

Billboard

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YEAR

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Record & Tape Volume Ahead Of '74

One-Stops, Racks Firm NARM Dates

LOS ANGELES — Greater NARM member involvement through more vertically-oriented interim gatherings, produces the first annual rackjobber and/or one-stop conference Sept. 18-20 in San Francisco. A first conference for independent distributors "in the Midwest late in October or early November" follows, according to executive director Jules Malamud.

The Bay Area confab, slated for the Hyatt-on-Union Square, will double as a rack/one-stop two-day session, concurrent to a planning meeting by the NARM board to implement the 1976 national convention.

Convention chairman George Souvall, Alta Distributing, Phoenix, will for the first time program a five-day convention at the Diplomat Hotel, Hollywood, Fla., which will run from Friday through Tuesday, cut-

(Continued on page 14)

INVOLVES PUBLIC LOCATION RADIO

ASCAP & BMI Terminate Contracts

By IS HOROWITZ

NEW YORK—ASCAP has moved to terminate all licenses with public locations using radio music, in the wake of the Supreme Court decision last month that such use does not constitute a "performance" within the meaning of the Copyright Act (Billboard, June 28).

The ASCAP move affects more than 5,000 locations returning ap-

proximately \$246,000 a year to the society. BMI, it was learned, is also in the process of voiding its agreements with similar locations. In the latter case, the number of users served is far smaller and the amount collected less than \$25,000 a year.

(Continued on page 14)

Act-Shifting Creates Odd Dual Affiliations

By JIM FISHEL

NEW YORK—More multi-label product by individual artists are expected to compete in the market following recent shifts in affiliations by a number of top acts that have left either unreleased material or unfulfilled commitments behind in their moves.

The most notable current example has ABKCO-London and Atlantic

(Continued on page 12)

6,000 Radioites Vote For Favorite Diskers

By DAVE DEXTER JR.

LOS ANGELES—A survey among personnel of more than 6,000 American radio stations to determine their favorite recording artists is being conducted by Billboard with winners in 12 categories to be announced at the eighth annual Billboard Radio Programming Forum at San Francisco's Fairmont Hotel next month.

The Forum will run four days and nights, from Aug. 13-16.

(Continued on page 12)

Mid-Range LPs Move; Others Due

By BOB KIRSCH

LOS ANGELES—The four major labels currently manufacturing mid-range (\$3.98 or \$4.98 suggested list) front line product are sufficiently satisfied with sales and rack and retail reception over the past quarter to plan on-going programs in this area.

At the same time, major retailers confirm the product is selling well and is providing a tool to help bring the over-30 buyer back into the store.

Columbia, Capitol, United Artists and RCA are all on at least their second release of mid-range product and all the labels have found similar reactions to date.

Columbia currently has some 500 titles in its \$4.98 list catalog, and, according to Tom McGinnis, sales and distribution director, "sales have exceeded our wildest expectations."

"We cover the gamut, from rock to

(Continued on page 10)

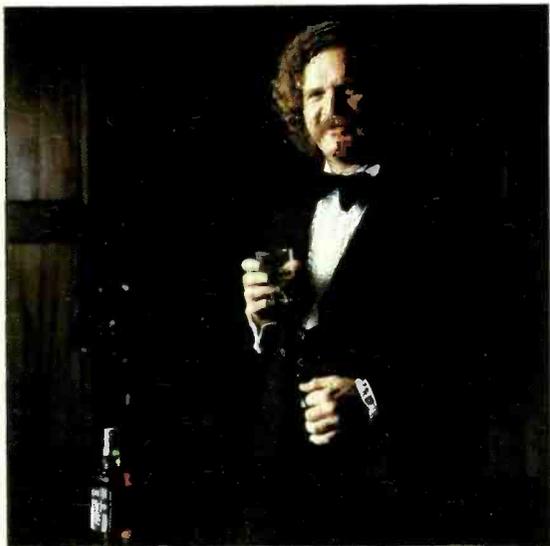
And Several Chains Plot New Openings

By JOHN SIPPEL

LOS ANGELES—Despite a faltering start and several bad interim months, record/tape volume users nationally report generally being a little bit ahead of the same first six months of 1974 this year.

And they're backing up their optimistic reports during a basically retrogressive national economy with solid store openings through the remainder of 1975.

Dave Rothfeld of Korvettes reports records/tape and books were up for the chain, while audio hardware and photographic supplies, all of which he administers, were "flat," as compared to 1974. The 55-store discount chain will add five stores in suburban New York City before Jan. 1. Rothfeld admits he consistently promotes to maintain volume. His latest project is to segregate

(Continued on page 10)

For years JIM RINGER, a veteran of two classic LPs, has wanted to do the LP. "ANY OLD WIND" (PHILO 1021) is the LP. JIM has gathered and arranged his favorite songs with the help of Dave Bromberg and his band and others and has put together a classic country LP. The record is getting heavy airplay on country and FM stations and will span all markets... Look for it... Down to Earth with PHILO... (Advertisement)

Las Vegas: Rock, Country Perking

By HANFORD SEARL

LAS VEGAS—Rock and country concerts are making inroads into the predominately MOR supernoise billings on the Strip with a new rock series bowing at the Stardust and country shows at the Flamingo Hilton.

