obviously adoring audience ("We love you Linda," "Thanks, I need it!").

More important, Linda displayed impressive vocal work Sept. 2, whether she was tackling rock material like her hits "You're No Good" and "When Will I Be Loved," or mellower pop songs like James Taylor's "Hey Mister, That's Me Up On The Jukebox" and Paul Anka's "It Doesn't Matter Anymore," a recently charted flipside. On the uptempo tunes she showed superb vocal control on the ballads, an intensity and underlying urgency.

Linda at one point remarked that it was like "ladies' night" since she sang duets with her "favorite girl singer" **Emmylou Harris** and **Maria Muldaur** in addition to a set-closing duet of "Heat Wave" with **Martha Reeves**, who Linda introduced as her long-time idol. It was an electrifying moment, and it brought an instantaneous standing ovation and a demand for an encore, which turned out to be the title track to Linda's breakthrough LP, "Heart Like a Wheel."

The show was opened by **Tom Snow**, a singer-songwriter-pianist whose debut album on Capitol is "Taking It All In Stride." Snow is a spirited, good-natured performer whose set was a mixed bag of humorous and philosophical songs. **PAUL GREIN**

STAN KENTON AND HIS ORCHESTRA

Concerts By the Sea, Redondo Beach, Calif.

Ten brass and five reeds give the '75 Artistry in Rhythm ensemble a fat, florid, full sound heard infrequently these days. Enjoying one of his most successful seasons in his 34 years as a big band maestro, **Kenton** on Sept. 8 served up two separate two-hour concerts to two different audiences that filled and overflowed the attractive 200-seater on the shore of the Pacific, an hour's drive from Los Angeles.

There is no dance floor, and jammed tables kept the leader at his piano seat, unable to front his powerful group as he normally does. Still, the dynamic **Kenton** macho projected strongly.

Drummer **Gary Hobbs** is down front with the reeds. And there's additional percussion strength booming out from the congas of **Ramon Lopez**. They both merit their solos. Carrying the heavy brunt of individual heroics through the two lengthy programs, however, were **Steve Wilkerson**, alto saxophone, particularly brilliant on "Inner Crisis" and "On The Street Of Dreams," and trumpeter **Tim Hagans**. Trombonists **Dick Shearer** and **Mike Suter**, doubling tuba, share solo assignments capably, Suter winning plaudits for his tuba wizardry on "Tenderly."

New bassist **David Stone**, only 21, demonstrates virtuosity on electric and old-fashioned acoustic instruments. **Greg Smith** was accorded applause for his "Two Moods For Baritone" technique on the big saxophone.

Through it all **Kenton**, now 62, tirelessly conducts and contributes faultless Steinway strokings. On the band-less "Reflections" he is stunningly effective.

The inevitable "Peanut Vendor" sees all five trumpets deserting the stage, parading about the low-ceilinged room and blasting triple forte above a bombastic Latin beat. It's showmanly and effective, as is the **Kenton** long-time theme employed to close both concerts.

At \$7.50 each plus the cost of potables, everyone went home pleased at 1:30 a.m. But then the tall, articulate **Kenton** has been pleasing his fans for many more years than most of us will admit. **DAVE DEXTER JR.**

JUDY COLLINS TOM WAITS

Greek Theatre, Berkeley, Calif.

Judy Collins does an interesting job of combining the ethos and music of the old folkie days with material from writers of a more current frame of mind.

Her lingering folkie sensibility was demonstrated both by her manner of dress (an impeccable full length white linen gown) and her dedication of a song to Berkeley resident **Malvina Reynolds** (author of "Little Boxes") who was at this Aug. 30 performance and who, said Collins, has always been a fighter for the right things.

But the performance of the dedicated song (a beautiful number called, I believe, "Children Of The Earth") was given a very tasty feel by Judy's six-piece backup band, with **Bill Keith** and **Danny Brooks** filling out the song with steel and harp solos. This band of hers was positively superb, 100 percent solid but always unobtrusive. **Drummer Bo Segal**, whose crisp drums made "Loving Of The Game" a treat, was particularly noteworthy.

Despite the presence of such a band, Collins—with songs like "Chelsea Morning," "Clouds," "Someday Soon" and "Since You Asked"—projected a certain air of delicacy throughout. Her new single, "Send In The Clowns," was perhaps just a little too fragile for the outdoor air, but she carried it off well enough and the crowd responded heartily, as they did for her moving piano solo version of **Jimmy Webb's** "The Moon Is A Harsh Mistress," which some fans had been calling for from the outset.

She did a slowed-down version of "Tom Thumb's Blues" that was a little tricky and unfamiliar to the ear and that featured some good slide guitar from **John Platonia**; and she closed with a gospel-style "Bird On The Wire," which she concluded with a hotshot down-the-scale flourish. Encore was "Song For Duke," her tribute to the late **Mr. Ellington**.

Tom Waits, with his dark rumpled suit and dark rumpled stories, was quite definitely out of his element in the brilliant afternoon sunshine, although he did take the occasion to offer some of his new work, which had every bit of the idiosyncratic genius of his previous stuff.

JACK McDONOUGH

Studio Track

Continued from page 33

Michel is also cutting with **Dave Liebman**. **John Stronach** is in mastering the next **Dan Fogelberg** LP. **Stronach** also engineered the next **Commander Cody** LP. **Mike Vernon** is in doing some final mixing on the next **Freddie King** LP, and **John Madara** is mixing tracks on the next **Wayne Newton** album. The 5 Stair-steps LP is also being mixed at **Kendun**, with **Bob Margouleff** at the boards.

Ronstadt Surge

Continued from page 30

or not doesn't really matter. It's whether they can play my music the best," says **Snow**. For the kind of music we do you need to have the involved personalities of people you spend your life with.

"I have to say that **Jarrard** brought good performances out of me. Up until then I had always had bad times in the studio."

SEES SALES OF 500,000

Phonogram Will Spend \$300G In TV Ads For Peters & Lee Album

LONDON—Phonogram will spend well over \$300,000 on television advertising here to promote Peters and Lee's latest album "Peters And Lee Favourites."

But the company is predicting sales of 500,000 for the LP and hopes the campaign will be even more successful than that for the "Best Of The Stylistics" TV-advertised album, which sold over 700,000 units.

However, the dealer margin re-

mains, as with the Stylistics, at 25 percent, down from the usual 36 percent. This previously prompted protests from the Gramophone Record Retailers' Committee in the U.K., many of whose members claimed that dealers were being required to subsidize the cost of the Stylistics' campaign.

But Photogram marketing director Ken Maliphant says: "We proved with the Stylistics that the

right sort of television advertising really does sell large quantities of records.

"A discount of 25 percent is economic for Phonogram and is, we believe, viable, fair and profitable for the dealer. Phonogram is spending a great deal of money on the campaign and taking into account all the risks of that campaign we are, in effect, doing a massive pre-selling job for the dealers.

"After the campaign, those dealers in areas not covered by the television advertising will be recompensed in much the same way as we did after the Stylistics' project."

Up to now, the biggest-selling Peters and Lee album has been "We Can Make It," selling more than 300,000 units.

Last week, Peters and Lee left for a two-week recording session with Jimmy Bower in the U.S., the first time they have worked with an American producer. During the summer Bowen flew in on a three-day visit just to study the duo's on-stage act.

Peters and Lee have also been presented with a platinum album by Phonogram, marking the sales of more than 2.5 million records and tapes sold in the U.K. over the past two years, plus a gold cassette for sales of "We Can Make It."

WEA Execs In Scandia Trip

COPENHAGEN—Top international executives of WEA met here to discuss general operations in the Scandinavian territories.

Among those present: president Nesuhi Ertegun and vice-president Phil Rose, along with David Franco, Warner's international operations manager Tom Ruffine and Ed Rosenblatt.

Representing Elektra were Bob Brownstein, manager of international operations, along with president Mel Posner and George Steele. Atlantic's David Glew and senior vice-president Gerry Greenburg, plus international operations manager Bob Kornheiser, also arrived to talk with Scandinavian representatives.

Also in the party: quad, video and European coordinator Claude Nobs from Switzerland and, from Holland, WEA European coordination manager Brigitta Peschko.

From Sweden came managing director Borejse Ekberg, of Metro-nome, with a party of 13, plus the operation managers from Malmoe and Gothenburg. Polydor in Norway sent 10 people, headed by managing director Ole A. Soerli. Finland sent only five representatives, headed by managing director Harry Orvomas.

From the Danish Metronome center there were three—managing director Stefan Fryland, a&r chief Olav Bennike and press officer Jan Abromowitz.

The get-together comprised a one-day series of talks at the Hellerup Park Hotel, owned by Bent Fabricus-Bjerre, who is also owner of Metronome Records in Denmark and composer of the international hit "Alley Cat," of which a million copies of his own piano-playing record were sold.

Vartan Show, Set For October In Paris, Seen Costing 800G

PARIS—A new Sylvie Vartan show, to be staged next month at the Congress Palace, will cost a minimum of \$800,000. Most of the financial burden will be borne by Roger Peyrefitte, an illustrious writer from an illustrious family which includes an ex-Cabinet minister in the French government.

The exact nature of the show has not yet been divulged. It is known that a well-known producer, Jean Marie Riviere, has been ap-

proached, but he feels the time left to get the show right, around six weeks, is not enough.

Certainly the venture is causing considerable comment here. It is estimated that to make the show pay, at least 120,000 people will have to buy tickets—a large number for Paris. Until now, only two stars have successfully filled the Palace: Serga Lama, whose one-man show lasted one month, and Frank Sinatra, whose one-man show lasted one night.

But evidently Vartan is determined to cash in on the international scene and build a reputation similar to that of Maurice Chevalier.

Her chart showing has not been outstanding, however. Only twice in the Syndicat charts over the past year, and then only 21st with "La Drrole de Fin" in August, and 29th with "Bye Bye Leroy Brown" in July the previous year, it is clear the show will have to include some exceptional drawing-power artists.

"Our aim," says Malagnac, "is to show the world the real Sylvie Vartan." And the artist herself admits this is the biggest chance of her lifetime.

It is also believed that Line Renaud, well known in the U.S., where she triumphed in Las Vegas for seven years, wants to develop an aura which will put her in the class of Josephine Baker, and enable her to "replace" the late American star.

from Boothe, the Upsetters, Tommy McCook and Delroy Wilson. And back-product issued during Trojan's B&C days will also be available as soon as it can be pressed.

Douglas says: "Trojan with Saga is a completely new company, with new people, new policies. We've retained the name, of course, because as a source of reggae music, Trojan's reputation is second to none in Britain.

"And the market for reggae is huge. The surface has only been scratched so far. Chart success by artists such as Ken Boothe is just the beginning."

Airey is visiting Jamaica soon to search for new artists, and the company is retaining its ethnic repertoire which will appear predominantly on the Horse, Attack and Action labels.

News of Trojan's regeneration comes only a week or so after two executives, Webster Shrowder and Junior Lincoln, associated with the company during the B&C days, announced the formation of their new reggae operation, Viking Records.

Polydor Price Rise In U.K.

LONDON—Price of all Polydor-distributed product has risen in the region of 10 percent. This move brings the price of a Super pop album to \$6.49, with cassettes and cartridges rising to \$7.15. Singles go up to \$1.41.

The new price list for albums puts a sampler at \$2.20, budget classical at \$2.75, the Special series at \$3.94, standard classical at \$4.35. Select pop at \$5.48 and finally the De Luxe album at \$7.15.

On cassette and cartridge, mid-price pop sells at \$4.29, mid-price classical at \$4.95, with full-price classical at \$7.70.

Polydor managing director Fred Haayen explains the rises mainly are due to increased production and material costs.

Reggae Gets Boost In U.K. As Trojan Disks Return

LONDON—Trojan Records is back in the marketplace. The reggae record label is fully operational again as part of the Saga group, which bought out B&C/Trojan after its collapse earlier this year.

A number of new singles and albums are out and more product is scheduled for the weeks ahead. Two major reggae artists, Ken Boothe and John Holt, who had U.K. hits on Trojan during its B&C affiliation, have signed with the new outfit, along with several others.

Two new executives have been appointed to supervise operations. Tony Douglas, a journalist who previously wrote for West Indian World, is handling Trojan promotion, and Eddie Airey, formerly with the Muzik City retail chain, is handling a&r. In charge of sales is Alan Firth and of production, Barry Christian.

New releases include Ken Boothe's "Freedom Street," and Derrick Harriott's "Greatest Reggae Hits" albums, plus singles from Harriott, Johnny Clarke and Barrington Spence. Future singles are expected



FAMOUS DEAL—Famous Music has affiliated with Bill Martin and Phil Coulter, one of England's most successful songwriter/production teams. Bill Martin flew to New York recently to meet with Billy Meshel, director of Creative Affairs, and Marvin Cane to complete the deal between Famous Music and Martin-Coulter Music, Inc. As producers, Martin and Coulter have been involved with the success of England's pop group The Bay City Rollers. At Famous Music's New York Offices are, left to right, Marvin Cane, Famous Music; Bill Martin; Billy Meshel, Famous Music.

From The Music Capitals Of The World

LONDON

Tape division of EMI shows great growth during the past year, with a campaign for Beatles' back catalog resulting in a sales increase of 45 percent, and the soundtrack campaign, with film soundtracks being sold through cinemas, showing the "value of selling product in the right place."

British Decca running a Capital Radio campaign to tie in with the visit by Brazilian artist Morris Albert, whose single "Feelings" has been an international hit. . . . Magnet signed exclusive recording deal with Barry Mason, co-writer of "Delilah" and "Last Waltz," but it's more as performer (first single: "Without You," by Peter Shelley) than writer.

Nigel Hunter, editor of Cassettes and Cartridges magazine, leaves at the end of the month, but continues as free-lance contributor. . . . Several changes in Chappell Music team, with greater emphasis now on contemporary catalog rather than the vast standard catalog, including departure of Harold Geller and of Acuff-Rose subsidiary general manager Ron Randell.

Phonogram duo Peters and Lee taking over the Royal Shakespeare Theater, Stratford-on-Avon, for two weeks after Christmas to give their "Peters and Lee Christmas Party." . . . United Artists re-strengthening its mid-price Sunset label by creating a heavy rock section, starting with Roy Harper and Hawkwind product.

Following success of their first single release "Fool" by Al Matthews, on CBS, Doug Smith, Wayne Bardell and Richard Ogden have set up a new complex of companies involving production, publishing, publicity and management. . . . Roger Whittaker, U.S. hit with "The Last Farewell" follows up here with a single called "The First Hello, The Last Goodbye." . . . Linda Lewis, chart-success with "It's In His Kiss," touring U.K. from October 10 on her first headlining package, tying in with her new album "Not A Little Girl Anymore."

Supporting Leo Sayer on his U.K. tour from Oct. 1: Arista artists Max Merritt and the Meteors, whose debut album for the label is "A Little Easier," just out. . . . Yet another show added for the Carpenters here, a second house at Birmingham which will be filmed for a Christ-

mas-showing television show. . . . Elaborate folio of new David Essex songs from his new album "All The Fun Of The Fair" being prepared and on sale at venues during his tour at local music dealers.

James Last in London to present two checks for more than \$35,000 each to charitable organizations—the money came from his "James Last Live" album, and was divided between Oxfam and the Cancer Research Fund. . . . Ken Hensley, of Uriah Heep, undertaking a major U.S. tour to promote his solo album "Eager To Please," on Warner, visiting New York, Boston, Philadelphia, Seattle, San Francisco, Los Angeles, Denver and Atlanta. . . . New Pye singer Dennis Conoley produced on his debut single "So Ashamed" by Steve Harley, of Cockney Rebel.

Icelandic rock group Change returned to London from a Spanish season to promote their second single "Wild Cat," released here by

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TV Success Spurs New Finn Disk

HELSINKI—With total orders for the first-ever Finnish television compilation album hitting 80,000 units at wholesale level, its producer-company Finnlevy is now paving the way for a similar follow-up release, "16 Finnhits, Volume Two."

To attempt an even bigger success, the company has teamed with EMI Suomen, its one-time arch rival. The EMI contribution includes its hits, among them the recent chart-topper "El Bimbo," by Marion.

The current television promotion features 16 advertisements of 30 seconds each, over a five-week period starting September 18. Store material available includes posters, streamers and stickers. Finnlevy is also mounting area press campaigns conjointly with local dealers, expense being split between participants.

The first volume was released here in February this year with an immediate delivery of 15,000 units, the local requirements to earn a gold disk. All songs on both albums are sung in Finnish, though most are local covers of international hits.

CBS France Aims For 50% Rise In Sales In 'Difficult' Market

• Continued from page 4

15-25 age group. The irony of the situation in France is that it was CBS which pioneered the singles format nearly 10 years ago in the face of fierce competition from the well-entrenched EP market.

"The cost of winning that battle," Souplet says, "has been that the French public has now become over-orientated towards the single. Our idea was that the single would act as a sampler for the LP, but the present economic climate is restricting spending on records to the point where buyers are opting for hit singles and tending to neglect the follow-up albums."

A further irony, as far as CBS is concerned, is that the company has had a particularly impressive run of hit singles recently—by Dave, Gerard Lenorman, Annie Cordy, Joe Dassin, Nino Ferrer, Billy Swan and Michel Fugain.

The growth of the budget album market with the implantation of Mr. Pickwick, and the intensified budget activity of most of the majors, is a further factor limiting full-price LP sales.

Speaking to more than 200 delegates, including representatives from CBS Canada, Holland, Belgium and Switzerland, Souplet says:

"The balance must be restored to the French market and in the next year we shall be concentrating all our efforts on boosting album sales."