Dr. Hook & The Medicine Show initiated the Stardust concerts June 30 in the 2,000 capacity Convention

Center. The 8 p.m. and 2 a.m. shows drew 1,200 each, hotel spokesmen said.

The country show sponsored by Sweetpea Productions June 27 at the Flamingo Hilton highlighted Stonewall Jackson and the Minutemen with four added country artists.

KRAM disk jockey Barry Jay says

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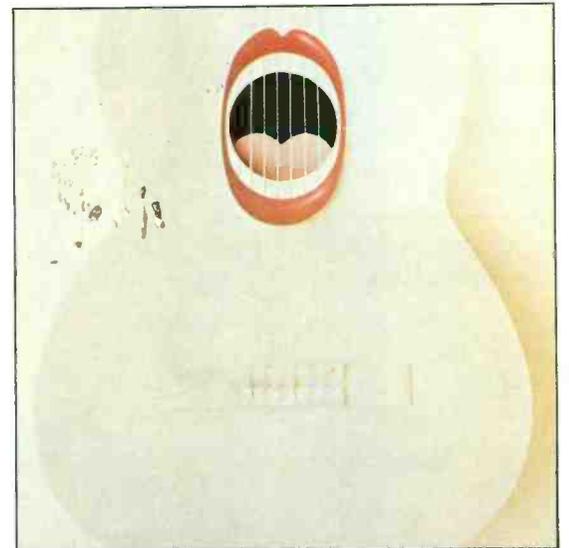
Mexico's Orfeon Sets Expansion

By MARV FISHER

MEXICO CITY—Orfeon Records, riding on the hot sales of Sonora Matancera, King Clave and Lupita D'Alessio, has started expansion moves here and in the United States. A new headquarters has opened in Los Angeles, with branches planned for New York and Puerto Rico. Label president Ro-

gerio Azcarraga recently signed vocalist Enrique Guzman as a key move here.

On June 26, Orfeon opened its new headquarters in Los Angeles on Pico Blvd. and in August the disk firm will inaugurate another branch in New York City. Later this year,

(Continued on page 36)

"Just Wanna Rock 'N' Roll" by Jose Feliciano is a tight package of polished talent and artistic delight. Great songs, some new, some old, done in the incomparable Feliciano way showcase his talent and his unfailing grasp of musical expression. This album includes JOSE'S "Twilight Time," rapidly gaining top air play across the U.S. Produced by Janna Merlyn Feliciano and Jose Feliciano. (RCA-APL1-1005) (Advertisement)

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Billboard photo by Sam Emerson

FIRST EFFORT—Frank Sinatra and producer Snuff Garrett rehearse "I Believe I'm Gonna Love You" the new ballad Reprise releases July 14. The song was written by Gloria Sklerov and Harry Lloyd. Flip on this first collaboration between Sinatra and Garrett is "The Only Couple On The Floor."

DISK PERFORMANCE ROYALTY

House & Senate Set Time For Scott Bill's Hearings

By MILDRED HALL

WASHINGTON—Sen. Hugh Scott's long-awaited hearing on record performance royalty has been scheduled by the Senate copyrights subcommittee for July 24—the day following a House subcommittee hearing on the same controversial issue.

The House hearing date of July 23 is fairly firm, but the July 24 date for hearings on Sen. Scott's record royalty bill S. 1111 could be upset by the seemingly endless floor debate over the New Hampshire election contest.

The right of record producers and talent to collect and share royalty on commercial play of copyrighted recordings (made on or after Feb. 15, 1972) was deleted from last year's Senate-passed revision bill, which is the basis for the current revision legislation in both Houses. The record royalty defeat came during a floor battle in which broadcaster and jukebox interests were heavily victorious.

Record royalty prospects are a

mixed bag in both Senate and House committees. On the Senate side copyrights subcommittee chairman Sen. John L. McClellan invited Sen. Scott to preside over the hearing on S. 1111, but as a separate piece of legislation from the general revision bill.

The present Senate revision bill S. 22, on which no public hearing has been held, has already been reported out of the copyrights subcommittee and is now before the full judiciary committee. The subcommittee markup restored heavier prison sentences for record piracy (3 and 7 years maximum for first and repeated offenses), but did not bring back the record performance royalty

(Continued on page 14)

Business And The Economy

\$6 Mil Westchester House a Good Risk

By STEPHEN TRAIMAN

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

NEW YORK—For veteran stockbroker Eliot Weisman who conceived the idea four years ago, and executive producer Howard Stein who followed through with the entertainment expertise, the spring of 1975 was just the right time to debut a \$6 million suburban showcase, the Westchester Premier Theatre in Tarrytown.

"During times of financial crisis, entertainment is an absolute necessity for escape, the 32-year-old impresario (with almost 10 years under his belt) emphasizes. "It's one of the biggest years on Broadway, the movie business continues to improve and affluent couples who are skipping the trips to Europe or renting summer homes are willing to com-

pensate by spending more Saturday nights out."

The investment of nearly \$1.5 million in talent contracts and guarantees for the first six months of bookings can be viewed two ways, he notes. Either it is a particularly ex-

(Continued on page 28)

CBS & Atlantic Win Appeals Court Ruling

BALTIMORE—An appeals court decision, said to be precedential, involving a civil suit against unauthorized duplicators, has been rendered in favor of two record firms seeking compensatory and punitive damages under Maryland common law.

The decision, rendered by the Maryland court of special appeals, resulted from a civil suit filed in a lower court by CBS and Atlantic Records, charging unfair competition against Deeds Music Co., Deeds Electronic Co., GAI Audio of New York, ALP Distributing Co., Kesco Textile Co., Playgirl Industries, Playgirl Fashions, and Jack and Julius F. Kessler.

Initial legal action was taken in May 1972 after more than 58,000 stereo tapes were seized in Elk Mills, Md., by a county sheriff, pursuant to a writ of attachment. During the trial before Judge H. Kenneth Mackey, Deeds Music consented to a \$150,000 judgment. However, after the trial, Mackey awarded CBS \$93,702 in compensatory and \$50,000 in punitive damages and granted Atlantic \$53,383 in compensatory and \$25,000 in punitive damages. In

addition, they were awarded court costs of more than \$8,000 and a condemnation judgment on the tapes. The defendants rejected this opinion and appealed.

In his opinion, special appeals court judge John Moore, writing for a unanimous court, rejected the defendants' contentions that the two companies had failed to substantiate their claimed loss of profits and had failed to submit actual figures in their allegations of loss of profits.

Regarding the awarding of punitive damages, the court said that, "In Maryland a plaintiff must prove malice in order to obtain an award of punitive and exemplary damages. . . . Here, there is no evidence of hate or rancorous motive. We are, however, confronted with a course of misconduct constituting unfair competition through misappropriation."

Moore said also that he found "corrupt motives" on the part of the appellants, which he felt should result in penalizing the defendants. He also dismissed a claim seeking to exempt Julius Kessler from punitive damages. Defendants were also ordered to pay appeal costs.

L.A. Grand Jury Active, Silent

LOS ANGELES—The investigation of "alleged fraudulent commercial practices in all facets of the recording industry" (payola) is a continuing one, according to Asst. U.S. Attorney Stephen Wilson here.

Wilson says that a grand jury is sitting now, but declines to comment on how long it has been in session or how long the current investigations

have been going on. He does say, however, that the grand jury has not been in session as long as the Newark grand jury, also investigating alleged payola activities.

The grand jury investigation here covers the Central District of California, which includes the counties of Los Angeles, Orange, Ventura, San Bernardino, San Luis Obispo,

Santa Barbara and Riverside.

Only one indictment in what is called the local payola investigation has been handed down so far in Los Angeles. Fred Rector, a promotion executive, was indicted on charges of failing to file income tax returns in 1972 and 1973.

Wilson has "no comment" concerning any further indictments.

German Ariola Partnering New Lasker-Stark Label

By ELIOT TIEGEL

LOS ANGELES—Jay Lasker and Howard Stark have gone into partnership with Ariola of West Germany in a new label, Ariola America.

Unusual hitch about this new label is that while Ariola has invested its money in the firm, it has nothing to say about the kinds of music to be

recorded nor about what firms are signed as overseas licensees.

Another unusual angle is that Ariola America will be distributed in the States by Capitol through its company-owned branches.

"Our deal with Capitol is the way the record business will turn in five years," Lasker predicts. "They will do the sales and merchandising but we will provide the tools, like displays and all LP graphics."

Ariola, through its company-owned firms in Germany, Holland, France, Spain and the Benelux nations, will distribute product by the new label in those territories. Each licensee also retains tape rights.

Ariola is the \$100-million-a-year record division of Bertelsmann AG, a major international media firm.

First product from the American label ironically comes from two acts on the British label GTO (which like both Lasker and Stark, were previously associated with ABC Records).

These acts are Irish female vocalist Dana and British rock band Fox. The debut product is the LP titled "Fox" which ships July 17.

Lasker and Stark, who were both

fired at ABC Jan. 7, say they have over 100 tapes of American acts which came their way, when in the early days of having left ABC, they formed Lasker/Stark Inc., a firm which was planning to get into records and publishing.

The contact with Ariola through (Continued on page 12)



Jay Lasker: looking for new talent to build another success story.



Billboard photos by Bonnie Tiegel. Ariola is Lasker's financial partner; Capitol his domestic distributor.

Mobile One-Stop Branches Out Into 17-State Area

LOS ANGELES—The 17-year-old Mobile One-Stop chain has opened its second 4,000-square-foot warehouse at its southern tip, Miami, with Paul Yost, former kingpin in the South Atlantic one-stop chain, as Florida group manager.

The expansion puts Mobile, considered the largest user of singles in the U.S., into a 17-state area from Houston to Traverse City, Mich., to

Plattsburg, N.Y. southeast to the tip of Florida.

Brud Oseroff, former indie label distributor who switched to exclusively singles' one-stopping in Pittsburgh in 1952, estimates his 1975 gross will top his previous year's \$3.2 million gross.