Souplet contrasted the disequilibrium of the French market with the more satisfactory balance of LP and singles sales in the U.K. and German markets. "In 1974-'75," he says, "63 percent of our record sales income was from singles and only 37 percent was from LPs, including cassettes."

Recommended price of a single in France currently is 11 francs 50 (about \$2.52); a budget album is 14 francs 90 (\$3.40); and a full-price album around 38 francs (\$8.59)—so, in a sense, it is false economy for the public to buy singles rather than albums.

"But the fact remains," says Souplet, "that we are getting back to the days of million-selling singles, while albums selling as little as 5,000 can get into the lower half of the charts."

A measure of the CBS determination to step up album sales is the fact that, despite the general tendency to trim staff, Souplet is taking on additional manpower to sustain the campaign.

"There is no easy way," says Souplet. "With the high value added tax

in France of 33 percent, we cannot make the full-price album cheaper than it already is."

The fact is that albums would be more costly in France were it not for the disproportionately high retail price of the single. Singles sales, in a very real sense, subsidize album costs.

In his address to delegates, Souplet said that despite the various problems confronting the industry, CBS France had had one of the biggest turnover increases in 1974-'75 of any year in its history. Sales were up 29.8 percent, compared with 1973-'74.

And, illustrating the phenomenal singles revival, 45 records were up 300 percent on last year. Sales of LPs and cassettes improved by 19 percent.

Finally, Souplet referred to the continuing neighboring rights problem in France (where neither the state broadcasting organisations nor the peripheral commercial stations are paying record companies, artists and musicians for the use of recorded works) as a very grave matter.

The French recording industry has had no response to its request for negotiations to establish an agreement on fees with the radio stations. "And this, to our great regret," says Souplet, "means that we shall have to take the matter to court."

"Despite the sustained efforts of our industry and the exercise of the greatest goodwill," Souplet told the delegates, "there is no solution in sight and we are moving rapidly towards a very severe conflict. This situation is all the more regrettable in the light of the fact that the government has approved the provision in France of 21 more local radio stations."

Souplet described this development of regional radio as one which "ordinarily our industry would have welcomed wholeheartedly."

It seems, however, that unless there is any approach from the radio stations before Oct. 15, the French record industry association—the Syndicat National de 'Edition Phonographique et Audiovisuelle—will take the matter to court.

"But," says Souplet, "I sincerely hope that the two industries can achieve an understanding as soon as possible so that this question can be satisfactorily resolved in most of the Common Market countries."

During the various meetings to present new repertoire, delegates were told that there were signs that U.K. product was starting to regain

its influence in France—a country whose charts have for years been dominated by homegrown product, in a proportion up to 80-20 percent.

There was a general stability in jazz sales and what Souplet called a regrettable lack of growth in sales of classical music, which remain static at 12-14 percent.

One of the major growth areas is that of double albums—reissues and special compilations. The compilations have proved particularly successful as cassette material.

Cassette sales, in general, are showing signs of revival and a top-selling artist can achieve cassette sales of between 30,000 and 50,000, averaging out at around 20 percent of record sales of the same LP.

One of the major events of the four-day convention was the appearance of CBS artists—among them Dave, Bertie Reading, Annie Cordy, Michel Fugain and Michel Pagliaro—at a special dinner show at the Palm Beach in Cannes.

During the convention it was announced that guitarist Manitas de Plata has been signed to play eight concerts in Canada, Oct. 6-15, and seven in the U.S., including Carnegie Hall, Oct. 16-26.

Two-Yr. Delay Seen in Beatles, Klein Battle

LONDON—An attempt by former Beatles to resolve their dispute with the group's ex-manager Allen Klein is not likely to bear fruit until 1977.

The legal moves involved were described as of "hideous complexity" by Gerald Godfrey, Queen's Counsel, representing Klein in the High Court here last week.

However, his plea that the artists' lawsuit against Klein's company ABKO should not yet be set down for hearing was rejected by Mr. Justice Oliver. He directed that the action should be listed within 28 days. But the hearing, which is to be heard in London and is estimated to last three months, will probably not find space in the courts until 1977.

In the action, George Harrison, Ringo Starr and John Lennon seek a declaration that their 1969 partnership agreement with the American impresario was void because of his "undue influence and misrepresentation." They also seek damages against Klein.

Paul McCartney is not involved in the action.

From The Music Capitals Of The World

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EMI... Persian-born singer **Shusha** gave concert at the Queen Elizabeth Hall here Monday as part of her busy autumn schedule... Chappell International held a one-day "creative" meeting here, with representatives from Belgium, France, Germany, Spain and Sweden.

Comedian-singer-pianist **Bruce Forsyth** signed to Warner Bros. here, with a new album including songs by **Jimmy Webb**, **Stephen Sondheim**, **Kenny O'Dell** and **Barry Manilow**. ... Royal Albert Hall concert Oct. 17 for **Camel**, one of the fast-rising U.K. rock bands, who will appear with the **London Symphony Orchestra**. ... **Ziggy Stardust**, **David Bowie** creation, to be the basis of the first movie made by Bowie's production company **Bewley Brothers**.

Led Zeppelin tour of the U.S. this fall cancelled due to the injuries suffered by singer **Robert Plant** in a car

smash while on holiday. ... Tour of U.K. by **Queen**, starting November, with the group's next album almost completed. ... **Paul McCartney**, his wife, and **Wings** in throes of another sellout tour, but in fact the first here for nearly two years. ... Ex-**Ted Heath** musicians (the bandleader, not the politician) banded together to tour as **The Greatest Swing Band On Earth**, with a London Palladium gig included on the schedule.

PETER JONES

AMSTERDAM

Two gold disks for Australian singer **Kamahl**, one for his Dutch chart-topping "The Elephant Song," and another for his album of the same name. ... And a "gold" for Dutch country-rock band the **Tumbleweeds**, having sold more than 25,000 copies of the album "Tumbleweeds."

Slide and rhythm guitarist **Japie** (Continued on page 54)

LAS VEGAS

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FRENCH CONNECTIONS—At left shows conventioners of CBS Records parley in France relaxing at poolside during a break in festivities held at the Palais des Congres last month. On right, left to right are, composer/singer Charles Trenet, Jacques Souplet, president of CBS Records France, and Mrs. Raoul Breton, publisher. The trio chat informally while taking a stroll through the streets.

From The Music Capitals Of The World

• Continued from page 53

Casticum has left the **Bintangs**, feeling himself too young for the group at age 16, while all the other members are over 20. The Bintangs make an extended German tour through

October, with U.K. and U.S. treks scheduled for December. . . . U.S. producer **Steve Verocca**, who produces the next Bintangs album, is also producing a solo LP of singer-guitarist **Arti Kraayeveld**, former

Bintang, in Los Angeles early next year. . . . Kraayeveld, and bass-playing brother **Rene**, have both left the **Carlsberg** group.

Mariska Veres, former lead singer of **Shocking Blue**, gives her first solo performances next week, tying in with her first solo single, "Take Me High," (Durelco), and she will include earlier Shocking Blue hits. . . . New manager, **Rene Frese**, for pop team **Trace**, formed a year ago by ex-Ekseption keyboard player **Rick van der Linden**. Group's new album is "Birds" (Phonogram).

Just released: "Mind Mirror," the last album by the now-disbanded Ekseption (Phonogram). . . . New single by **Bonny St. Claire** and **Unit Gloria** is "Rocco, Don't Go," out this month. . . . New single of **Hank The Knife And The Jets** is "Stan, The Gunman," strong follow-up for the team formed by **Henk Bruysten**, former bassist of **Long Tall Ernie And The Shakers**. . . . Singer-guitarist **Specs Hildebrand**, whose debut album "File Under Popular" was for Ariola, on the road next month, accompanied by **The Magic Box Band**, recently formed by **Jan "Jumping Johnny" Rietman**, former pianist with the Shakers. . . . **Magic Box Band** includes a guitarist, former member of Spanish group **Los Bravos**, who had an international hit with "Black Is Black."

Arnie Treffers, singer with the Shakers, produces debut single by new group **Trademark**, a reggae number "Need A Woman" written by **Treffers** and **Tony Britnell**, English saxist with the Shakers. . . . **Rink Groenveld**, former member of the

duo **Greenfield and Cook**, now on a solo career under the name **Rick Greenfield**.

Negram signed new Dutch band **The Slumberland**, with a debut album out later this year. . . . Negram also signed the **Hobo String Band**, a country-rock team previously on the CNR label. . . . **Hans Vermeulen**, for ten years member of pop band **Sandy Coast**, not staff producer for Basart, and currently producing a single for girl singer **Cherry Vangelder-Smith**. . . . **Penny de Jager**, who won national fame as a dancer in the weekly television program "Top Pop," making a solo single for Phonogram.

Frans Mijts, director of Sound Push, one of the top Dutch recording studios, has become new partner of **Jan van Veen**, owner of production company **Black Night Music**. Mijts produced debut single of new group **Tenderfoot**, a cover version of the old **Springfields'** hit "Island of Dreams." . . . Mijts also to produce the debut single of singer-pianist **Andre Meulman** and singer **Ben van Rijn**.

New album of Focus singer, keyboard player and flautist **Thijs van Leer** out next month on CBS—his official follow-up to the 1972-released album "Introspection," which has sold more than 260,000 copies in Holland alone. . . . Greek singer **Demis Roussos** here for three concerts. . . . And **Dave Mason** also in for personal appearances, along with U.K. singer **Joan Armatrading**.

British hard-rock band **Gentle Giant** in Rotterdam for concerts and newly-reformed group **Van der**

Graaf Generator also in for shows. . . . But postponement until December of planned shows by **Tangerine Dream** and **Status Quo**. . . . "Royal Bed Bouncer" title of third **Kayak** album, out via Bovema, and it includes a single "Patricia Anglaia," a dedication to **Patricia Paay** who the Kayak musicians think is Holland's top girl singer. . . . Dureco represents the French, Mr. Pickwick label and has already released 25 albums, with old material presented by stars like **Jerry Lee Lewis**, the **Platters**, **Les Compagnons de la Chanson**, **Patachou**, **Josephine Baker**, **Harry James**, **Ray Conniff**, **Ivan Rebroff**, **Manitas de Plata** and **Mahalia Jackson**.

Starting next week, the introduction of two new American jazz labels here by Dureco: **Freedom** and **Black Lion**. On **Freedom**, progressive material from **Roland Hanna**, **Cecil Taylor**, **Albert Ayler**, **Don Cherry** and **Paul Bley**, and **Black Lion** features product of **Earl Hines**, **Ben Webster**, **Nat King Cole**, **Teddy Wilson**, **The Ionious Monk**, **Barney Kessel**, **Stephane Grapelli** and **Chris Barber**. . . . Girl singer **Tonny Huurdeman** out with a Negram single cover of the **Kris Kristofferson** song "Jody And The Kids."

More than 800,000 copies of the **George Baker Selection** hit "Paloma Blanca," already covered by eight other artists, have been sold in Germany and is a chart-topper there. Covers include French girl **Patricia Lavila**, German **Jurgen Marcus** and U.K.'s **Jonathan King**. . . . Recently

(Continued on page 56)

ON U.K. CHART

'Shoes' Is On Firm Footing After Copyright Settlement

LONDON—Following weeks of uncertainty about the future of the record, it now seems almost certain that Dart Records is to enjoy its first hit with "Shoes," by Reparata.

The single, originally released by Polydor, then banned from distribution for a week as a result of High Court action here, was riding high in the Music Week list of chart "breakers" last week.

After a further court decision to allow Polydor to continue to distribute the single, the dispute was finally resolved late last week when it was agreed that the single should appear on the Dart label and be jointly distributed by Polydor and by President, Dart's distribution company.

The dispute arose over a question of copyright. Dart claims it has sole U.K. rights in master tapes of recordings made by Reparata under a three-year contract signed in 1972. Although it is true the agreement expired in February, the opinion of Dart managing director Clive Stanhope is that the master tapes of "Shoes," and the flip-side "A Song

For All," must have been made before then and were, therefore, covered by the agreement.

In the absence of representation from Polydor, this argument gained Dart a High Court injunction preventing distribution pending copyright action. But the injunction was lifted the following week when Polydor appeared to deny infringement of copyright.

For Polydor, Elizabeth Appleby pointed out the record's potential. She said it was essential to keep the promotion campaign going, and distribution maintained, to hold public interest.

The judge, Mr. Justice Oliver, says: "There is clearly a dispute as to the whereabouts of the copyright, but I cannot decide that point now." He added that since nobody would benefit if the injunction were allowed to continue, he had no alternative but to lift it.

Since then, Polydor and Dart are said to have settled the matter out of court.

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THE 4TH TOKYO MUSIC FESTIVAL



Jazz Fest In Ottawa

OTTAWA—A major Canadian jazz festival, inaugurated by the department of community affairs and the University of Ottawa, in collaboration with the CBC and CHOR, the campus radio station, was held in Ottawa the week of Sept. 8.

Groups from Ottawa, Montreal and Toronto participated in jam sessions, workshops and a marathon concert on the campus of the University of Ottawa.

Communications Post To Juneau

OTTAWA—Pierre Juneau, former chairman of the Canadian Radio and Television Commission, has been sworn in as the minister of communications for Canada. He succeeds Gerard Pelletier, who left to become this country's ambassador to France. Harry Boyle is the current acting chairman of the CRTC.

Juneau will run for parliament in the same seat held by Pelletier in a by-election, to be held on Oct. 14.

Juneau, who was chairman of the CRTC since its inception in 1968, has been instrumental in setting up regulations, sometimes criticized as being too nationalistic, which required Canadian ownership of radio and television stations in this country as well as substantial programming of Canadian content in broadcasting.

CEC Set Oct. 10-13

TORONTO—Some 500 delegates from most of the 120 universities and colleges in Canada who, it is estimated, are responsible for purchasing more than \$10 million worth of entertainment annually, are expected to attend the four-day CEC—Canadian Programming Conference at the Harbour Castle Hotel in Toronto from Oct. 10-13.

The conference, originally set up in Waterloo, Ontario, by Joe Recchia, is designed to assist those people responsible for programming music and entertainment events at the various colleges and universities across Canada.

Many of the top executives from the Canadian music industry are scheduled to take part in the conference as speakers and as members of panels, along with performers, con-

Col Special Sales Drive

TORONTO—Columbia Records Distributors Canada Ltd. is offering to its qualified customers a special sales/merchandising program in support of their medium-price series of records and tapes during September. A discount of 10 per cent will apply on all product purchased in this line during that time.

Also in September, Columbia has instigated an intensive campaign in support of its Monument Records catalog. Commemorating the so-called "Monument Month," Columbia Record Distributors Canada is offering its customers the opportunity to purchase the complete Monument disk, 8-track and cassette catalog for September with the added incentive of 10 per cent in free goods.

Dealers are advised to contact the local Columbia sales representatives for further details regarding the extensive advertising and support materials being made available.

According to the planning committee for the festival headed up by John Wazeter, the director of community affairs and student services, the objectives of the festival were to present outstanding Canadian jazz musicians to the university and exterior community; attract attention to jazz as a serious music form; implicate community groups and individuals in the planning and organization of the festival and encourage the dialogue between them and the university community; and create opportunities to publicize local jazz groups.

Throughout the festival there were presentations of live jazz groups in a live audience setting with one of the jam sessions recorded by the CBC; a jazz workshop performance with the Fred Stone Quartet in a music-talk session; and then on the final evening, an all-night jazz concert featuring nine different groups presenting varied styles of jazz. Nighthawk, a columnist for the Montreal Gazette, introduced the musicians to the crowd.

Among the groups and individual musicians entertaining were Sonny Greenwich, Jim Galloway's Metro Stompers, Quintonal Jazz, the Sadik Hakim Jazz Ensemble, Zak, Sayyd Abdul Al-Khabyr and Son, the Bernie Shenesky Trio, the Steve Groves Sextet, the David Hildinger Quintet, and the John Cassidy Quartet.

cert promoters, entertainment industry lawyers, booking agents and managers.

Topics for panel discussion will include women in the music industry, performing rights, forgotten programming ideas, Quebec's star system, music business law and running campus pubs.

Each evening there will be a showcase of acts culminating, on the last night, with an awards banquet. Only colleges, universities and other teaching institutions are entitled to vote for the awards which were established by the CEC "as part of our program to promote the strength of the Canadian music industry."

The awards are presented in eight categories: most outstanding new folk act; most outstanding folk act; most outstanding new rock act; most outstanding rock act; and most cooperative agency; most outstanding non-musical or comedy act; most cooperative record company for campus radio; and most cooperative record company for concert promotion.

A&M In Tie With Crisch

TORONTO—A&M Records of Canada Ltd. has signed the newly-formed Crisch Records label for distribution. The Montreal-based label is headed by Carole Risch, formerly with the now-defunct Much Records in charge of French-language material.

Under terms of the deal, A&M will be the exclusive distributors of Crisch product in English Canada. A single, "Brasilia Carnaval," by the Chocolate Boys has been rush-released by A&M in English Canada and by Trans-Canada in the predominantly French-speaking province of Quebec. The single sold over 600,000 copies in the Chocolate Boys' native France. An album by the group will be released in the near future.

From The Music Capitals Of The World

TORONTO

Claude Palardy has been appointed professional manager for Irving/Alno Music of Canada, publishing arm of A&M Records of Canada Ltd. Palardy had formerly headed up his own Clic Records label which was distributed by A&M in Canada. Alex Federow, formerly with Quality Records, was appointed production manager at A&M at the same time. . . . During a recent concert engagement at Ottawa's Capital Exhibition, Olivia Newton-John was presented with three gold and two platinum albums by MCA (Canada) Ltd.