The acquisition of Yost and his assistant, Phil Babcock, follows a pattern set last year when Oseroff hired Jack Pierce, longtime chief of Royal

Distributors, Cincinnati/Columbus exclusively singles firm, as core of an expanded Ohio operation.

Mobile now employs 36 persons, 15 of whom are route salesmen, who operate from small vans carrying an inventory of from 15,000 to 20,000 singles, most of which are current chart entries. Oseroff normally stocks each man with a mix of 250 pop, country and soul titles.

In addition, some accounts are

shipped directly from both warehouses by air. Eighty-five percent of the accounts are jukebox operators, while the remainder are mom-and-pop retailers, Oseroff says. Oseroff supplies title strips printed by Star Title, which also is based in Pittsburgh.

Mobile stocks all oldies which are available from the two warehouses. Harvey Campbell is general manager and chief buyer for Mobile.

2 Shot 'Night Dream' Musical Makes NBC Schedule

By JEAN WILLIAMS

LOS ANGELES — "Night Dream," a new musical concept in late night television, will be offered on NBC Aug. 1 and 8, pre-empting "Midnight Special."

"Conceptualized thematic contemporary rock music will be featured with snatches, bits and pieces of life," says the show's creator, Syd Vinnedge.

"Throughout the program we may show snatches of the artist in various situations, including takes in his dressing room. The personality sections will come to the viewer in approximately 20-second segments each," injects Susan Richards, associate producer of the show.

"The thematic inserts will tie in with the theme of the show, connecting the inserts to the music," Vinnedge adds.

Each show will have a different theme under the "Night Dream" umbrella.

"Night Dream" producers along with the artists will select material used on the shows. Rod Stewart, 3 Dog Night, Black Oak Arkansas, Slade, Freddy Fender, Tanya Tucker and B.J. Thomas are set for the specials.

Theme of the first show "Love" will feature artists performing tunes representing the subject. The entire show will be directed to giving credence to its theme, Vinnedge explains.

"Dreams, Fantasy, Illusion," the second show, will follow the same format.

Ms. Richards, executive producer Vinnedge and director Art Fisher, developers of the show, explain that the idea of the program is to present to the late night TV viewer the kind of sophisticated atmosphere generally reserved for prime-time television but with contemporary rock and comedy acts.

The producers are vying for NBC to pick the show for a regular series.

Ms. Richards is no novice to late night rock oriented shows, having worked with the "Midnight Special" for two years.

Fisher formerly directed the Sonny & Cher Comedy Hour, Sonny, Cher and Andy Williams.

\$450,000 In Talent For Milwaukee's Summerfest

MILWAUKEE—Summerfest '75, boasting an overall live talent budget of \$450,000, opened an 11-day run here Thursday (3) with some of contemporary music's biggest names. A wide cross-section of artists was presented in six stage areas simultaneously, with entertainment from the areas of pop, rock, jazz, country, blues, folk, soul, bluegrass and international.

Artists appearing on the main stage included the Beach Boys, James Taylor with Phoebe Snow, Johnny Rodriguez with Donna Fargo, Gordon Lightfoot with Mary Travers, Blood, Sweat & Tears with Maria Muldaur, Earth, Wind & Fire with Donald Byrd and the Blackbyrds, Joe Cocker with Labelle, Ella Fitzgerald with Roy Eldridge, Joan Baez with Hoyt Axton, Roberta Flack with Stanley Turrentine, and the Bee Gees.

Jazz artists performing included Woody Herman and the Thundering Herd, Bobby "Blue" Bland, Buddy Montgomery, Gato Barbieri, Cannonball Adderley, Maynard Ferguson and many local acts. Country acts include the Roger McGuinn Band, Corky Siegel, Sam Leopold, Jimmy Buffett, Rambling Jack Elliott, Bill Monroe and the Bluegrass Boys, John Hartford, Hickory Wind, Asleep at the Wheel, The Vassar Clements Band and the Dillards.

In addition, the country stage presented a day of blues featuring Blind James Brewer, Sam Lay Blues Band, Blind John Davis, Hound Dog Taylor and the House Rockers, and Sonny Terry and Brownie McGhee.

Other acts on the rock and comedy stages included John Byner, David Brenner, the Jim Schwall Band, Ace Trucking Company, Richard and Susan Thomas, and Edmonds & Curley.

Three brewing companies, Miller, Schlitz and Pabst, sponsored their specific stage areas at a combined cost of \$200,000, while the main

stage area was budgeted at \$250,000. Tickets for the event were scaled at \$1.75 until July 2, \$2.50 at the gate, and 50 cents for children under 12.

Several acts performed twice daily at the event, which is ranked as the third largest civic festival in the U.S.

GEMA Pays \$107.3 Mil

By WOLFGANG SPAHR

MUNICH—GEMA distributed 246,979,000 marks to its 7,882 members in 1974, equivalent to \$107,382,170. That was one important figure given a meeting of members in the Sheraton Hotel here by GEMA managing director Dr. Erich Schulze.

The figure represents an increase of 12.9 percent, or 28,192,000 marks (\$12,257,390) on the previous year. GEMA collected from domestic and foreign countries a total of 260,350,000 marks, or \$113,195,650.

There were 20 million marks coming in from securities and interest, with a total balance of 280 million marks in 1974, or \$121,739,130. But receipts for German writers from foreign countries were small, representing only 10 percent of the total distribution.

However GEMA receipts showed increases in all categories—for radio in Germany of a total \$516,956, and an increase of 20.6 percent from the Germany record industry, taking the figure to \$7,577,391.

Foreign Deals Firm

NEW YORK—Two foreign rights deals have been made for Bobbi Martin's London disk, "Man Was Made To Love Woman." They are Decca Records in the U.K., Eire, Scandinavia, Germany and Austria; and Barclay Records for France, Switzerland and Benelux countries.

'Disco Dance Party' No Smash But Nader Persists

NEW YORK—Richard Nader's "World's Biggest Disco Dance Party" at the Montreal Forum June 20 came in with attendance and dollar gross figures of 7,000-plus persons and \$42,600, respectively. On both counts the numbers are less than half of what a full house would have produced.

Nevertheless, Nader says that he is pleased with his initial venture in the promotion of disco/concerts in major arenas (Billboard, June 7).

In fact, he continues, two other halls, the Omni in Atlanta and the Cape Cod Coliseum, both with representatives at the Montreal affair, have requested dates for the late summer.

Also in the works is the bringing of the show into the Garden here. Dates are being tentatively held in August and September and negotiations are underway with Madison Square Garden officials, says Nader. If the deal comes through, the gig will probably be co-promoted with radio station WPIX here, a strong exponent of the music.

Nader claims that he didn't take a loss on the Montreal date, and adds that the figures would have been higher if the dance/concert wasn't held in the same weekend of a Cana-

dian national holiday. "People travelling and attending outdoor festivities cut into our overall gate," he says.

The show, co-produced by local promoter Donald K. Donald, featured such artists as Van McCoy, Gloria Gaynor, Shirley & Company, Carl Douglas and French Canadian "disco queen" Nanette.

Philadelphia Acad Opens Retail Store

PHILADELPHIA—The financially plagued Philadelphia Musical Academy, a leading music school with degree-giving status, has opened a record shop in the lobby of the school's building. Conducted by students to raise money for the school, the store, called the Thrifty Turntable, sells new and used record, all donated.

Stocked with more than 2,500 records, including classical, pop and rock LPs and singles, range in price goes from 12 cents to \$1. Located in center city, the Thrifty Turntable is open weekdays from 9 a.m. to 5 p.m. To keep the record shop well-stocked, the Academy gives donors of records a tax contribution statement.

Executive Turntable

Faris Bouhafa joins CBS Records in new post of manager, East Coast artist development. He had been manager of Max's Kansas City and road manager for Janis Ian. . . . **Ann Purtil** moves to the Vanguard Records a&r staff from East Coast a&r manager at Elektra. . . . **Ben Hurwitz** is new vice president, merchandising, of Little David Records. . . . And **Buddy Blake**, former disk jockey, is appointed national director of country sales for Warner Bros. Records and will work out of Nashville.

Allen Pearlman joins ABC's Retail Music & Record division as audio merchandising manager. . . . **Norman Levy** has departed the New York-based J. W. Mays Co., where he was record and tape buyer for 15 years. . . . **Paul Yost**, ex-chief of Atlantic-East Coast one-stops, and his assistant, **Phil Babcock**, join Mobile One-Stop. Yost heads the new Florida group (see separate story). . . . New store managers in the Record Bar retailing chain include **Dudley Shaw**, Athens, Ga.; **Bruce Stacy**, Glendale, Ariz.; **Tom Reninger**, Tallahassee, Fla.; **Bobby Jones**, Charleston, S.C.; **Larry Kline**, Auburn, Ala.; **Bob Leary**, Pensacola, Fla.; and **Gary Lewis**, Tarrytown, N.C. **Russ Hapgood**, who consulted Record Bar in management-employee relations, has joined the home office in special projects.

Mickey Sherman, Homa Records producer, is the new president of Okart Inc., Oklahoma City. **Verna Lee** takes over Okart's publishing firms as professional manager. . . . **Santo Russo Jr.**, named sales manager of MCA Records' Los Angeles sales office. **Mel Burger** becomes operations manager at MCA's Los Angeles sales dept. . . . Capitol has set **John Vana** as Midwest regional sales manager for its Special Markets division, reporting to John Lefler. . . . **Joe Polidor** named Southern regional marketing manager for Phonogram/Mercury, based in Memphis.

Arnold Wolf, since 1970 president of James B. Lansing Sound in Los Angeles, moves up to chairman of the board and **Sterling Sander** succeeds Wolf as JBL president and chief executive officer. **I. R. Stern** is named a vice president of Harman International but will continue his vice presidential duties at JBL. **Rod Bell** becomes vice president of JBL marketing. . . . **Pete Goldish** is the new director of advertising and sales promotion at AudioMagnetics in Gardena, Calif. **Pete Folger** becomes product marketing manager. . . . At Rockwell-International, **Barry O'Connell** appointed marketing/sales director for Admiral audio products division and **James Ross** named director of manufacturing planning for the Admiral home entertainment wing. . . . **Bob Eastman**, former RCA SelectaVision merchandising manager, has joined video systems division of Philips Audio/Vision Systems Corp.