Leon Redbone, who had once had an offer by Bob Dylan to produce his album (he turned it down), will have his debut album released by WEA in the next few weeks. . . . Attendance at the Canadian National Exhibition this year was 3,481,500 compared to the 1973 record attendance of 3,520,000. The CNE Grandstand, on the other hand, set a record for both attendance and gate receipts. 373,247 people paid \$2,276,000 for the privilege of seeing the 21 shows offered this year, all but four of which were sellouts.

McKenna Mendelson Mainline have re-formed to do one album for Taurus Records. The album is being recorded at Thunder Sound with Adam Mitchell producing. . . . The Finkelstein-Fiedler Co. have announced that they will produce concerts at Massey Hall with Harry Chapin, Oct. 7; Paul Simon, Nov. 16; and Janis Ian Oct. 24. . . . Gordon Lightfoot presently working on a new album at Toronto's Eastern Sound Studios with Lenny Warkner producing. He will tour Holland, England and Germany in Oct. . . . Rush's third album for Mercury recorded at the Toronto Sound Studios is entitled "Career Of Steel." . . . Balmur Ltd., the management company for Anne Murray, Bruce Murray, John Allan Cameron and others, will record a Halifax concert by Cameron with Skip Beckwith producing and utilizing the recording facilities of Audio-Atlantic.

Boot Records now represents Lee Stoller Entertainment Inc. which includes the Styx Publishing Group and Silver Dollar Music Inc. from Nashville. . . . Bimbo Jet from France appeared at the Zodiac I Club in Toronto at the beginning of Sept. . . . Paul Anka was presented with two gold and one platinum albums on stage at the Canadian National Exhibition by Claude Bennett, the minister of industry and tourism. . . . Roger Whittaker will set out on a cross-Canada tour during the month of Nov. and the first week of Dec. His most recent album for RCA in Canada "Travellin'" has already attained gold status.

RCA Canada is rush releasing the single "Long Street (Winding Through My Mind)" by Tommy Ambrose to coincide with the 180th Birthday of Yonge Street, the main street of Toronto. . . . The Good Brothers, who recently completed their first album in three years at Toronto's Thunder Sound, are currently negotiating with record companies for release of the product. Gordon Lightfoot has shown much interest in the band since their inception and lent a hand in the conception of this current album. The band is currently in the midst of a busy schedule of personal appearance around Ontario. . . . A new Toronto act Wail, debuted their show at the Piccadilly Tube on Sept. 8. . . .

Veteran CRFB, Toronto, newscaster, Jack Dennett, passed away on Aug. 27. He was 59.

Initial Canadian release for Island Records is a single by Mary Simon from Montreal entitled "Roll You Over." Simon is currently the drummer in Michel Pagliaro's band Les Rockers. . . . Ken Tobias' new single on Attic, "Every Bit Of Love" has been released in the U.S. by Capitol Records. Tobias' third album has just been released by Attic. . . . Rain-fall Productions are now representing Cedric Smith and Terry Jones of the Perth County Conspiracy (Does Not Exist), who will appear at the Riverboat in Toronto from Oct. 14-19. . . . Attic Records have released the single "Hobo" from their recently signed act Triumph which features Mike Levine and Gil Moore. . . . Ron Nigrini's new single for Attic is "I'm Easy" from the movie Nashville. . . . Fludd's new single for Attic is "I'm On My Way" and will be released in the rest of the world by Private Stock Records.

MARTIN MELHUISE

Thomas To Host Series

TORONTO—Toronto radio and television personality Tim Thomas will host OECA Television's "Experience Of Music" program this season.

The TV series presents filmed and videotaped musical performances from around the world in all music forms, and as host, Thomas provides information and commentary on the music, artists and the performances themselves.

Thomas, who has been in radio for 13 years, has also appeared on CBC TV and OECA, and written and produced material for ETV and CBC radio. He was an announcer and then public affairs director for CHUM-FM in Toronto and then program director at CHOM-FM in Montreal. He has also written for such publications as The Globe and Mail, Toronto Life and New York's Village Voice.

EMI To Bow 2 Mid-Price Lines In U.K.

LONDON—EMI here is to launch two new mid-price labels next month, one featuring back-catalog from the U.K. pop department and the other re-issued material from Capitol's vaults.

Paul Watts, marketing manager of the U.K. pop division, says a mid-price re-packaging series would provide a pop alternative to the One-Up series and would help exploit the EMI label image into the mid-price market.

The series, at yet unnamed, will include artists' hit packages, straight re-packaging of deleted albums and concept compilations. Initial releases include albums from the Hollies, Cliff Richard and Peter and Gordon, plus a compilation of old Mersey-side hits.

Capitol's plans for mid-price will see re-issues of both pop and MOR material. The series, called Capitol Vine, includes a re-issue of the "Pal Joey" soundtrack with Frank Sinatra, a compilation of Beach Boy numbers, and albums from Nat King Cole, Bing Crosby and Linda Ronstadt.

International Turntable

Nigel Haines, who has been with Chrysalis Music in London for the past three years, is resigning as general manager. He stays on with the company for a few weeks to clear up matters.

Copyright manager Brian Dunham looks after the general administration of the company until a suitable replacement is found. Haines was responsible for the signing of Leo Sayer, Brian Prothero, Fox, Mungo Jerry, Savoy Brown to the company and also introduced a new concept in European publishing.

Farrell Bushing has been appointed financial director of CBS, U.K. He joined the corporate controller's staff at CBS in 1958 as financial analyst, has worked in the television network division and has been director of financial analysis, director of accounting and assistant controller.

He reports to CBS managing director Maurice Oberstein, and reporting to him will be financial controller David Black and Peter Spring, manager of information services.

David Knights, who has been working as agent and manager since he retired as a musician—he was for three years with Procol Harum—has set up Centridge, a manager, publishing and record production company.

The publishing catalog will be handled by David Watson, who was two years professional manager to Mike Collier, now at Carlin Music. Also working with the company is Roger Balcombe, concentrating on general management activities, and John Abbott, dealing with pop product. First artist signed is singer, writer and producer Christopher Rainbow.

Jon Mirchin has been made CRD sales representative for Cambridgeshire and East Anglia in the U.K. He moves from being London West End representative, in which area he is replaced by Nick Roylance, who has been working in the stock room.

Chrysalis has expanded its field promotion team in the U.K. This expansion follows the recent renewal of sales and distribution ties with Ireland. Keith Aspden, who until recently covered all the country, will concentrate on the south, including the Midlands and Wales, and spend more time in London.

He is joined on the team by Martyn Cox, formerly with WEA and BBC Leeds. He will be based in Manchester and cover the north and part of the Midlands. Rob Murphy, lately manager of Oz Records in Newcastle, and more recently with Transatlantic field promotion, will be based in Newcastle and cover the northeast and Scotland.

Geoff Goy remains in London, with responsibilities embracing the radio and television stations. Ronda Toner is promotions assistant, working in London with promotions manager Chris Stone, to whom all members of the team report.

Following a re-shuffle of responsibilities in the Music Week sales department in London, Nevil Skrimshire becomes U.K. advertising manager for Music Week and for Billboard, dealing with all U.K.-based record and tape companies.

Barry O'Keef will handle European sales on behalf of both publications. Steve Rowe, a newcomer to the sales team, will take charge of advertising from non-record sources, including hardware, accessories, music-publishing and studios. Rowe was previously with the Sunday Telegraph, West Surrey Newspapers, East Midland Allied Press and New Musical Express.

Billboard Hits Of The World

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BRAZIL

(Courtesy of IBOPE—Rio de Janeiro)
As Of 8/23/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---------------------|
| 1 | | MORO ONDE NAO MORA NINGUEM— | Agepe (Continental) |
| 2 | | LOVIN' YOU—Minnie Riperton (Epic) | |
| 3 | | PLEASE MR. POSTMAN—Carpenters (Odeon) | |
| 4 | | TAKE MY HEART—Jacky James (Top Tape) | |
| 5 | | DON'T LET ME DOWN—Hollies (Polydor) | |
| 6 | | QUANTAS LAGRIMAS—Cristina (RCA) | |
| 7 | | TANGO PRA TEREZA—Angela Maria (Copacabana) | |
| 8 | | FILHO DA VEIA—Luiz Americo (Chanteclar) | |
| 9 | | PHILADELPHIA FREEDOM—Elton John Band (Young) | |
| 10 | | A LITTLE LOVE AND UNDERSTANDING—Little Adrian (Beverly) LPs | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | | SAUDADE CAO TEM IDADE—Various (Som Livre) | |
| 2 | | DISCOTECA HIPPOPOTAMUS—Various (Som Livre) | |
| 3 | | HOT'ISSIMO—Various (Top Tape) | |
| 4 | | CACA A RAPOSA—Joao Bosco (RCA) | |
| 5 | | ATE QUE ENFIM—Aroldo Santos (Top Tape) | |
| 6 | | CHICO E BETHANIA AO VIVIO—Chico & Bethania (Philips) | |
| 7 | | FRUTO PROIBIDO—Rita Lee & Tutti Frutti (Som Livre) | |
| 8 | | ESCALADA (International)—Various (Som Livre) | |
| 9 | | CANTA, CANTA, MINHA GENTE—Martininho da Vila (RCA) | |
| 10 | | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (Young) | |

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | SAILING—Rod Stewart (Warner Bros.)—Island (Tom Dowd) | |
| 2 | 3 | THE LAST FAREWELL—Roger Whittaker (EMI)—Tembo Music (Dennis Preston) | |
| 3 | 2 | I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Cyril Shane (Hugo/Luigi) | |
| 4 | 11 | MOONLIGHTING—Leo Sayer (Chrysalis)—Blanedell/Compass/Longmanner (Russ Ballard/Adam Faith) | |
| 5 | 4 | THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch) | |
| 6 | 6 | SUMMERTIME CITY—Mike Batt (Epic)—Batt Songs/April (Mike Batt) | |
| 7 | 8 | A CHILD'S PRAYER—Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) | |
| 8 | 10 | FUNKY MOPED/MAGIC ROUNDABOUT—Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne) | |
| 9 | 9 | BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kerner/Wise) | |
| 10 | 12 | JULIE ANN—Kenny (RAK)—Martin Couther (Bill Martin/Phil Couther) | |
| 11 | 5 | IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch) | |
| 12 | 30 | I'M ON FIRE—5000 Volts (Philips)—Intersong/Hensley Music (Tony Evers) | |
| 13 | 29 | HEARTBEAT—Showaddywaddy (Bell)—Southern (Mike Hurst/Solid Gold Prod.) | |
| 14 | 7 | BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler) | |
| 15 | 16 | LOVE IN THE SUN—Glitter Band (Benn)—Rock Artists (Mike Leander) | |
| 16 | 28 | FOOL—Al Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs) | |
| 17 | 15 | SUMMER OF '42—Biddu Orchestra (Epic)—Warner Brothers (Biddu) | |
| 18 | 21 | PANDORA'S BOX—Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller) | |
| 19 | 22 | MOTOR BIKING—Chris Spedding (RAK)—Island Music (Mickie Most) | |
| 20 | 25 | DON'T THROW IT ALL AWAY—Gary Benson (Atate)—Noel Gay (Steven Edgley) | |
| 21 | 13 | EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi) | |
| 22 | 24 | SING A LITTLE SONG—Desmond Dekker (Cactus)—Creole Music (Bruce Anthony) | |
| 23 | 14 | DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith) | |
| 24 | 44 | UNA PALOMA BLANCA—Jonathan King (UK)—Noon Music (Jonathan King) | |
| 25 | 23 | ONE OF THESE NIGHTS—Eagles (Asylum)—Warner Bros. (Bill Szymczyk) | |
| 26 | 46 | THERE GOES MY FIRST LOVE—Drifters (Bell)—Cookaway/Mason Music (Greenaway/Cookaway) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 27 | 27 | ROCHDALE COWBOY—Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop) | |
| 28 | 47 | PALOMA BLANCA—George Baker (Warner Brothers)—Noon Music (J. Bouwens) | |
| 29 | 36 | FEEL LIKE MAKIN' LOVE—Bad Company (Island)—Island/Bad Company (Bad Company) | |
| 30 | 17 | FAME—David Bowie (RCA)—Mainman/Chrysalis/Lennon/ATV/Ceilidh (Bowie/Maslin) | |
| 31 | 40 | LIKE A BUTTERFLY—Mac and Katie Kissoon (State)—Pam Scene/ATV (Bickerton/Waddington) | |
| 31 | 18 | BARBADOS—Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West) | |
| 33 | 26 | BRAZIL—Crispy & Co. (Creole)—Latin American (I.H.P. Prod.) | |
| 34 | 19 | IF YOU THINK YOU KNOW HOW TO LOVE ME—Smoke (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) | |
| 35 | 38 | SOCTCH ON THE ROCKS—Band of the Black Watch (Spark)—Southern Music (Barry Kingston) | |
| 36 | | FATTY BUM BUM—Carl Malcolm (UK)—Copyright Control/Black Wax (C. Chin) | |
| 37 | 37 | SOLITAIRE—Carpenters (A&M)—Kirschner/Warner Brothers (Richard Carpenter) | |
| 38 | 48 | THE SINGLE GIRL—Sandy Posey (MGM)—KPM (Chips Moman) | |
| 39 | 20 | SUPER WOMBLES—Wombles (CBS)—April/Batt Songs (Mike Batt) | |
| 40 | 39 | DO IT AGAIN—Steely Dan (ABC)—Red Giant/American Broadcasting (Gary Katz) | |
| 41 | 43 | THE SNAKE—Al Wilson (Bell)—Burlington (J. Rivers/M. Gordon) | |
| 42 | 42 | LOVE WON'T LET ME WAIT—Major Harris (Atlantic)—Gamble/Huff/Carlin (Bobby Eli) | |
| 43 | 45 | BRAZIL—Ritchie Family (Polydor)—Latin American (Jacques Morali) | |
| 44 | | I ONLY HAVE EYES FOR YOU—Art Garfunkel (CBS)—B. Feldman (Richard Perry) | |
| 45 | 50 | YUM YUM (GIMME SOME)—Fatback Band (Polydor)—Clita Music (Fatback Band) | |
| 46 | | FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (Pye)—Grade/Lynton/ATV (Jim Price) | |
| 47 | | IT'S TIME FOR LOVE—Chi-Lites (Brunswick)—Burlington (Eugene Record) | |
| 48 | | HOLD ME CLOSE—David Essex (CBS)—April/Rock On (Jeff Wayne) | |
| 49 | 49 | HAPPY FEELING—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon) | |
| 50 | | OUT OF TIME—Dan McCafferty (Mountain)—Essex (Manual Chariton) | |

LPs

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | 1 | ATLANTIC CROSSING—Rod Stewart (Warner Brothers) | |
| 2 | 2 | BEST OF THE STYLISTICS (Avco) | |
| 3 | 6 | HORIZON—Carpenters (A&M) | |
| 4 | 3 | ONCE UPON A STAR—Bay City Rollers (Bell) | |
| 5 | 5 | THANK YOU BABY—Stylistics (Avco) | |
| 6 | 4 | CAT STEVENS' GREATEST HITS—(A&M) | |
| 7 | 15 | THE VERY BEST OF ROGER WHITTAKER—(Columbia) | |
| 8 | 8 | ONE OF THESE NIGHTS—Eagles (Asylum) | |
| 9 | 9 | TUBULAR BELLS—Mike Oldfield (Virgin) | |
| 10 | 7 | VENUS & MARS—Paul McCartney & Wings (Apple) | |
| 11 | 13 | THE ORIGINAL SOUNDTRACK—10c.c. (Mercury) | |
| 12 | 16 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM) | |
| 13 | | RITCHIE BLACKMORE'S RAINBOW (Oyster) | |
| 14 | 18 | ROLLIN'—Bay City Rollers (Bell) | |
| 15 | 10 | THE SINGLES 1969-1973—Carpenters (A&M) | |
| 16 | 12 | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest) | |
| 17 | 19 | TEN YEARS NON STOP JUBILEE—James Last (Polydor) | |
| 18 | 26 | THE ELVIS PRESLEY SUN COLLECTION—Elvis Presley (RCA Victor) | |
| 19 | 20 | BAND ON THE RUN—Paul McCartney & Wings (Apple) | |
| 20 | 25 | ELTON JOHN'S GREATEST HITS (DJM) | |
| 21 | 14 | 24 CARAT PURPLE—Deep Purple (Purple) | |
| 22 | 17 | SIMON & GARFUNKEL'S GREATEST HITS—(CBS) | |
| 23 | 23 | SNOWFLAKES ARE DANCING—Tomita (Red Seal) | |
| 24 | | E.C. WAS HERE—Eric Clapton (RSO) | |
| 25 | 11 | STRAIGHT SHOOTER—Bad Company (Island) | |
| 26 | | TAKE TWO—Diana Solomon (Philips) | |
| 27 | 29 | WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS) | |
| 28 | 24 | RIDE A ROCK HORSE—Roger Daltrey (Polydor) | |
| 29 | 40 | STEP TWO—Showaddywaddy (Bell) | |
| 30 | 22 | 10C.C.—Greatest Hits (Decca) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 31 | 21 | MUD—Mud Rock, Vol. 2 (RAK) | |
| 32 | | NEVER TOO YOUNG TO ROCK—Various Artists (GTO) | |
| 33 | | MISTY—Ray Stevens (Janus) | |
| 34 | 27 | TOMMY (Soundtrack) (Polydor) | |
| 35 | | CRASH LANDING—Jimi Hendrix (Polydor) | |
| 36 | 48 | K.C. & THE SUNSHINE BAND—(Jayboy) | |
| 37 | | I FEEL A SONG—Gladys Knight & the Pips (Pye) | |
| 38 | 28 | THE SNOW GOOSE—Camel (Decca) | |
| 39 | 35 | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS) | |
| 40 | 33 | THE HIT WORLD OF KLAUS WUNDERLICH—(Decca) | |
| 41 | 39 | MRS. ARDIN'S KID—Mike Harding (Transatlantic) | |
| 42 | 45 | NEIL DIAMOND'S 12 GREATEST HITS (MCA) | |
| 43 | | TOMORROW BELONGS TO ME—Sensational Alex Harvey Band (Vertigo) | |
| 44 | 36 | FOCUS (Polydor) | |
| 45 | 37 | NEXT ALEX HARVEY—(Vertigo) | |
| 46 | | THE BEATLES 1967-1970 (Apple) | |
| 47 | | THE BEATLES 1962-1966 (Apple) | |
| 48 | 31 | PHYSICAL GRAFFITI—Led Zeppelin (Swan Song) | |
| 49 | | GLEN CAMPBELL'S GREATEST HITS (Capitol) | |
| 50 | 34 | BEST OF TAMMY WYNETTE—(Epic) | |

FRANCE

(Courtesy Centre d'Information et du Documentation du Disque)
*Denotes local origin
As Of 8/31/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | MARY LENE—Martin Circus (Vogue) | |
| 2 | | L'ETE INDIEN—Joe Dassin (CBS) | |
| 3 | | HEY LOVELY LADY—Johnny Hallyday (Philips) | |
| 4 | | BRASILIA CARNIVAL—Chocolat's (Sonpresse) | |
| 5 | | L'ACCIDENT—Michel Sardou (Trema) | |
| 6 | | M.L.E. PRESIDENT—Green and Lejeune (Pathe-Marconi) | |
| 7 | | L'AI ENCORE REVE D'ELLE—Il Etait Une Fois (Pathe-Marconi) | |
| 8 | | MAINTENANT QUE TU ES LOIN DE MOI—F. Francois (Vogue) | |
| 9 | | ROSSANA—Ringo (Carrere) | |
| 10 | | YOUR HAIR—St. Preux (Carrere) | |
| 11 | | LADY IN BLUE—Joe Dolan (Vogue) | |
| 12 | | NEW YORK CITY—Tabou Combo (Barclay) | |
| 13 | | AIMER AVANT DE MOURIR—Sheila (Carrere) | |
| 14 | | DANSEZ MAINTENANT—Dave (CBS) | |
| 15 | | I CAN DO IT—The Rubettes (Polydor) LPs | |
| 1 | | WE CAN DO IT—The Rubettes (Polydor) | |
| 2 | | DARK SIDE OF THE MOON—Pink Floyd (Pathe Marconi) | |
| 3 | | BRIDGE OVER TROUBLED WATER—Simon and Garfunkel (CBS) | |
| 4 | | MASTER OF ROCK—Pink Floyd (Pathe Marconi) | |
| 5 | | BLACK WATER—Status Quo (Phonogram) | |
| 6 | | MA POUPEE DE FRANCE—R. Zarai (Phonogram) | |
| 7 | | PAGES CELEBRES (Volume two)—Frank Pourcel (Pathe Marconi) | |
| 8 | | LES ACADIENS—Michel Fugain (CBS) | |
| 9 | | A L'OLYMPIA—J. Ben (Phonogram) | |
| 10 | | E LANGONED—Alan Stivell (Phonogram) | |

HOLLAND

(Courtesy of Stichting-Nederlandse)
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | SAILING—Rod Stewart (Warner Bros.) | |
| 2 | | SOMEWHERE BETWEEN—Tumbleweeds (BAS) | |
| 3 | | DISCO STOMP—Hamilton Bohannon (Brunswick) | |
| 4 | | THE HUSTLE—Van McCoy (Avco) | |
| 5 | | MOVIE STAR—Harpo | |
| 6 | | TEARS ON MY PILLOW—Johnny Nash (CBS) | |
| 7 | | ELEPHANT SONG—Kamahl (Philips) | |
| 8 | | KISS ME, KISS YOUR BABY—Brotherhood of Man | |
| 9 | | BABY GET IT ON—Ike and Tina Turner | |
| 10 | | WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (Omega) | |

ISRAEL

(Courtesy of Israel Broadcasting Authority)
As Of 9/5/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | | L'ETE INDIEN—Joe Dassin (CBS) | |
| 2 | | BARBADOS—Typically Tropical (Gull) | |
| 3 | | MOONSHINE SALLY—Mud (Rak) | |
| 4 | | IF YOU THINK YOU KNOW HOW TO LOVE ME—Smoke (Rak) | |
| 5 | | I DON'T LOVE YOU BUT I THINK I LIKE YOU—Gilbert O'Sullivan (MAM) | |
| 6 | | I CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Avco) | |
| 7 | | JIVE TALKIN'—Bee Gees (RSO) | |
| 8 | | SOMEONE SAVED MY LIFE TONIGHT—Elton John (DJM) | |
| 9 | | ROLLIN' STONE—David Essex (CBS) | |
| 10 | | HOLDIN' ON TO YESTERDAY—Ambrosia (20th Century) | |
| 11 | | ONE OF THESE NIGHTS—Eagles (Asylum) | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 12 | | BRAZIL—Ritchie Family (Polydor) | |
| 13 | | LADY IN BLUE—Joe Dolan (Pye) | |
| 14 | | GET DOWN TONIGHT—KC & The Sunshine Band (TK) | |
| 15 | | IT'S IN HIS KISS—Linda Lewis (Arista) | |

NEW ZEALAND

(Courtesy of NZFP)
As Of 8/29/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | | I DO I DO I DO I DO I DO—Abba (Pye) | |
| 2 | | THE NEWCASTLE SONG—Bob Hudson (Viking) | |
| 3 | | PALOMA BLANCA—George Baker Selection (WEA) | |
| 4 | | WASTED DAYS AND WASTED NIGHTS—Freddy Fender (Festival) | |
| 5 | | RHINESTONE COWBOY—Glen Campbell (EMI) | |
| 6 | | THE LAST FAREWELL—Roger Whittaker (EMI) | |
| 7 | | FOX ON THE RUN—The Sweet (Pye) | |
| 8 | | I'M NOT IN LOVE—10 cc (Phonogram) | |
| 9 | | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (Festival) | |
| 10 | | LOVE WILL KEEP US TOGETHER—The Captain & Tennille (Festival) LPs | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | THE VERY BEST OF ROGER WHITTAKER (EMI) | |
| 2 | | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (Festival) | |
| 3 | | GREATEST HITS (First Impressions)—Olivia Newton-John (Festival) | |
| 4 | | VENUS AND MARS—Paul McCartney & Wings (EMI) | |
| 5 | | HORIZON—Carpenters (Festival) | |
| 6 | | AN EVENING WITH JOHN DENVER (Pye) | |
| 7 | | HIGHER TRAILS—John Hanlon (Pye) | |
| 8 | | ONE OF THESE NIGHTS—Eagles (WEA) | |
| 9 | | MENTAL NOTES—Split Enz (Pye) | |
| 10 | | TOMMY/ORIGINAL SOUNDTRACK RECORDING (Phonogram) | |

SOUTH AFRICA

(Courtesy of Springbok Radio)
As Of 8/29/75
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------|
| 1 | | STAND BY ME—John Lennon (Apple)—(Intersong) | |
| 2 | | HEY YOU—Bachman-Turner Overdrive (Mercury)—(Laetrec) | |
| 3 | | PLEASE STAY—Jonathan Butler (Bullet)—(Intersong) | |
| 4 | | LOVE WILL KEEP US TOGETHER—The Captain & Tennille (A&M)—(Laetrec) | |
| 5 | | PALOMA BLANCA—George Baker Selection (Reprise)—(Yackamo) | |
| 6 | | HURT SO GOOD—Susan Cadogan (RTC)—(Laetrec) | |
| 7 | | EK VERLANG NA JOU—Sonja Herholdt (EMI/Brigadiers)—(EMI/Brigadiers) | |
| 8 | | THE LOOK IN YOUR EYES—Johnny Nash (CBS)—(Breakaway) | |
| 9 | | A PICTURE OF PATCHES—Jody Wayne (Plum)—(Laetrec) | |
| 10 | | FOX ON THE RUN—The Sweet (RCA)—(Tro-Essex/Sweet) | |

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin
As Of 9/7/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | MELINA—Camilo Sesto (Ariola)—(Arabella/Armonico) | |
| 2 | | BELLA SIN ALMA—Richard Cocciante (EMI)—(Arabella/Armonico) | |
| 3 | | ?QUE HE DE HACER PARA OLVIDARTE?—Manolo Otero (EMI)—(EGO) | |
| 4 | | LLORA EL TELEFONO—Domenico Modugno (CFE/Zafiro) | |
| 5 | | FEELINGS—Morris Albert (Columbia)—(Quiroga) | |
| 6 | | SACA EL GUIZQUI CHELI—Desmadre 75 (Movieplay) | |
| 7 | | WHAT AM I GONNA DO WITH YOU—Barry White (Movieplay)—(Quiroga) | |
| 8 | | ROSANA—Los Diablos (EMI)—(Talisman) | |
| 9 | | NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)—(Quiroga/Penta) | |
| 10 | | MANUELA—Julio Iglesias (Columbia)—(Adagio/Penta) LPs | |

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | JESUS CHRIST SUPERSTAR/SOUNDTRACK (Movieplay) | |
| 2 | | JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Movieplay) | |
| 3 | | ROCK AND ROLL—John Lennon (EMI) | |
| 4 | | THE MYTHS AND LEGENDS OF KING ARTHUR & THE KNIGHTS OF THE ROUND TABLE—Rick Wakeman (Ariola) | |
| 5 | | AQUALUNG—Jethro Tull (Ariola) | |
| 6 | | NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor) | |
| 7 | | A MEXICO—Julio Iglesias (Columbia) | |
| 8 | | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (EMI) | |
| 9 | | WHITE GOLD—Love Unlimited Orchestra (Movieplay) | |
| 10 | | FUENTE Y CAUDAL—Paco de Lucia (Philips/Fonogram) | |

SWITZERLAND

(Courtesy of Radio-Hitparade)
As Of 9/5/75
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--------|
| 1 | | TORNERO—I Santo California (Ariola) | |
| 2 | | PALOMA BLANCA—George Baker Selection (Warner Bros.) | |
| 3 | | TU T'EN VAS—Alain Barriere (Albatros) | |
| 4 | | SOS—Abba (Polydor) | |
| 5 | | L'ETE INDIEN—Joe Dassin (CBS) | |
| 6 | | ACTION—The Sweet (RCA) | |
| 7 | | DEINE SPUREN IM SAND—Howard Carpendale (EMI) | |
| 8 | | DON'T BE CRUEL—Billy Swan (Monument) | |
| 9 | | I'M NOT IN LOVE—10 cc (Mercury) | |
| 10 | | DOWN BY THE RIVER—Albert Hammond (Epic) | |

From The Music Capitals Of The World

Continued from page 54

reformed English group Colosseum visited here for four days. . . . Dutch session musicians have formed **The Dream Orchestra** and made an album "Funky Fingers," released on Atlantic.

WILLEM HOOS

HELSINKI

Ruisrock, Finland's only annual rock festival, was held here for the sixth time, on just one day, attracting a paying audience of 15,000, and in spite of unbearable heat and a lengthy power failure was rated a success, with press

General News

Jazz Will Shake Up Las Vegas' Strip

• Continued from page 1

trying to stimulate interest in jazz here, prove it'll work and make the hotels realize there is a market for it."

Monk formalized the society last April and the organization is comprised of local musicians, businessmen, patrons of jazz and Univ. of Nevada, Las Vegas faculty. But the fledgling group has also drawn support from such celebrities as B.B. King, Bill Cosby, Lou Rawls and Earl "Fatha" Hines.

Other backers from the entertainment world, but who make Las Vegas home, include Si Zentner, Billy Eckstine, Red Foxx and Red Rodney.

Montgomery came to Las Vegas in 1970 with the Red Norvo Trio and has produced five albums, the latest on the Philadelphia International label called, "Monk Montgomery: Reality."

The guiding purpose of the local society is to promote jazz, from a community, educational and show-place standpoint. A program is being planned to include 28 local junior and senior high schools where musicians may lecture as well as illustrate the world of jazz through their talents. Scholarships will also be set up for deserving students.

Columbia artist Freddie Hubbard performed for an hour with his sextet, at the Aug. 31 show at the Univ. of Nevada.



Billboard photo by Tom Jones IV
Freddie Hubbard: jazz's hottest trumpeter helps open Las Vegas to the music. In rear: Carl Randall.

Also performing was vocalist Joe Williams with a local quintet that opened the show at 2 p.m. Some 50 seats were set aside for the handicapped and senior citizens.

Hubbard blazed on a straight-ahead rendition of "Put It In The Pocket" and scored on a haunting "Here's That Rainy Day." Williams sang Jon Hendricks' "Evolution Of The Blues."

"We were most pleasantly sur-

prised and encouraged by the enthusiasm of the audience," says Williams. "We're all looking forward to the society's growth."

The Society presently has over 200 members, a board of directors which includes musicians Mike Montana, band director of the Joe Guercio Orchestra at the Flamingo Hilton, and Frank Gagliardi, conductor-director at the Univ. of Nevada, Las Vegas music department.

Although major Strip hotels have billed such jazz superstars as Ella Fitzgerald, Duke Ellington and Count Basie, Montgomery believes future society programs will headline with such artists as Herbie Hancock and Sarah Vaughan, who have shown an interest in appearing.

Membership in the society is \$15 on an individual basis, a \$25 family rate and \$5 fee for students. Society members pay \$2.50 for admission to the performances and non-members are charged \$4.50. Compared to television personalities and shows on the Strip, the price is right and even a steal, insists Montgomery.

"We planted a seed at the first performance," says Montgomery. "Jazz is the only element of entertainment that doesn't come here, the entertainment capital of the world." Montgomery traced the problem of jazz making its acceptable appearance into the Vegas scene to "narrow thinking. Some people here won't give us the chance to succeed, it seems," laments Monk.



Pickwick Intl photo

BLOW YOUR WHISTLE—P.I.P. group Gary Toms Empire was recently taped by Bruce Morrow for NBC-TV News at Ultra-Sonic Recording Studio in New York. In control room are, standing from left, Bugs Bower, label vice president, Toms and Morrow; seated at console from left, co-producers Rick Bleiweiss and Bill Stahl, and engineer Steve Goetz. P.I.P. division of Pickwick recently held bash for group, whose single "7-6-5-4-3-2-1 (Blow Your Whistle)" is disco/chart hit.

FCC Halts 'Q' Enhancing

• Continued from page 12

that under those circumstances he could not use the encoder.

But this incident has raised a question about the use of the encoder at all within the regular audio chain at radio stations, according to Schanker.

He decided not to take any chances and pulled them out of both stations.

Foundation Asks Acts To Program

NEW YORK—The Artists-in-Residence Program of the ZBS Foundation is inviting recording artists to join the program and "experiment with the possibilities available in sound and audio production."

The program, with accommodations for 14 artists, will run from Oct. 1, 1975 through July 1976, during which time visiting acts will have a recording studio placed at their disposal on a 24-hour basis. An engineering and production staff will also be available.

During the five days that each artist spends on ZBS' 45-acre farm near Saratoga Springs, N.Y., he or she will have access to a fully-equipped 4-track recording facility with 12-input mixdown capabilities.

According to ZBS officials, the idea behind the program is to encourage experimentation by artists in many fields, and to work out audio ideas which may have been unrealized because of a lack of available technical facilities.

Artists who have never worked in audio production are also invited to participate in a situation which provides them with assistance from experienced personnel.

Jerry LeBow of Sansui in New York points out that the stereo separation was actually 33-34 db because, in quad, you must measure the stereo separation not between the front speakers but from a midpoint from the left wall to a midpoint on the right wall of sound.

He also says the use of an encoder at the station "is a whole grey area since the FCC has no policy on it." The encoder is currently "tacitly" considered just another audio processing piece of equipment, he says, and the "use of all audio processing devices is nebulous at this time." Personally, he feels the FCC does not want to hinder the development of quad broadcasting... "if they wanted to stop matrix quad broadcasting, they would."

The only "ruling" about matrix at this time, LeBow says, is a letter in 1971 from Harold Kassens, former assistant chief in the FCC, to Howard Durbin, then with ElectroVoice, that basically said the FCC had no rule that applied to anything that happened before the console stage at a station—thus the lack of application to records and/or tapes.

LeBow says he knows of at least 11 FM radio stations that have passed FCC inspections with encoders installed after the console stage.

He feels that the FCC will take years to get around to approving any form of discrete quad broadcasting and that it is up to matrix manufacturers to provide quad to the public now as a public service.

MCA Exploits LP

LOS ANGELES—Olivia Newton-John's newest MCA LP, "Clearly Love," will be accompanied by extensive marketing, promotion and merchandising campaigns.

Club Dialog

• Continued from page 32

While a small number of Latin disks already have a disco following, such as the "The Salsoul Hustle," several Pool members feel that increased communication between the Latin music community and the DJs could only enhance the possible disco exposure of future Latin recordings.

"Undecided Love" by the Chequers will be available this week on Scepter. The record now has a rhythm break which isn't on the imported version. The new version is over five minutes in length.

South Shore Commission's new single is the remake of "We're On The Right Track." Their LP, which will be released next month, will have a

longer version of the song... The Tymes' new single will be "God's Gonna Punish You," from an album now scheduled to be released on RCA some time next month.