After only a couple of weeks back with United Artists Records after a stint with Capitol, **Jerry Thomas** is made vice president, international, and now is in charge of all UA licensing activities. . . . **Lois Kennedy** named Midwest regional promotion director and **Bruce Bowles** is tagged as Southern promotion boss at Chelsea Records. . . . **Rick Williams** joins Sutton-Miller Ltd., as national promotion director of the firm's Sound Bird and Shadybrook labels. . . . **Skip Heinecke** set as senior vice president of InterComm, the public relations firm. . . . Firmed as West Coast publicity manager of Rogers & Cowan's contemporary music division is **Frank H. Lieberman**, recently with the Tropicana Hotel in Las Vegas. . . . **Leo Leichter** has joined the Apogee Agency to handle concerts. . . . **Barry Gross** and **Marty Kup** have joined Cashwest Productions as vice presidents of national promotion and sales for the newly formed label.

JULY 12, 1975, BILLBOARD

BLACK CAUCUS INVOLVED NATRA Will Seek Probe Of Industry's Probers

By RADCLIFFE JOE

NEW YORK—The National Assn. of Radio and Television Announcers (NATRA) will seek to have the National Black Caucus spearhead an investigation of the regulatory agencies that watchdog the music industry.

The move is a swift reaction to last week's charge by non-voting Washington Congressman, Walter Fauntroy, that the IRS harassed black recording artists with unnecessary tax investigations, and the announcement that four federal grand juries around the country had begun handing down indictments to key music industry executives for a wide range of alleged wrongdoings (Billboard, July 5).

NATRA's call for the investigation is being outlined in a letter to the chairman of the National Black Caucus. It will ask that the investigating body—if one is established—try to determine whether the integrity of the regulatory bodies was not compromised in their investigations of alleged payola practices.

NATRA's executives are basing

their petition on the feeling that (1) emphasis placed on the music industry by the regulatory bodies is unjust; (2) the regulatory agencies were prepared to pursue and nail the big fish "at any cost" even at the expense of the small fry.

NATRA's brass charge that in the grand jury investigations, "those at the bottom got jammed worse."

ABC Launches Its '20 Years' Promo

NEW YORK—ABC Record & Tape Sales kicks off an oldies single program, "20 Years of Gold," Tuesday (15).

The program will feature 300 titles, most of which hit the top of the charts following their initial release. The product spans the years 1955 through 1974.

Each piece will be shrink-wrapped on a card which indicates the title, artist and year the record was a best seller.

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EDITOR EMERITUS: Paul Ackerman (N.Y.)

MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

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Vol. 87 No. 28

CONTRACT B-3B AFM Form Affects Live Gigs; NEC Asks Changes

By JIM FISHEL

NEW YORK—Members of the NEC executive committee and officials of the American Federation of Musicians have been meeting to revise the controversial B-3B standard contract form which affects all live concert dates on and off cameras. There are three major revision changes being asked by the NEC including the change in terminology throughout from employer to purchaser, the removal of a contract paragraph that holds the purchaser responsible for paying damages for contract breach; and the implemen-

tation of a passage that will protect the purchaser as well as the artists under the acts of God clause.

The NEC executive committee has also been active lately with organizational meetings to work on a series of policy changes within the NEC.

Several weeks ago, NEC executive director Dave Phillips and board chairman Tom Matthews flew here to meet with AFM officials concerning the revision of the B-3B contract. The B-3B took the place of the B-2B, after the latter was ruled illegal by

the National Labor Relations Board in a New Jersey test case.

The NEC had complained bitterly to the AFM many times concerning certain clauses in the standard contract, which many member schools felt were unfair. Because of this constant pressure, union officials agreed to meet with NEC representatives.

During many rounds of discussions, Phillips, Matthews and several other NEC officials reportedly in attendance, listed a number of grievances to the officials, and after sev-

(Continued on page 30)

Letters To The Editor

Dear Sir:

I read with a certain amount of amusement your front page article in the June 28 issue of Billboard concerning the decrease in record sales, primarily the complaint concerning "the lack of airplay given new artists."

The free exposure given to records over the air is necessarily controlled at least in part by the availability of records. Using the excuse about the petroleum shortage a few years ago, many record companies and distributors discontinued sending records to many, many small and medium market stations. (Yes, I know they deny this is happening but the fact remains, records are not being sent!)

When we (taking in all stations affected) have to go out and buy records, you can bet your bottom dollar that we're not going to buy anything that isn't showing definite signs of moving up the chart... which obviously means we aren't experimenting with the new artists. And with a smaller group of artists receiving exposure, they're going to stay on the charts longer.

WPDR has an excellent adult contemporary sound. We are pleased with the record service we receive as it concerns Fantasy, MCA, Columbia, ABC, Capitol and subsidiary companies of these labels. So far as the rest are concerned, we buy and play them reluctantly once a recording has reasonably proven its going to be a big hit.