It's being billed as Boston's "Top Disc Dance" and it'll be held at the Grand Ballroom of the Statler Hilton Hotel there Sept. 28, from 7 p.m. to 2 a.m. The top spinners from all the local clubs will be playing the dance, while hosting chores will be handled by WVBF program director Ron Robin and WILD's Sonny Joe White. Tickets, being sold through discos and retailers Everett Music and Skippy White's are \$3. Also coming from Boston is word that John Luongo, DJ at Rhinoceros there, is heading a move to form a local Record Pool.

Inside Track

Didn't Bill Graham send Don Kirshner a long, detailed letter blasting Kirshner's Rock Awards TV special for "lack of professionalism" in production standards?... Jerry Sharell, Elektra/Asylum executive, is serious about a singing career. He played the Times club in the San Fernando Valley last weekend.

Buck Owens' appearance at San Diego Sea World drew 10,000 more than the park's normal weekend crowds... Diana Ross and her hubby, manager Bob Ellis, lost \$45,000 in damages to their Malibu Colony home during a fire.

The Burbank Studio would like the world to know that last week's Billboard Colorado Special photo of Elton John at a studio control board was taken not at Caribou Ranch, but at TBS... John Denver headlines the premiere of Howard Cosell's ABC-TV variety hour Saturday (20).

Paul Anka will tape a live album during his 10-day charity benefit stand at New York's Palace Theatre starting next Thursday (25)... The Staples Singers debut on Warner Bros. with the Curtis Mayfield title song to Bill Cosby's film, "Do It Again."

Ella Fitzgerald joins other talent set for appearances to honor Willard Alexander at Buddy's Place, New York, on Sunday (21). Monies from event go to T.J. Martell Memorial Fund for Leukemia Research... Roberta Flack elected to board of trustees at Atlanta U. She's also writing a book, "He Done Be Did," designed to help teachers in understanding problems special to dialect-speaking ghetto children.

Bobby Short returns to Cafe Carlyle, New York, Tuesday (16) for ninth season at keys... NBC News airs unusual BBC film, "African Sanctus," story of British composer David Fanshawe's journey through East Africa, Saturday (20), at 11:30 p.m. Score for "African Sanctus" is published by Chappell and recorded by Philips Records... BMI prexy Ed Cramer delivers series of lectures on "Copyright Law for Musicians and Producers" at the New School, New York. The four lectures will be given on Thursdays, starting Oct. 2.

Chuck Mangione taped a segment with Mike Douglas, to be aired Thursday (18) in the New York area... Al Green dropped by the WBL studios in New York last week to personally deliver a copy of his new Hi record, "Al Green Is Love"... Columbia's Bill Watrous had his Village Gate performance aired live on WRVR on Monday (15).

CBS Germany flew Midland International's Scott Jacoby to Germany this month for a promotion tour... Jeff Barry to produce an LP of original material by the Buckey Politicians for the Rainbow Collection... The Different Drummer and Salsoul labels' division of Cayre Industries has moved to 653 Tenth Ave., New York.

Asylum's Jackson Browne appeared at benefit Sept. 4-9 to aid financially troubled Main Point, Bryn Mawr, Pa.

The Edgar Winter Group with Rick Derringer plus Johnny Winter have embarked on a large 60-city tour of North America... King Harvest begins 60-day nationwide college and club tour Monday (15) to promote A&M album "King Harvest." Cities to be visited include New York, Chicago, St. Louis and Oakland... Leo Sayer begins second U.S. tour Oct. 30. The WB artist's album "Another Year" has just been released.

Lily Tomlin begins three-month tour of U.S. Saturday Friday (19), coinciding with release of latest Polydor album "Modern Scream." Barbra Streisand's new Columbia album is tentatively called "Lazy Afternoon." It includes her new single, "My Father's Song," written, arranged and conducted especially for her by Rupert Holmes.

Ragtime performer-authority Max Morath has been named consultant for an LP to be produced by Bell Telephone to mark its 100th anniversary next year. The album will consist of popular songs about the telephone. Plans at this time are to distribute 100,000 copies privately. Morath will also write the line notes for the LP, which will feature a number of top songs. He will perform one tune, "Hello, My Baby," introduced in 1899.

Theater Project Film Productions were in Chicago recently taping Muddy Waters, Willie Dixon, Might Joe Young and Junior Wells for a 16-part series on American and British popular music. Director Tony Palmer and assistant producer Paul Medicott hope to sell the one-hour segments to BBC for airing in the fall of 1976. They had already covered 28 states, including small towns as well as cities.

America sold out its 10-city Europe tour in 10 days... Joan Baez to sing in animated film of Ovid's "Metamorphoses"... Hub, Capitol artists, donating all royalties from song "A Dream For The Longest Night" to the late Rev. Martin Luther King's SCLC... Larry Weiss got ASCAP "No. 1 Across The Boards" award for "Rhinstone Cowboy" topping pop, country and MOR charts.

Barbi Benton makes TV acting debut on "McCloud" series Sunday (21) portraying singer victimized by record piracy... The Johnny Robinson Agency of Hollywood became a division of Gary Van Zeeland Talent, headquartered in Little Chute, Wis.

Gino Vanelli's Roxy date brought out Cher and Gregg Allman, Captain & Tennille and Johnny Mathis... The Doobie Brothers and Memphis Horns play benefit basketball game against Chicago's WDAI-FM air personalities Monday (22) at University of Illinois... Elvis imitator Alan headlining at Las Vegas Thunderbird.

James Taylor, Sonny Rollins, Carlos Santana and Mahavishnu John McLaughlin will participate in the First Planetary Celebration scheduled for the Nassau Coliseum, Oct. 24. Celebration is expected to attract 16,000.

Pop

THE J. GEILS BAND—*Hotline*, Atlantic SD 18147. With each LP over the past several years, the J. Geils Band moves a bit closer to the fun and spontaneity that characterized their early efforts. The trend continues here, with a fun mix of original rockers and bluesy cuts as well as some fine adaptations from Curtis Mayfield and the Jobete catalog. Peter Wolf's vocals are edging back toward the uninhibited rocker he was in the early days. Magic Dick continues to punctuate songs with a biting harp and Geils is one of the more tasteful rock guitarists on the music scene today. Best cuts here are the frenetic rockers that remind one of rock's more fun days—as well as fine interpretations of some old hits. Best all around LP for this group in several years.

Best cuts: "Love-Itis," "Easy Way Out," "Think It Over," "Mean Love," "Believe In Me."

Dealers: Band is constantly on tour, so watch for them in your area.

THE CHARLIE DANIELS BAND—*Nightrider*, Kama Sutra KSBS 2607 (Buddah). One of the better and too often overlooked names in music, Daniels follows his gold LP with another finely mixed blend of country and Southern rock, as well as showing himself to be one of the more talented guitarists and fiddle players on the scene today. Good balance of blues, story songs and straight rock. Hopefully, this set will remove once and for all the novelty stigma attached to the artist several years ago after his hugely successful "Uneasy Rider." The man is a competent singer and musician at home in several musical fields, and deserving of a full listen with consideration for pop and country play. Also good balance between electric, acoustic and even country swing material.

Best cuts: "Willie Jones," "Franklin Limestone," "Evil," "Birmingham Blues," "Damn Good Cowboy."

Dealers: Artist draws both country and pop crowds.

TAJ MAHAL—*Music Keeps Me Together*, Columbia PC 33801. Taj stays with the reggae sound he dove into on his last LP, but also pulls in a strong jazz sound for a rather strange but effectively funky overall sound. Several excellent instrumentals here, several long cuts which are primarily instrumental, an old Chuck Berry classic redone and an old Taj classic redone make up this varied set. The band, particularly Rudy Costa on sax, clarinet and flute (as well as Taj on national steel) provide a kind of jazz Caribbean funk to go with Taj's usual distinctive, bluesy vocals. Cut in San Francisco, but remixed at Philadelphia's Sigma Sound Studios—the home of the disco hits. So Taj seems to hit all musical fronts on this one.

Best cuts: "When I Feel The Sea Beneath My Soul," "Dear Ladies," "Further On Down The Road," "West Indian Revelation," "Brown-Eyed Handsome Man."

Dealers: Artist has a decade of solid fans and will probably tour in the near future.

TOOTS & THE MAYTALS—*Funky Kingston*, Island ILPS 9330. Legendary reggae group makes their U.S. LP debut with an album that has become a powerful import item and has already received strong FM airplay. Group is one of the best and certainly one of the most authentic of the reggae bands, with Toots exhibiting a vocal similarity and a skill close to that of the late Otis Redding. Typical reggae beat that we have heard only with the Wailers covers originals and exceptional covers of American pop and soul hits. Instrumentation is simple yet strikingly effective, with organ and guitar dominating. Good production from Chris Blackwell and others. Toots, should he have the chance to show himself here as well as being heard, could quite easily become the next Otis Redding.

Best cuts: "In The Dark," "Funky Kingston," "Louie Louie," "Country Road," "Pressure Drop."

Dealers: Display with Wailers (same label) and check FM playlists.

TRACY NELSON—*Sweet Soul Music*, MCA 494. One of the better and too often ignored vocalists of the past several years, Ms. Nelson has a strong ballsy voice that she makes good use of in a rock, country, blues and often gospel oriented context. Working with producer Bob Johnston and the likes of guitarist Reggie Young and keyboard man Richard Tee (as well as with the Muscle Shoals Horns and the Sweet Inspirations), she comes up with her most versatile and in some ways her most commercial LP to date. Vocals are still among the most impressive in pop. Material from Mike Bloomfield, Eric Kaz, Nick Gravenites, Don Nix and Bob Dylan.

Best cuts: "Looking For A Sign," "Nothing I Can't Handle," "Baby I Found Out," "Lies," "I'll Be Your Baby Tonight," "We Just Can't Make It Anymore."

Dealers: Display in pop and country.

Soul

JAMES BROWN—*Everybody's Doin' The Hustle & Dead On The Double Bump*, Polydor PD 6054. Mr. Funk does it again. There is one slight difference, though, as this time around Brown's arrangements and the LPs mix add a more customized dance feel than previous efforts. Like all of Brown's

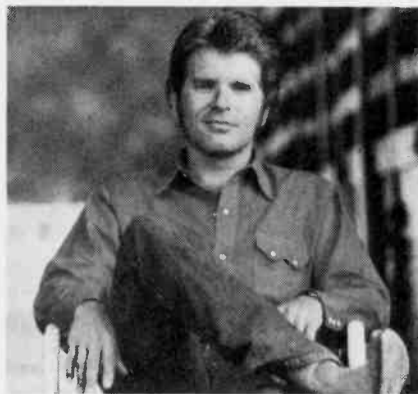
Spotlight



PINK FLOYD—*Wish You Were Here*, Columbia PC 33453. After more than two years without a record, the prototype space-rock band returns with their first Columbia effort. The electronics and overall spacey feel that has won them so many fans is still present, but the album is in many ways the group's most commercial effort. Several shorter cuts punctuate a nine part potpourri, with one of them, "Wish You Were Here," carrying the same infectious quality that "Money" did. Typically good guitar work from the group, as well as the usual easy going synthesizer and keyboard work and occasional hypnotic background vocals. The nine-segment cut can be easily broken up for airplay, but the shorter cuts seem to be designed for that function and work well in that capacity. Possibly the best effort from the band since "Atom Heart Mother."

Best cuts: "Welcome To The Machine," "Side two of Shine On You Crazy Diamond," "Have A Cigar," "Wish You Were Here."

Dealers: Group one of the few legitimate superstar acts.



JOHN FOGERTY—*Asylum* 7E-1046 (Elektra-Asylum). After too long a layoff, one of the best pure rockers in the business is back with an album of what he always did best with Creedence—straight ahead rock. Mix here covers frenetic rockers, three rock oldies, a Memphis horn sounding tune, a good bayou sounding cut and a country flavored story cut. Some of the material sounds similar in style to Creedence, which is only natural since Fogerty basically did everything then the same way he does now. The key here is the simplicity, or seeming simplicity of material. It all sounds as if anyone could do it, and one always wonders why someone else has not stumbled onto the Fogerty formula. The fact remains, however, that the artist is one of those rare people who can take music of all kinds, come up with a mix that most fans should enjoy and make it fun. And that still remains the key. Fogerty is fun—and there isn't much of that left in rock.

Best cuts: "Rockin' All Over The World," "You Rascal You," "Travelin' High," "Almost Saturday Night," "Where The River Flows," "Dream/Song."

Dealers: Remind everyone where Fogerty is from.

recordings, this one should score heavy points at the discos, not to mention black radio. Material is new and solid, and the subtle change mentioned adds a different feeling of sound using space, rather than forcefully shaping it. The change prompts more intense listening, if anything.

Best cuts: "Hustle (Dead On It)," "Superbad, Superslick," "Papa's Got A Brand New Bag," "Turn On The Heat And Build Some Fire."

Dealers: Probably the biggest soul star of all time.

BLUE MAGIC—*Thirteen Blue Magic Lane*, Atco SD 36-120 (Atlantic). Kind of a pleasant occult theme here as the quintet that move effortlessly from the smoothest ballad to the most raucous disco cut take most of side one to discuss lonely old homes, Halloween and haunting loves. Side two made up of more conventional disco melodies, including a fine cut featuring Margie Joseph. Several lead singers (tenor and falsetto) keep things from becoming dull and also keep the group from falling into any one bag. Produced by Norman Harris, one of the kings of the disco set. What sets this group apart from most, however, are the fine, smooth lead and harmony vocals and the excellent arrangements.

Best cuts: "The Loneliest House On The Block," "Born On Halloween," "Haunted (By Your Love)," "We're On The Right Track," "What's Come Over Me" (with Margie Joseph).

Dealers: Place in pop and soul.

JIMMY JAMES & THE VAGABONDS—*You Don't Stand A Chance If You Can't Dance*, Pye 12111. This album should follow the successful path already travelled by the single release of the title cut here. Material varies from the funky to the soulful, and both sounds seemed earmarked for solid reception on radio as well as at discos. James brings a good deal of a James Brown feelings to the songs but, at the same time, retains his own performance identity.

Best cuts: "You Don't Stand A Chance (If You Can't Dance)," "Come Lay Some Lovin' On Me," "Suspicious Love," "Let's Have Fun," "Chains Of Love."

Dealers: The artist isn't really well known in the States, but don't let it deter early orders. Take the initiative and display and play the disk; it'll add sales to your r&b and disco totals.

Country

BILLY LARKIN—*Billy Larkin*, Bryan Records BRS-105. One of the best new artists to come along in a while. His first album and the selection is mixed well. He wrote or co-wrote most of the tunes. Always in control no matter what the song. Larkin puts not only the song but himself across as well. Features his latest single.

Best cuts: "Faded Blue," "I Love Country (Funky Country)," and "No Reason Why."

Dealers: Label is really pushing artist. In-store play will help introduce him.

ROY ACUFF—*That's Country*, Hickory H3G 4521. Country is what this album is all about. Acuff has had his own style and

sound for many years and he maintains it throughout the album. This one is a must for the purist, as it contains several of the old standards.

Best cuts: "Small Country Towns," "Beaver Creek Dam" and "Walk A Mile In Your Neighbors Shoes."

Dealers: Display country. Acuff has a long following.

STELLA PARTON—*I Want To Hold You In My Dreams Tonight*, Soul Country and Blues Records, LPN 6006. Stella reached the top ten in her first run out with the title song. LP also features her new single "It's Not Funny Anymore." A good mixture of material, all self-written or co-written but one, Stella shows some of the same talents of her sister, Dolly. Mostly up tempo songs from religiously oriented to truck driving songs.

Best cuts: "Long Legged Truck Drivers," "The Mood I'm In."

Dealers: Label is really behind artist and she has had national recognition already.

Jazz

OSCAR PETERSON ET JOE PASS A SALLE PLEYEL—Pablo 2625-705 (RCA). The delicacy of incisive invention is captured in this special solo/duo/solo concert in Paris. Peterson dominates the four sides, playing on the majority of the tunes with his acknowledged masterful display of dexterity. Guitarist Pass offers somewhat of a contrast during his solo pieces and as the counterpart counterpoint during the duets with his soft, clean single note melodic lines. This is one of the few new works released by Pablo and since it presents newly recorded interpretations of a host of evergreens, it is a welcome repaste for jazz ears submitted by the jazz/rock movement. This LP emphasizes the clarity of invention and expression, from Peterson's fiery note clusters to this stridish, happy sound to Pass' tenderly lyrical touch.

Best cuts: "Ellingtonia," "Sweet Georgia Brown," "Summer Of '42," "If," "Honeysuckle Rose."

Dealers: Artist's name value will lure the curious if displayed properly.

First Time Around

THE GRAEME EDGE BAND FEATURING ADRIAN GURVITZ—*Kick Off Your Muddy Boots*, Threshold THS 15 (London). Man who is best known as the drummer of the Moody Blues teams up with guitarist/vocalist Adrian Gurvitz for a mix of Moodies' sounding string arrangements and segues and a touch of good old rock courtesy of Gurvitz, who is one of rock's more tasteful guitarists. Far superior to the single Edge released about a year back, with the blend of vocals and instrumentals

(particularly those that combine an electronic and rock feel) quite successful. Good backup vocals from Nicky James and Lesly Duncan as well as former ex-Moody Ray Thomas.

Best cuts: "In Dreams," "Have You Ever Wondered," "Gew Janna Woman," "Shotgun."

Dealers: Let consumer's know Edge's origins.

DONNA SUMMER—*Love To Love You Baby*, Oasis OCLP 5003 (Casablanca). Excellent pop/soul set highlighted 17 minute first side featuring Ms. Summer's soft, throaty vocals that move from a pop to soul to jazz feel excellently. Instrumentation varies from simple to full orchestration with feel, like the vocals going from pop to soul to jazz. Side two is made up of shorter, more conventional cuts, which offer the singer a chance to display some of the power in her vocals. Again, the mood changes. The versatility of side one, however, is the highlight of this set.