Yes, my program director has made contact several times with each of dozens and dozens of record companies and distributors including detailed outlines of our programming and coverage and only one has responded with any sort of communication or record.

If the artists and recording companies want their product sold, its time they resume taking advantage of the free exposure available through local radio. It's time to start supplying the records to all the radio stations who might reasonably use the record. A handful of big city stations have large audiences, but they sure don't have all or even most of the nation's radio audiences.

Edward Kramer
General Manager
WPDR, Portage, Wis.

35,000 Tapes Seized By FBI

MYRTLE BEACH, S.C.—More than 35,000 allegedly pirated tapes were seized last week in a series of four coordinated raids conducted here by FBI agents. Also confiscated was equipment allegedly used to produce the tapes.

The four locations searched were the D&M Distributors/Novelties, U.S. 17 South in Surfside; Willards Tapes, U.S. 17 North in the Cherry Grove section here; and two shops of Bozo's Tapes, 206 Main St. in the Orange Drive section, and 312 9th Ave. N., here.

Some 20,000 tapes were seized at the Bozo shops; 9,800 were confiscated at D&M; and some 5,000 were taken at Willards, according to James J. Dunn Jr., special agent in charge.

FORE Seminar To Explore Problems Facing Blacks

NEW YORK—Major problems confronting blacks in the music business will be explored by Dick Pell, media specialist with the J. Walter Thompson Organization, July 16, when the New York Chapter of FORE (Fraternity of Recording Executives) sponsors an ad seminar at the City Squire Inn.

According to James Tyrell who heads FORE's operations here, the seminar is part of a continuing series to inform and educate blacks and other minorities in the music business, and increase their overall

chances of success in an industry riddled with pitfalls.

FORE has also scheduled a fund raising Record Biz Disco Binge for July 14, and will funnel part of the proceeds from this venture into its PACE Scholarship Fund now in its second year.

The balance of the income from this event will be used for the continued promotion of workshops, seminars and other educational programs sponsored by FORE. Avco-Embassy artist Van McCoy will be honored at the show.

WROBLEWSKI A GIANT

Jazz Booming In Poland; New Maxim Club Clicks

WARSAW—Jazz in Poland is going through a boom period, a time of extreme popularity.

Apart from regular features on radio and television programs, jazz groups are being spotlighted at Poland's first professional jazz club, the Maxim, which opened in Warsaw at the end of 1974.

Jazz artists also appear regularly at the many student clubs through the company's academic centers. And though jazz records are still not released here in large numbers, the Polskie Nagrania series "Polish Jazz" is enlarged annually by about a dozen albums, which sell fast. Back issues are hard to find.

Even though Polish jazz output is principally influenced by rock elements, nevertheless swing and trad-jazz era groups like Hagaw and Chalturnik, often described as of the "crazy jazz class," have many devoted enthusiasts.

The latter is a phenomenon on the Polish jazz scene, since the personnel includes the cream of the country's top-line jazz artists. The leader, saxophonist Ptaszyn Wroblewski, says he's found it hard coping with

(Continued on page 50)

Ramada's Experiment In Jazz Gets Results

By ELIOT TIEGEL

LOS ANGELES—The Ramada Inn's experiment in Rochester, N.Y., with booking jazz has proven successful and the chain is now considering routing name acts in the fall to its other locations.

Cheri Cockrell, administrative assistant to Mike Dunham, Ramada's entertainment director, indicates the chain is "moving slowly" in developing its national jazz booking program (Billboard, May 24, 1975).

The Rochester facility launched the program with Stan Getz May 23 and has already presented for one-week engagements Max Roach, Mongo Santamaria, Dizzy Gillespie, Damita Jo and Red Holt Unlimited.

Upcoming are Horace Silver, July 8-12; Joe Williams, July 13-20; Lonnie Liston Smith, July 22-27 and Cannonball Adderley, July 29.

Cities being considered for the initial expansion and routing include Indianapolis, St. Louis, Lansing, Mich., Culver City, Calif., Boston and San Francisco.

In fact, the chain has already begun booking Nadine Jansen and her trio into its San Francisco location near Fisherman's Wharf. She plays piano-flugelhorn and sings and normally works in the Phoenix area, where Ramada Inn maintains its headquarters.

"She's been a teaser sampling," notes Miss Cockrell, adding that

(Continued on page 62)

Stones Surpass Beatles With 22 Top 10 LPs

LOS ANGELES—This week the Rolling Stones surpass the Beatles in total number of top 10 albums. "Made In The Shade" and "Morphosis" bring the Stones' total to 22, compared to 21 for their onetime rivals.

It should be pointed out, though, that individually the ex-Beatles have scored 18 additional top 10 albums, led by Lennon and McCartney each with six.

Also, the Stones have benefited from the five years since the Beatles' break-up. At this point in 1970, the Beatles had 19 top 10 LPs, compared to only 13 for the Stones.

On the singles chart, The Captain and Tennille's "Love Will Keep Us Together" is the first hit to spend four weeks at No. 1 since McCartney's "My Love" more than two year ago.

"Power in the Music." The new album from The Incredible Guess Who.