Best cuts: "Love To Love You Baby," "Need A Man Blues," "Pandora's Box."

Dealers: Play in store. One of this year's most refreshing new artists.

SCHLOSS—*Oasis*, OLCP 5002 (Casablanca). German trio come up with a passable and rather unique mix of mid '60s British sounding rock, surf rock, Southern rock and general fun. Guitar bass and drums are the instruments here, with the vocals and guitars of Klaus Luley standing out. Nothing very serious here, just a lot of raucous fun (a few ballads but the rockers are the highlight) and a nice change from the electronic overflow that has been pouring out of Germany.

Best cuts: "Weltschmerz," "Liebe Fenella," "Southpaw Sam," "Lufthansa (Flight 408)," "Crooked Mile."

Dealers: Stock in rock, not with majority of German electronic bands.

MAE MCKENNA—*Pye 12117*. Good, primarily easy listening LP from young British singer who is a fine stylist and works ballad and uptempo material equally well. Primarily ballads here, with such name musicians as B.J. Cole, Trevor Spencer and Martin Brolley lending a helping hand. Orchestral backup on most of the cuts. Ms. McKenna has a soft voice, but good production from Peter Sames finds it working well on all of the material.

Best cuts: "All In Love Is Fair," "Song For Simon," "Elderberry Wine," "Imagine."

Dealers: Display in pop and easy listening.

Quadraphonic

JEFFERSON STARSHIP—*Red Octopus*, Grunt BFD1-0999 (RCA). An outstanding success as a stereo product, and a former No. 1 LP this Jefferson Starship album should win new laurels for artists and technical staff alike as a CD-4 release. It is ideal in quad. The CD-4 technology adds new dimensions to both voices and instruments thereby increasing the product's viability. The group's hit single "Miracles" is included. Other selected cuts are, "There Will Be Love," and "I Want To See Another World."

THE INCREDIBLE COLUMBIA ALL-STAR BAND—**GUNTHER SCHULLER**—*A Century of American Marches*, Footlighters Columbia MQ 33513. The CBS engineering staff has outdone itself on this first of a series of special Bicentennial albums. SQ separation and balance are excellent, recreating a 4-channel realism that gives a clear picture of how "good" 4-channel records should sound. Selected cuts include Sousa's favorite "Stars & Stripes Forever," and "Liberty Bell," and Scott Joplin's "Combination March."

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

pop

THE SONS OF CHAMPLIN—*Ariola* ST 50002 (Capitol). Group that helped pioneer the rock/horn combination nearly a decade ago cut their own LP before Jay Lasker and Howard Stark picked it up, and it's a creditable mix of the kind of music they helped launch, with emphasis on good harmony vocals and strong, often jazzy horn riffs. A few good jazzy electronic instrumentals as well. A good idea here of how the jazz-rock scene all began and an example that veterans do not lose their stuff. **Best cuts:** "Lookout," "Like To Get To Know You," "Without Love."

JERRY JEFF WALKER—*Ridin' High*, CMA 2156. Walker remains one of the finest all around talents to come out of the "Cosmic Cowboy" scene, able to project a straight rocker, a sensitive story-ballad or a humorous cut with equal ease. With his somewhat gruff and easily recognizable voice, he is generally telling stories and they generally work. First LP in which he

(Continued on page 60)

Number of singles reviewed
 this week **89** Last week **79**

Top Single Picks

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THE EAGLES—Lyn' Eyes (3:58); producer: Bill Szymczyk; writers: D. Henley-G. Frey; publishers: Benchmark/Kicking Bear, ASCAP. Asylum 45279. Cut that has received the most play of any from the group's current LP is a country flavored story of a girl who drives across town daily to meet someone a bit more suited to her than the one she lives with. Already receiving strong country play as well as pop. The best qualities of the Eagles—easy instrumentals and fine harmony singing steal the show here.

CAPTAIN & TENNILLE—The Way I Want To Touch You (2:35); producer: Morgan Cavett; writer: Toni Tennille; publisher: Moonlight and Magnolias, BMI. A&M 1725. Duo follows their No. 1 "Love Will Keep Us Together" with a mid-tempo cut penned by Miss Tennille. Fine arrangement alternating ballad style and uptempo segments.

LINDA RONSTADT—Heat Wave (2:46); producer: Peter Asher; writers: Holland-Dozier-Holland; publisher: Jobete, ASCAP. Elektra 45282. Miss Ronstadt tackles the old Martha & The Vandellas hit vigorously, continuing her mastery of some of the best of the rock standards. Apparently, "Love Is A Rose" will receive strong country emphasis and this will be the pop side. Strongest vocal performance from the artist since "You're No Good."

OLIVIA NEWTON-JOHN—Something Better To Do (3:16); producer: John Farrar; writer: John Farrar; publisher: ATV, BMI. MCA 40459. Another turnaround for Miss Newton-John, as she moves to an easy going, almost show type song. Soft singing, smooth background voices and a fun, ragtimey feel. Ideally suited to her flowing voice.

GEORGE HARRISON—You (3:40); producer: George Harrison; writer: George Harrison; publisher: Ganga, BMI. Apple 1884 (Capitol). Harrison makes a strong move back toward rock here with a catchy cut highlighted by his strongest singing in some time and a catchy title that works effectively as a hook throughout. Cut somewhat similar in sound to his "All Things Must Pass" days. Flip: World Of Stone (4:46); info same in all categories.

BILLY PRESTON—Fancy Lady (3:26); producers: Malcolm Cecil, Robert Margoueff & Billy Preston; writers: Billy Preston-Syretta Wright; publishers: Irving/WEP/Jobete, BMI/BMI/ASCAP. A&M 1735. Typically funky Preston tune spotlighted by strong use of synthesizer and other keyboards and some vocal help from Syretta Wright. Rocker should hit in the discos and on soul stations as well as pop.

B.T. EXPRESS—Peace Pipe (3:36); producer: Jeff Lane; writers: Sam Taylor-Mark Barkan; publishers: Triple O Songs/Jeff-Mar, BMI. Roadshow 7003 (Scepter). A bit of a change of pace for this top disco group as they rely on a somewhat more sophisticated arrangement and stronger use of vocals than on previous efforts. Still, a fine disco effort.

recommended

CARLY SIMON—More And More (3:35); producer: Richard Perry; writers: Mac Rebennack-Alvin Robinson; publishers: Cotillion/Rizzum, BMI. Elektra 45278.

MIKE POST—Manhattin Spiritual (3:19); producer: Mike Post; writers: B. Macted-P. Kaufman; publisher: Zodiac, ASCAP. MGM 14829.

BOBBY VINTON—Midnight Show (3:19); producer: Bob Morgan; writers: R. Dante/G. Allan; publisher: Don Kirshner, BMI. ABC 12131.

EDGAR WINTER—I Always Wanted You (2:59); producers: Edgar Winter & Dan Hartman; writer: E. Winter; publisher: Hierophant, BMI. Blue Sky 2761 (CBS).

BARRABAS—Checkmate (3:00); producer: Fernando Arbex; writer: F. Arbex; publisher: Sunbury, ASCAP. Atco 45-7036 (Atlantic).

KING HARVEST—Little Bit Like Magic (3:08); producer: Jeff Barry; writers: Altbach-Robinson-Kelly-Barry; publishers: Almo/Damada/Criterion/Steeple Chase, ASCAP/ASCAP/ASCAP/BMI. A&M 1726.

SUGARLOAF/JERRY CORBETTA—I Got A Song (3:27); producer: Frank Slay; writers: Jerry Corbetta-Bob Corso; publishers: Claridge/Corbetta, ASCAP. Claridge 408.

VICKI LAWRENCE—The Other Woman (3:13); producer: Snuff Garrett; writers: Tom Bahler-Harry Shannon; publishers: Welbeck/Sequel, ASCAP/BMI. Private Stock 45,036.

JEFFREY COMANOR—We'll Never Have To Say Goodbye Again (3:30); producer: John Boylan; writer: J. Comanor; publisher: Chicken Key, BMI. Epic 8-50148 (CBS).

NAPOLI & GLASSON—Il Est Toujours Temps Pour Partir (Never Can Say Goodbye) (3:10); producer: Eric Villon; writer: Clifton Davis; publisher: Jobete, ASCAP. Vigor 1725.



ANN PEEBLES—Come To Mama (2:52); producer: Willie Mitchell; writers: W. Mitchell-E. Randle; publisher: Jec, BMI. Hi 2294 (London). Hypnotic instrumentals and vocals from

long established songstress. Instrumentals stay at about the same level while the vocals move up and down. Usual good Willie Mitchell production.

recommended

SILVER CONVENTION—Fly, Robin, Fly (3:05); producer: Michael Kunze; writers: Silvester Levay-Stephan Prager; publisher: Midsong, ASCAP. Midland International JH-10339 (RCA).

THE SUPREMES—Where Do I Go From Here (3:10); producer: Brian Holland; writers: E. Holland-B. Holland; publishers: Gold Forever/Stone Diamond, BMI. Motown 1375F.

THE DYNAMIC SUPERIORS—Deception (3:17); producers: Nick Ashford & Valerie Simpson; writers: N. Ashford-V. Simpson; publisher: Nick-O-Val, ASCAP, Motown 1365F.

CHUCK HIGGINS—Lovin' On Borrowed Time (2:48); producers: Art Munson & Artie Wayne; writers: Art Munson-Molly Ann Leiker-Artie Wayne; publishers: Almo/Artie Wayne, ASCAP. Roxbury 2015. (Chelsea).

STREET PEOPLE—Never Get Enough Of Your Love (3:25); producer: Ray Dahrouge; writer: Ray Dahrouge; publishers: Sister John/Vignette, BMI. Vigor 1722.



BLACKMORE'S RAINBOW—Man On The Silver Mountain (3:54); producers: Blackmore, Birch & Dio; writers: R. Blackmore-R. Dio; publishers: Owl/Armchair, BMI. Polydor 14290. Ex-Deep Purple guitarist Ritchie Blackmore joins with members of Elf for a good, hard rocker. Group's LP currently a starred 54 on charts.

KATFISH—Dear Prudence (3:34); producer: Bob Herne; writers: Lennon-McCartney; publisher: Maclen, BMI. Big Tree 16045 (Atlantic). Interesting rendition of the old Beatles' hit with lots of echo and reverb. Kind of an off the wall effort, but one that could hit big. Fairly faithful to original.

THE LOVEMAKERS—When You're Next To Me (3:04); producer: Clay McMurray; writer: Tom Gunn; publishers: Plain & Simple/New York Times, ASCAP, Island 039. First real soul release for Island is a good, mid-tempo soul effort.

SOUL TRAIN GANG, Soul Train "75" (3:45); producers: Don Cornelius & Dick Griffey; writers: Dick Griffey-Don Cornelius; publisher: Hip Trip, BMI. Soul Train JH-10400 (RCA). Good, disco flavored instrumental from the creators of "Soul Train." Show seen in over a 100 markets weekly, and first release on label will get push from RCA.

S.S.O.—Tonight's The Night (2:40); producer: Roland Kluger; writers: S. Weyer-D. Lucas; publisher: Screen Gems-Columbia, BMI. Shady Brook 019. Another good disco item with chanting vocals and strong, percussion highlighting instrumentation.



DOLLY PARTON—We Used To (3:10); producer: Porter Wagoner; writer: Dolly Parton; publisher: Owepar Pub, BMI. RCA PB-10396. Dolly shows her writing ability again in this self-penned tune from her album. It's a sad song of a love that used to be with a beautiful arrangement by Porter Wagoner. Should cross over easily. Flip: no info.

CONNIE SMITH—The Song We Fell In Love To (2:23); producer: Ray Baker; writers: T. Saussy-R. Baker; publisher: Acuff-Rose Pub., BMI/Milene Music, ASCAP. Columbia 3-10210. Easy, mid-tempo melancholy song, very commercial sound. Nice arrangement. Flip: no info.

MARILYN SELLARS—Sometimes Sunshine (2:16); producer: Clarence Selman; writer: James Coleman/Johnny Wilson; publisher: Yearbook Music, BMI/Pana Pub, ASCAP. Mega MR-1237. Taken from her successful "Gather Me" LP, this tune is very MOR sounding; pretty lyrics, well produced. Should get cross over play. Flip: no info.

HENSON CARGILL—Something To Hold On To (3:13); producer: Fred Carter; writer: Ben Peters; publisher: Ben Peters Music, BMI. Elektra E-45273-A. An unusual ballad, drinking ballad, that builds to a strong chorus then tapers back to almost a recitation. Good production. Flip: no info.

SUNDAY SHARPE—Fancy Satin Pillows (2:31); producer: Larry Butler; writer: J. Crutchfield/D. Moeller; publisher: Dixie Jane Music, BMI. United Artists UA-XW709-Y. Since joining UA's roster, Ms. Sharpe has proven herself to be one of the leading female artists. This will be another good one for her. A little something different sounding for a country record but very commercial. Flip: no info.

JACK LEBSOCK—Miss Louisiana (2:59); producer: Bob Morris and Jack Lebsock; writer: Jack Lebsock; publisher: Jack Lebsock Music, BMI. SRC Records 090 A. The first effort for writer/artist Lebsock and a good one. Cajun flavored, along the same lines of another recent hit "Love In The Hot Afternoon" but different enough to make it on its own. Flip: no info.

recommended

BRIAN SHAW—What Have You Got Planned Tonight, Diana (3:26); producer: Ray Pennington; writer: Dave Kirby; publisher: Tree, BMI. RCA PB-10397. Flip: no info.

AL JORDAN—Dark End Of The Street (3:26); producer: Larry Robinson; writer: Dan Penn/Chips Moman; publisher: Press Music, BMI; THE Records 083A. Flip: no info.

EARL RICHARDS—My Babe (2:26); producer: Earl Richards; writer: Willie Dixon; publisher: Arc Music, BMI. Ace of Hearts AH 7502. Flip: no info.

RANDY BARLOW—One Night Stand (3:07); producer: Fred Kelly for Low Key Prod.; writer: Fred Kelly; publisher: Frebar Music, BMI. Gazelle Records 084A.

Billboard's Recommended LPs

• Continued from page 58

pop

has not chosen to include mainly self-penned-tunes, instead going to the likes of Willie Nelson, Guy Clark, Jessie Winchester and Billy Callery. A Walker LP is just as entertaining as seeing him live, which is quite a compliment. **Best cuts:** "Pick Up The Tempo," "Like A Coat From The Cold," "Mississippi You're On My Mind," "Pissin' In The Wind."

STACKRIDGE—Extravaganza, Sire SASD-7509 (ABC). Typically well done set from British group combining British folk, a big band style and varying vocal techniques. Story songs for the most part, with some excellent humorous cuts. **Best cuts:** "The Volunteer," "Pocket Billiards," "Who's That Up There With Bill Stokes."

DUANE EDDY—The Vintage Years, Sire SASH 3702-2 (ABC). First in the current series of Sire repackages contains the biggest hits of the biggest of rock's early instrumental stars. Eddy, the man who learned to use the bass strings of his "twang guitar" to remarkable advantage ran up a series of hits that influenced many of the early British rockers, and all are here on this double set. Excellent Greg Shaw liner notes and fun photos. A must for the collector. **Best cuts:** "Movin' And Groovin'," "Ramrod," "Yep," "Because They're Young," "The Ballad Of Paladin."

FREDA PAYNE—Out Of Payne Comes Love, ABC ABCD-901. Good set of MOR/disco material from experienced songstress, with the disco songs, under the guidance of producer Bob Monaco, standing out. **Best cuts:** "I Hear Rumors," "You Brought The Woman Out Of Me."

STEPHAN GRAPPELLI—Pye 12115. While there are a few light jazz cuts included, violinist Grappelli side steps into an easy listening bag here. Whatever the musical genre, though, his

CRISTY LANE—Midnight Blue (2:50); producers: David Byrd/Lee Stroller; writers: Melissa Manchester & Carole Sager; publisher: Rumanian Pickleworks, BMI. LS Records 068 A. Flip: no info.

JOHN RIGGS—Funny Lady (2:43); producer: not listed; writer: John Riggs; publisher: Music Craftshop, ASCAP. Candle Records CA 350. Flip: The Zoo Song (1:45); writer: same; publisher: Prater Music, ASCAP; producers: Jim Frater & John Schweers.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.

playing skills remain top notch. Several of the cuts should find a home on Good Music radio stations. **Best cuts:** "What Are You Doing The Rest Of Your Life," "It Don't Mean A Thing (If It Ain't Got That Swing)," "Didn't We" and "The Birth Of The Blues."

classical

GERSHWIN: AN AMERICAN IN PARIS; RHAPSODY IN BLUE; CUBAN OVERTURE—Ivan Davis, piano, Cleveland Orch. (Mazze), London CS 6946. New attention is being focused on Gershwin as the centennial nears, with the promotional drums already heralding an upcoming complete "Porgy and Bess" by Maazel and the Clevelanders on London. As a foretaste of that expected treat, the participants here offer hip readings, in first class sound, of two of his most familiar scores, made even more attractive by the bonus addition of the rarer overture. Cover art is eminently displayable and will work to inhibit browsers from straying to the many competitive versions.

HAYDN: SYMPHONIES, NOS. 101 ("CLOCK") & 103 ("DRUM ROLL")—N.Y. Philharmonic (Bernstein), Columbia M 33531. Bernstein continues his probe of prime Haydn with another pair of symphonies, these among his most popular. Again, the conductor's seeming inevitable choice of just tempos and the obvious joy he communicates will once more attract the growing group of Haydn aficionados. Fine also for beginning collectors who will remember the "Clock" from music appreciation classes.

DVORAK: CELLO CONCERTO—Lynn Harrell, London Symphony (Levine), RCA ARLI-1155. A rhapsodic performance of the popular concert that will do much to spur the rising career of Harrell. Technique, tone, and a flowing musical line, this young artist has it all. And both he and Levine seem to see eye to eye interpretively, the contribution of each dovetailing and complementing the other. Likely to win acceptance as a leading version of the much-recorded score, even though most others offer another work as filler.

Executive Turntable

• Continued from page 4

R. Gavorko, Robert Zipkin and Richard L. Rice. . . . **Sam Rosenzweig** set as operations manager of Kenwood's New York office. . . . **Boman Industries**, Downey, Calif., has firmed **James Healy** as district sales manager in upstate New York, **Richard Lask** as marketing manager for the Western U.S. and **Joseph Moreau** as Western regional manager. . . . Former disk jockey **Glenn Lee** joins QCA Records' Nashville office as a marketing representative.

★ ★ ★

Jim Brooks joins Westbound Records as national r&b promotion chief. . . . **Karen Kuebler** now treasurer of the concert promotion firm of Wolf & Rissmiller. . . . **Carol Ross** named East Coast managing director of the music division of Rogers & Cowan publicity firm. . . . **Noreen S. Jenney** firmed as vice president, public relations, for Management Sciences Corp., Los Angeles.

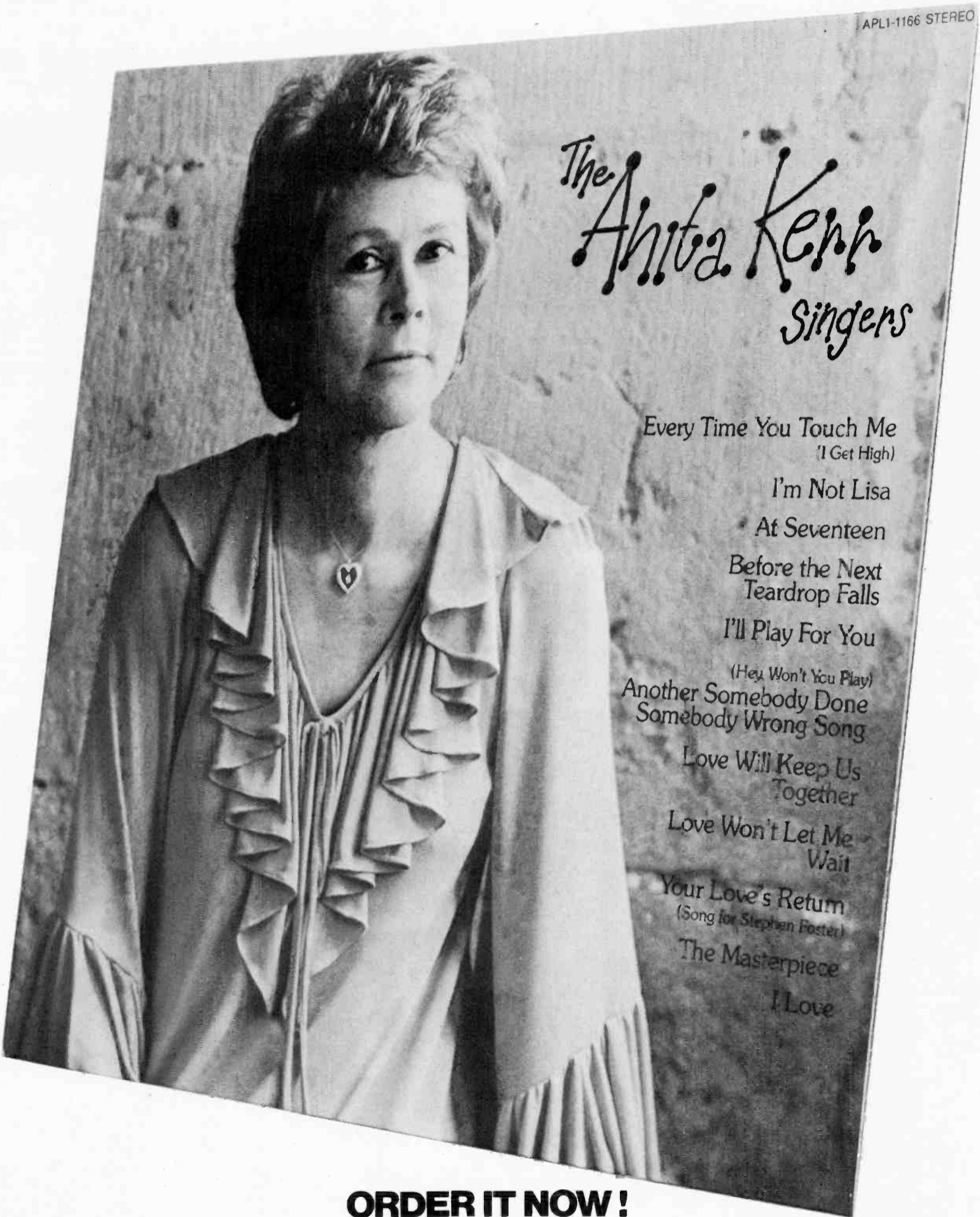
★ ★ ★

Promotions at ABC Record & Tape Sales include **Chuck Blacksmith** to vice president, buying from Fairfield, N.J., branch manager, where he is succeeded by **Richard Carter**, joining from RCA national album sales manager; **Stanley Sulman** to manager, independent wholesale distribution, from Seattle branch manager, where he is succeeded by **Ed Berson**, joining from GRT field sales manager. **Topper Schroeder** named Compton, Calif., branch sales manager, after 11 years in industry, most recently with RCA.

★ ★ ★

Richard Dunlavy joins Capitol Magnetics from Audio Magnetics as Midwest regional sales manager, professional products. . . . At TEAM Central, Minneapolis, **Eugene Koch** joins as vice president/general manager of 29 corporate-owned electronics centers, and **Jim Murphy** adds responsibilities as vice president/general manager of wholly owned Atlantic Corp. speaker and blank tape marketing subsidiary, in addition to post as corporate vice president, operations. . . . **Caroline Nenser** promoted to merchandise controller for Radio Shack chain.

Anita Kerr is Back

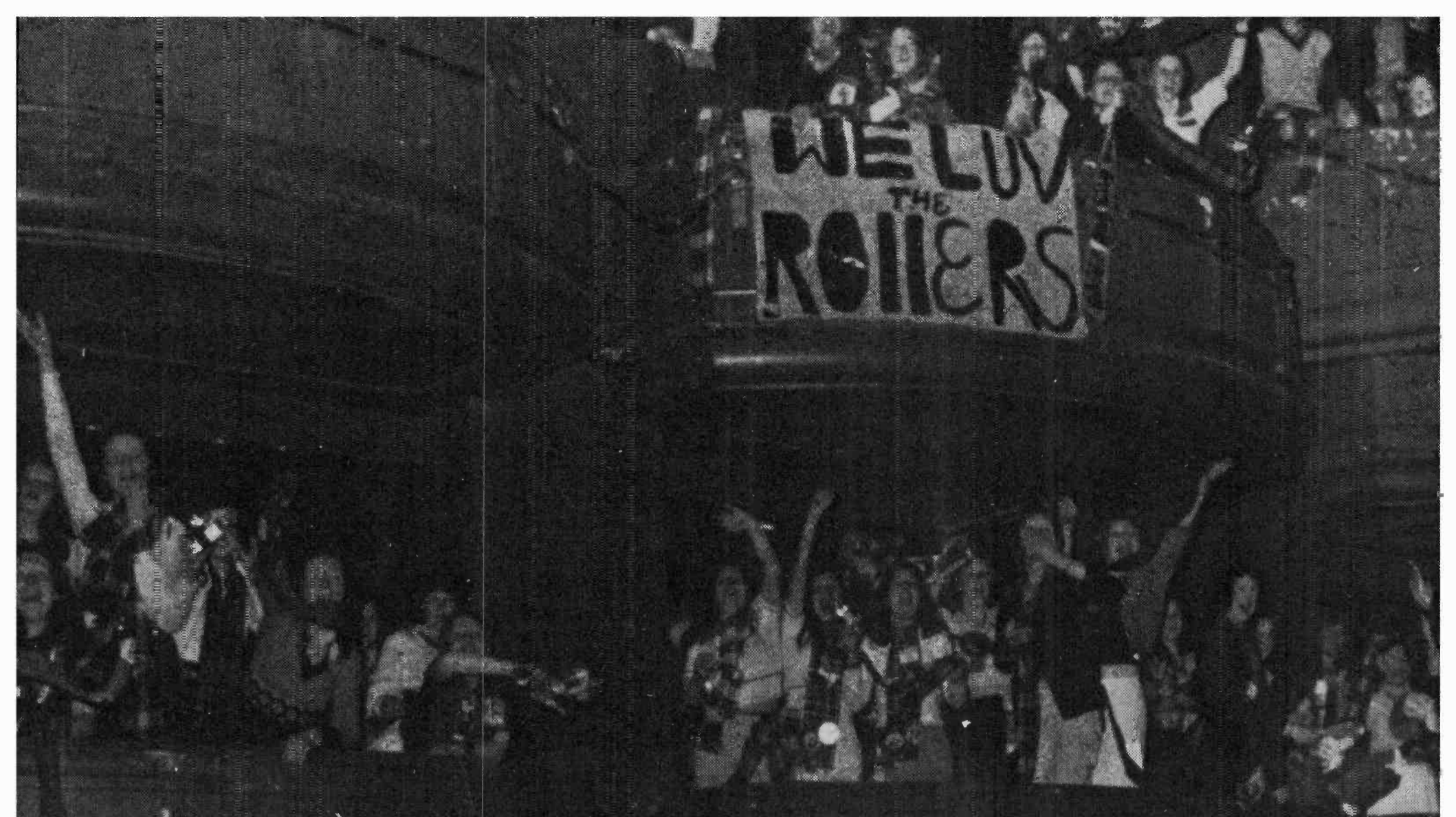


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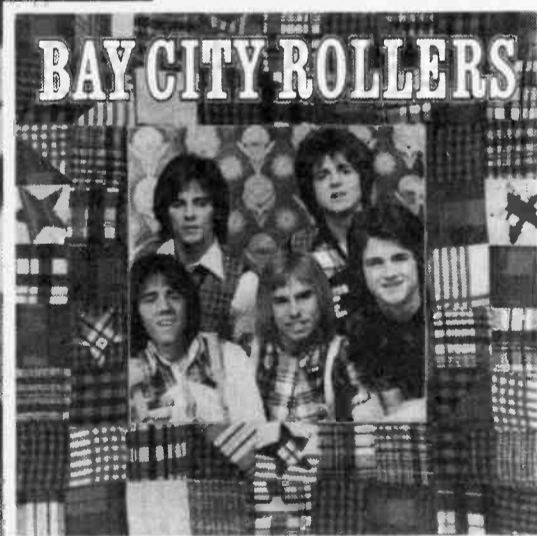


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THE WAY I WANT TO TOUCH YOU—Captain & Tennille (A&M 1725) SOMETHING BETTER TO DO—Olivia Newton-John (MCA 40459) FANCY LADY—Billy Preston (A&M 1735) SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; MSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licensee) listing songs and their publishers/licenses.

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 from
 the "maestro of mystery"

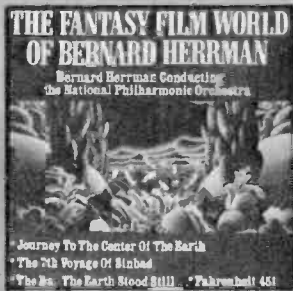
BERNARD HERRMANN



THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN
Jason & The Argonauts - Mysterious Island - The Three Worlds of Gulliver
 Herrmann - National Philharmonic Orchestra

MYSTERIOUS ISLAND: Prelude; The Balloon; The Giant Crab; The Giant Bee; The Giant Bird. **JASON AND THE ARGONAUTS:** Prelude; Talos; Talos' Death; Triton. **THE THREE WORLDS OF GULLIVER:** Overture; Minuetto-Wapping; Hornpipe; Lilliputians 1 & 2; Victory 1 & 2; Escape; The King's March; Trees; The Tightrope; Lovers; The Chess Game; Pursuit; Finale.
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 Bernard Herrmann Conducting
 the National Philharmonic Orchestra

Journey To The Center Of The Earth; The Seventh Voyage Of Sinbad; The Day The Earth Stood Still; Fahrenheit 451
 SP 44207



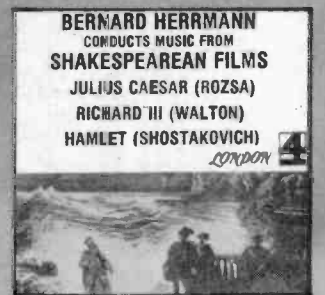
MUSIC FROM GREAT FILM CLASSICS

Jane Eyre; The Snows Of Kilimanjaro; Citizen Kane
 SP 44144



THE GREAT MOVIE THRILLERS
 OF ALFRED HITCHCOCK
 BERNARD HERRMANN, COND.

Psycho; Mamie; North By Northwest
 SP 44126



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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE							
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE												REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
106	108	22	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Aveo AV 69006 698	6.98	7.98	7.98									137	92	27	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98	7.97	7.97						
107	91	29	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98	13.95	13.95									138	138	14	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98	7.98	7.98						
108	105	8	URIAH HEEP Return To Fantasy Warner Bros. BS 2869	6.98	7.97	7.97									139	102	14	SYNERGY Electronic Realizations For Rock Orchestra Passport PPSO 98009 (ABC)	6.98	6.98	7.95	7.96					
109	75	30	HAROLD MELVIN & THE BLUENOTES To Be True Featuring Theodore Pendegriff Philadelphia International KZ 33148 (Epic/Columbia)	5.98	6.98	6.98									140	150	4	MIRABAI Atlantic SD 18144	6.98	7.97	7.97						
110	NEW ENTRY		AEROSMITH Columbia PS 32005	5.98	6.98	6.98									141	151	5	ACE SPECTRUM Low Rent Rendezvous Atlantic SD 18143	6.98	7.97	7.97						
111	123	44	ELTON JOHN Greatest Hits MCA 2128	6.98	7.98	7.98									142	89	10	POCO Head Over Heels ABC ABCO 890	6.98	7.95	7.95						
112	112	9	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98	7.98	7.98									143	159	2	CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC)	6.98	7.95	7.95						
113	119	23	SMOKEY ROBINSON A Quiet Storm Tamia TG-337 S1 (Motown)	6.98	7.98	7.98									144	144	5	5TH DIMENSION Earthbound ABC ABCD 897	6.98	7.95	7.95						
114	125	43	THE EAGLES Asylum SD 5054	6.98	7.98	7.97	8.97	7.97							145	149	26	FRANKIE VALLI Closeup Private Stock PS 2000	6.98	7.95	7.95						
115	115	17	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98							146	146	6	FAIRPORT CONVENTION Rising For The Moon Island ILPS 9313	6.98	7.98	7.98						
116	127	9	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98	6.98	6.98									147	158	4	HEAD EAST Flat As A Pancake A&M SP 4537	6.98	7.98	7.98						
117	128	10	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98	7.98	7.98									148	155	5	STEVE GOODMAN Jessie's Jig & Other Favorites Asylum 7E-1037	6.98	7.97	7.97						
118	118	3	FLEETWOOD MAC Mystery To Me Reprise MS 2158 (Warner Bros.)	6.98	7.97	7.97	8.95								149	153	26	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98	7.97	7.97						
119	121	9	NANCY WILSON Come Get To This Capitol ST 11386	6.98	7.98	7.98									150	60	4	NATALIE COLE Inseparable Capitol ST 11429	6.98	7.98	7.98						
120	130	2	SHAWN PHILLIPS Do You Wonder A&M SP 4539	6.98	7.98	7.98									151	NEW ENTRY		FLEETWOOD MAC Heroes Are Hard To Find Reprise MS 2196 (Warner Bros.)	6.98	7.97	7.97						
121	136	3	PEOPLES CHOICE Boogie Down The USA Isop KZ 33154 (Epic/Columbia)	6.98	7.98	7.98									152	163	4	BOB SEGER Beautiful Loser Capitol ST 11378	6.98	7.98	7.98						
122	122	8	THE TUBES A&M SP 4534	6.98	7.98	7.98									153	166	5	CARAVAN Cunning Stunts BTM 5000 (Janus)	6.98	7.95	7.95						
123	87	10	FRANK ZAPPA & THE MOTHERS OF INVENTION One Size Fits All DiscReet DS 2216 (Warner Bros.)	6.98	7.97	7.97									154	120	65	JOHN DENVER Back Home Again RCA CPL1-0548	6.98	7.95	7.95						
124	124	23	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98	7.97	7.97									155	152	10	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98	7.98	7.98						
125	110	11	NEIL YOUNG Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98	7.97	7.97									156	NEW ENTRY		JIMMIE SPHEREIS The Dragon Is Dancing Epic PE 33565 (Columbia)	6.98	7.98	7.98						
126	114	21	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98	7.95	7.95									157	157	5	BARRABAS Heart Of The City Atco SD 36-118	6.98	7.97	7.97						
127	137	8	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98	7.98	7.98									158	161	5	ROLLERBALL/SOUNDTRACK United Artists UA LA470-G	6.98	7.98	7.98						
128	139	4	FAITH HOPE AND CHARITY RCA APL1-1100	6.98	7.95	7.95									159	170	3	MORRIS ALBERT Feelings RCA APL1-1018	6.98	7.95	7.95						
129	109	22	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98	6.98	6.98									160	167	4	OSMONDS The Proud One Kolob M3G 4993 (MGW)	6.98	7.98	7.98						
130	135	13	RAY STEVENS Misty Barnaby BR 6012 (Janus)	6.98	7.95	7.95									161	113	11	EDDIE KENDRICKS The Hit Man Tamia TG-338 S1 (Motown)	6.98	7.98	7.98						
131	142	5	THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL, EXECUTIVE VERSION Arista AL 4050	6.98	7.98	7.98									162	173	3	DEODATO First Cuckoo MCA 491	6.98	7.98	7.98						
132	132	7	DYNAMIC SUPERIORS Pure Pleasure Motown M6 841 S1	6.98	7.98	7.98									163	145	24	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98					
133	143	2	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95									164	176	2	GET ON DOWN WITH BOBBY BLAND ABC ABCD 895	6.98	7.95	7.95						
134	88	16	TRIUMVIRAT Spartacus Capitol ST 11392	6.98	7.98	7.98									166	171	6	HEARTSFIELD Foolish Pleasures Mercury SRM 1134 (Phonogram)	6.98	7.95	7.95						
135	147	3	ALVIN LEE Pump Iron Columbia PC 33796	6.98	7.98	7.98									167	177	24	CHICAGO VIII Columbia PC 33100	6.98	7.98	7.98						
136	140	7	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98	7.98	7.98									168	178	3	FIREBALLET Night On Bald Mountain Passport PPSD 98010 (ABC)	6.98	7.95	7.95						

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace Spectrum	141	Chicago Central Station	26	Van McCoy	106	Procol Harum	200
Cannonball Adderley	189	Gentle Giant	48	Barry Manilow	50	Richard Pryor	17
Aerosmith	16, 103, 110	Jim Gilstrap	185	Melissa Manchester	22	R.E.O. Speedwagon	74
Morris Albert	159	Steve Goodman	148	Manfred Mann's Earth Band	177	Rare Earth	181
Allman Brothers Band	43	Joe Cocker	55	Manhattan Transfer	46	Helen Reddy	12
Ambrosia	59	Natalie Cole	150	Bob Marley	92	Renaissance	87
America	40	Judy Collins	77	Marshall Tucker Band	93	Charlie Rich	186
Paul Anka	76	Jessi Colter	198	Masekela	136	Minnie Riperton	115
Asleep At The Wheel	187	Commodores	102	Harold Melvin	109	Ritchie Blackmore's Rainbow	54
Atlanta Rhythm Section	163	Alice Cooper	137	Meters	179	Johnny Rivers	173
Average White Band	51	Crusaders	32	Michael Stanley Band	188	Smoky Robinson	113
B. T. Express	20	Roger Daltrey	28	Buddy Miles	97	Rolling Stones	75, 81
Bachman-Turner	91	John Denver	61, 107, 154	Mirabal	140	Linda Ronstadt	175
Bad Company	124	Deodato	162	Monty Python's Flying Circus	127	Leon Russell	90
Joan Baez	31	Disco Tex & Sex-O-Lettes	68	Michael Murphey	58	Neil Sedaka	88
Barrabas	157	Doobie Brothers	85	Willie Nelson	116	Bob Seger	152
Beach Boys	35, 71, 84	Dob Dylan	132	Ohio Players	3	Silver Convention	171
Jeff Beck	164	Dynamic Superiors	14	Olivia Newton-John	195	Joe Simon	155
Bee Gees	15	Eagles	6, 49, 67, 114	O'Jays	129	Slade	94
Black Sabbath	34	Earth, Wind & Fire	9	Quincy Jones	57	SOUNDTRACKS/ORIGINAL CASTS	
Bobby Bland	165	Fairport Convention	146	K.C. & Sunshine Band	19	Chicago	95
David Bowie	21	Faith, Hope & Charity	128	Osmonds	160	Chorus Line	101
Glen Campbell	27	Fantastic Four	138	Outlaws	18	Jaws	30
Captain & Tennille	53	Jose Feliciano	169	Robert Palmer	190	Monty Python & Holy Grail	131
Caravan	153	5th Dimension	144	People's Choice	121	Nashville	83
Carpenters	72	Fireballet	168	Esther Phillips/Beck	39	Rollerball	158
		Fleetwood Mac	11, 118, 151, 174	Shawn Phillips	120	Tommy	89
		Freddy Fender	42	Pink Floyd	197	Gary Wright	45
		Roberta Flack	149	Poco	142, 196	Spinners	10
		Funkadelic	104	Pointer Sisters	37	Bruce Springsteen	8, 98, 99
		Peter Frampton	183	Billy Preston	66	ZZ Top	13, 193

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 9/20/75

Top Add Ons-National

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
THE J. GEILS BAND—Hotline (Atlantic)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)

Top Requests/Airplay-National

ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
JEFFERSON STARSHIP—Red Octopus (Grunt)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)

National Breakouts

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
THE J. GEILS BAND—Hotline (Atlantic)
LINDA LEWIS—Not A Little Girl Anymore (Arista)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

TOP ADD ONS:

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
THE J. GEILS BAND—Hotline (Atlantic)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—(Reprise)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
ROD STEWART—Atlantic Crossing (Warner Brothers)

BREAKOUTS:

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
THE J. GEILS BAND—Hotline (Atlantic)
JERRY JEFF WALKER—Ridin' High (MCA)

KLOS-FM—Los Angeles

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **DAVID BOWIE**—Young Americans (RCA)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ALLMAN BROTHERS**—Win Lose Or Draw (Capricorn)
- ★ **JANIS IAN**—Between The Lines (Columbia)

KOME-FM—San Jose

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **FOCUS**—Mother Focus (Atco)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

KDKB-FM—Phoenix

- **JERRY JEFF WALKER**—Ridin' High (MCA)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)

KPRI-FM—San Diego

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- ★ **WAR**—Why Can't We Be Friends (United Artists)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **SWEET**—Desolation Boulevard (Capitol)

KZEL-FM—Eugene

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- **GUTHRIE THOMAS**—Guthrie Thomas 1 (Capitol)
- ★ **NASHVILLE SOUNDTRACK**—(ABC)
- ★ **JOAN BAEZ**—Diamonds & Rust (A&M)
- ★ **OUTLAWS**—(Arista)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

KBPI-FM—Denver

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Brothers)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **FLEETWOOD MAC**—(Reprise)

Southwest Region

TOP ADD ONS:

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
BOBBY WHITLOCK—One Of A Kind (Capricorn)

TOP REQUEST/AIRPLAY:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
FLEETWOOD MAC—(Reprise)
ROD STEWART—Atlantic Crossing (Warner Brothers)

BREAKOUTS:

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
BOBBY WHITLOCK—One Of A Kind (Capricorn)

KSHE-FM—St. Louis

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **BOBBY WHITLOCK**—One Of A Kind (Capricorn)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **FLEETWOOD MAC**—(Reprise)

KLLOL-FM—Houston

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

KY102-FM—Kansas City

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **MANFRED MANN'S EARTH BAND**—Nightengales & Bombers (Warner Brothers)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

WRNO-FM—New Orleans

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **AL JARREAU**—We Got By (Reprise)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **VALDY**—See How The Years Have Gone By (A&M)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **AEROSMITH**—Toys In The Attic (Columbia)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

Midwest Region

TOP ADD ONS:

THE J. GEILS BAND—Hotline (Atlantic)
PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
LINDA LEWIS—Not A Little Girl Anymore (Arista)

TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
GARY WRIGHT—Dream Weaver (Warner Brothers)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
OUTLAWS—(Arista)

BREAKOUTS:

THE J. GEILS BAND—Hotline (Atlantic)
PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
GRAEME EDGE BAND—(Threshold)

WWW-FM—Detroit

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **GRAEME EDGE BAND**—(Threshold)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **BOB SEGER**—Beautiful Loser (Capitol)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)

WMMS-FM—Cleveland

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **LINDA LEWIS**—Not A Little Girl Anymore (Arista)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GARY WRIGHT**—Dream Weaver (Warner Brothers)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)

WNAP-FM—Indianapolis

- **TROOPER**—(MCA)
- **DARYL HALL & JOHN OATES**—(RCA)
- **RED WING**—(Fantasy)
- **ALVIN LEE**—Pump Iron (Columbia)
- ★ **ROGER DALTRY**—Ride A Rock Horse (MCA)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **OUTLAWS**—(Arista)
- ★ **ELTON JOHN**—Captain Fantastic & The Brown Dirt Cowboy (MCA)

WEBN-FM—Cincinnati

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **JANIS IAN**—Between The Lines (Columbia)
- ★ **OUTLAWS**—(Arista)

WYDD-FM—Pittsburgh

- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind (Chrysalis)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **DOOBIE BROTHERS**—Stampede (Warner Brothers)
- ★ **STEPHEN STILLS**—Stills (Columbia)

Southeast Region

TOP ADD ONS:

PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
ROD STEWART—Atlantic Crossing (Warner Brothers)

TOP REQUEST/AIRPLAY:

ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
PINK FLOYD—Wish You Were Here (Columbia)
ERIC CLAPTON—E.C. Was Here (RSO)

BREAKOUTS:

PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
AL JARREAU—We Got By (Reprise)

WSHE-FM—Fl. Lauderdale

- **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **GENTLE GIANT**—Free Hand (Capitol)
- **GRAND FUNK RAILROAD**—Caught In The Act (Grand Funk)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ERIC CLAPTON**—E.C. Was Here (RSO)

WHFS-FM—Washington

- **LINDA LEWIS**—Not A Little Girl Anymore (Arista)
- **JERRY JEFF WALKER**—Ridin' High (MCA)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **AL JARREAU**—We Got By (Reprise)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Grateful Dead)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)

WRAS-FM—Atlanta

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JIMMIE SPHEERIS**—Dragon Is Dancing (Epic)
- **STEELEYE SPAN**—Commoners Crown (Chrysalis)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)

WAIV-FM—Jacksonville

- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **EINZELGANGER**—(Oaises)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **SHAWN PHILLIPS**—Do You Wonder (A&M)
- ★ **OUTLAWS**—(Arista)

Northeast Region

TOP ADD ONS:

PINK FLOYD—Wish You Were Here (Columbia)
JETHRO TULL—Minstrel In The Gallery (Chrysalis)
THE J. GEILS BAND—Hotline (Atlantic)
CHARLIE DANIELS BAND—Nightrider (Kama Sutra)

TOP REQUEST/AIRPLAY:

BRUCE SPRINGSTEEN—Born To Run (Columbia)
JEFFERSON STARSHIP—Red Octopus (Grunt)
ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)

BREAKOUTS:

JETHRO TULL—Minstrel In The Gallery (Chrysalis)
PINK FLOYD—Wish You Were Here (Columbia)
THE J. GEILS BAND—Hotline (Atlantic)
LINDA LEWIS—Not A Little Girl Anymore (Arista)

WNEW-FM—New York

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **BOBBY WHITLOCK**—One Of A Kind (Capricorn)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WLIR-FM—New York

- **PINK FLOYD**—Wish You Were Here (Columbia)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- **LABELLE**—Phoenix (Epic)
- **LINDA LEWIS**—Not A Little Girl Anymore (Arista)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

WGRQ-FM—Buffalo

- **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- **THE TUBES**—(A&M)
- **LEON RUSSELL**—Will Of The Wisp (Shelter)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **PAUL McCARTNEY & WINGS**—Venus & Mars (Capitol)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WMMR-FM—Philadelphia

- **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)
- ★ **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- ★ **PINK FLOYD**—Wish You Were Here (Columbia)

WAAF-FM—Worcester

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **LOGGINS & MESSINA**—So Fine (Columbia)
- **CLIMAX BLUES BAND**—Stamp Album (Sire)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)
- ★ **OUTLAWS**—(Arista)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)

WPLR-FM—New Haven

- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- **THE J. GEILS BAND**—Hotline (Atlantic)
- **CHARLIE DANIELS BAND**—Nightrider (Kama Sutra)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **MARSHALL TUCKER BAND**—Searching For A Rainbow (Capricorn)
- ★ **ALLMAN BROTHERS**—Win, Lose Or Draw (Capricorn)
- ★ **JEFFERSON STARSHIP**—Red Octopus (Grunt)

WBRU-FM—Providence

- **J. GEILS BAND**—Hotline (Atlantic)
- **LINDA LEWIS**—Not A Little Girl Anymore (Arista)
- **JETHRO TULL**—Minstrel In The Gallery (Chrysalis)
- **PINK FLOYD**—Wish You Were Here (Columbia)
- ★ **BRUCE SPRINGSTEEN**—Born To Run (Columbia)
- ★ **ROD STEWART**—Atlantic Crossing (Warner Brothers)
- ★ **J. GEILS BAND**—Hotline (Atlantic)
- ★ **GRATEFUL DEAD**—Blues For Allah (Grateful Dead)

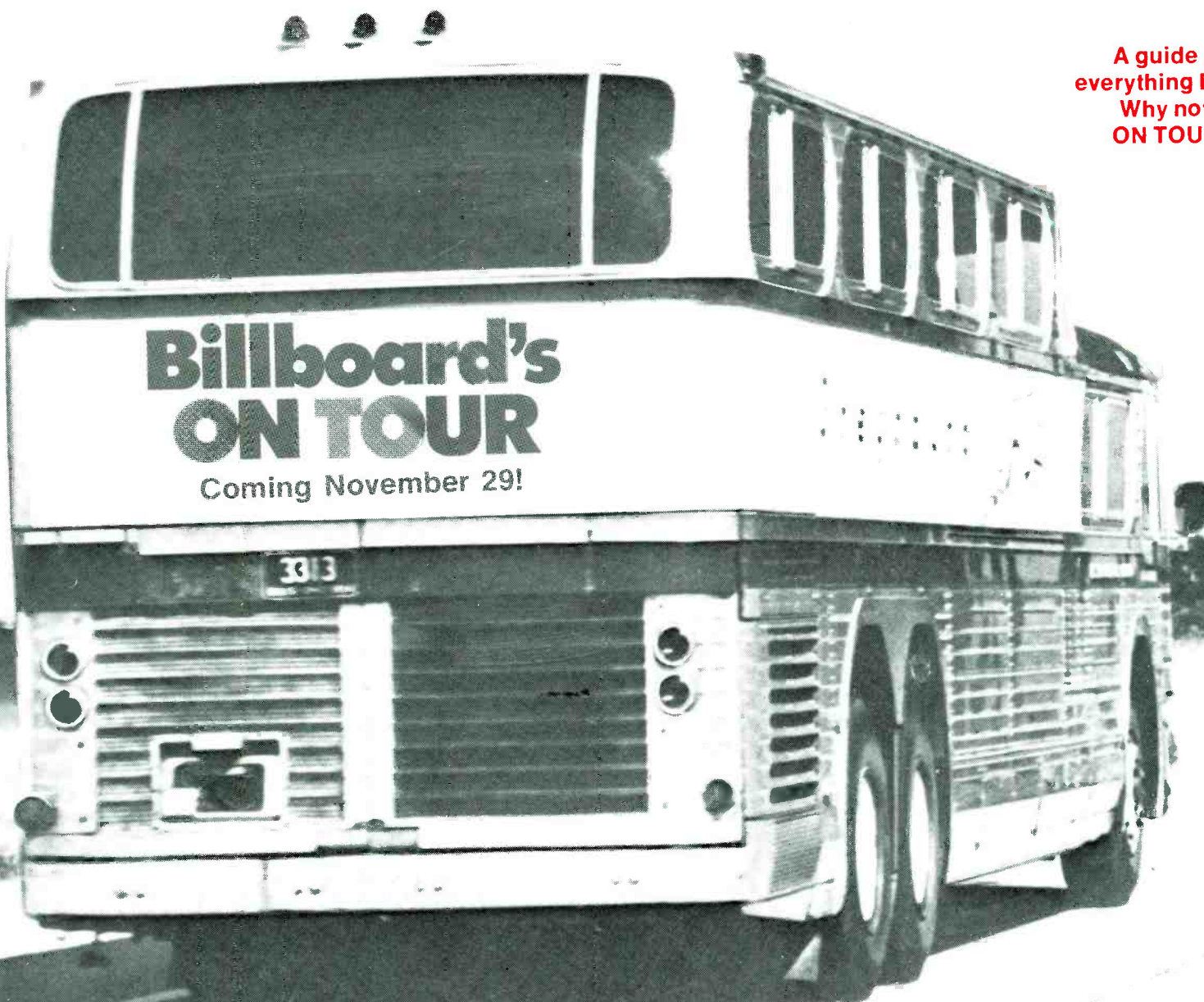
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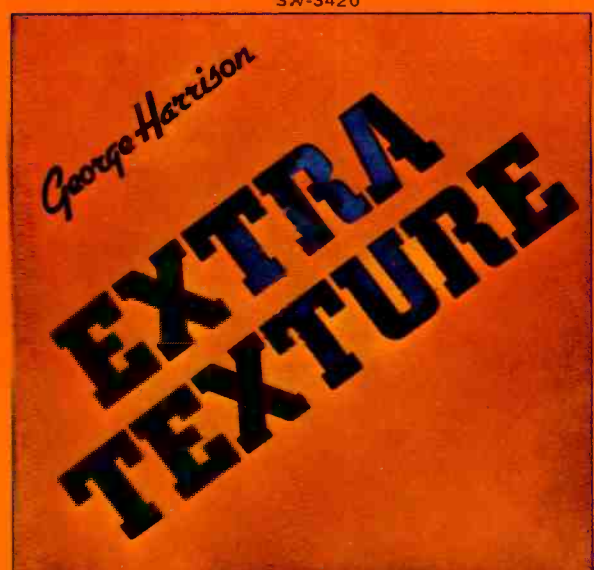
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