RCA
Records and
Tapes

APLI/APDI/APSI/APTI/APKI-0995

Sales Drop, Profits Rise In Handleman Fiscal Year

DETROIT—Net income for Handleman Co. was up nearly 77 percent for the fiscal year ended May 31, despite a slight 1 percent sales drop, board chairman and president David Handleman announces.

However, "a softness in sales" for May and June leads him to believe that sales and earnings for the first quarter of fiscal 1976, ending July 31, will be lower than figures for the prior year. These are not indicative of expected results for the current year "and the company remains optimistic on sales and earnings for the remainder of fiscal 1976," he continued.

Net income for fiscal 1975 was \$3.852 million or 88 cents per share, compared with \$2.177 million or 50 cents a share for the year ended April 30, 1974. Fiscal 1975 sales were \$104.6 million, compared with

\$105.7 million for the prior fiscal year.

Although the company had tentatively opted the LIFO (last-in, first-out) method of inventory valuation in December 1974. Handleman said net income was based on the FIFO (first-in, first-out) method for both years. A year-end review determined that because of the expectation of lower rates of inflation in the recorded music industry, and anticipated changes in the company's product mix, the retention of FIFO would lead to a more accurate matching of costs and revenues.

It was announced last month (June 14 issue) that the Handleman Co. had entered into preliminary negotiations with Starr Broadcasting Co. for the acquisition of wholly owned subsidiary Le-Bo Products Co., manufacturer/distributor of record/tape accessories.

Earnings Reports

MORSE ELECTRO PRODUCTS			
Year to	1975	1974	
March 31:			
Sales	\$142,971,000	\$172,419,000	
Net income (loss)	a(9,883,000)	3,946,000	
Per share		1.36	

fourth-quarter			
Year to	1975	1974	
March 31:			
Sales	22,471,000	39,814,000	
Net income (loss)	a(4,350,000)	163,000	
Per share		.05	

a—1975 year loss is after tax benefit of \$11.38 million. Both 1975 periods' losses include inventory writedowns and identifiable losses arising from closing of plants and warehouses and the moving and close-out of inventories totaling \$4,520,000 for the quarter and \$15,600,000 for the year.

ADVENT CORP.			
Year to	1975	1974	
March 29:			
Sales	\$16,724,000	\$11,812,000	
Net income (loss)	(2,972,800)	a53,700	
Per share		.04	

a—Restated for accounting change.

SONY CORP.			
Year to	1975	1974	
April 30:			
Sales	\$304,500,000	\$285,100,000	
Net income	10,400,000	11,400,000	
Per share (ADR)	.06	.17	

six-months			
Year to	1975	1974	
April 30:			
Sales	654,300,000	659,900,000	
Net income	29,700,000	48,800,000	
Per share (ADR)	.17	.30	

Results have been computed at yen's current rate.

HARMAN INT'L INDUSTRIES			
9 mos. to	1975	1974	
May 31:			
Sales	\$77,546,000	\$64,921,000	
Net income	4,564,000	4,154,000	
Per share	2.28	a2.07	

a—Fully diluted. Adjusted to reflect 10 percent stock dividend in 1975.

LLOYD'S ELECTRONICS			
Year to	1975	1974	
March 31:			
Sales	\$84,801,900	\$91,731,000	
Net income (loss)	(2,960,000)	4,463,900	
Per share (loss)	(1.57)	2.35	

Market Quotations

As of closing, Wednesday, July 2, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	9.8	355	26%	25%	26%	- 1/2
7	2%	Ampex	11.1	113	6%	6%	6%	+ 1/2
3%	1%	Automatic Radio	0	11	2%	2%	2%	Unch.
9%	4%	Avnet	4.6	109	8%	8%	8%	Unch.
19%	10%	Bell & Howell	7.7	143	19%	18%	18%	+ 1/2
53%	28%	CBS	13.2	174	52%	51%	51%	+ 1/2
9%	2%	Columbia Pic.	222	205	8%	8%	8%	Unch.
4%	2	Craig Corp.	4.2	9	3%	3%	3%	- 1/2
55%	21%	Disney, Walt	27.8	307	50%	50%	50%	- 1/2
4%	1%	EMI	11.1	44	4%	4	4	- 1/2
38%	23%	Gulf + Western	4.6	160	37%	36%	37	- 1/2
7%	3%	Handleman	16.6	113	7%	6%	6%	+ 1/2
16%	5%	Harman Ind.	5.1	13	15%	15%	15%	- 1/2
8%	3%	Lafayette Radio	10.3	64	8%	8%	8%	- 1/2
19%	12	Matsushita Elec.	12.7	7	19%	19%	19%	- 1/2
81%	27%	MCA	10.6	405	81%	76%	81%	+ 2 1/2
16%	12%	MGM	6.9	384	16%	15%	16%	- 1/2
68	43	3M	264	379	66%	66%	66%	- 1/2
4%	1%	Morse Elec. Prod.	0	23	3%	3%	3%	- 1/2
57%	33%	Motorola	22.9	140	50%	44%	50%	+ 1/2
24%	12%	No. Amer. Phillips	10	38	22%	21%	22	- 1/2
18%	7	Pickwick International	8.4	41	18	17%	17%	- 1/2
6%	2%	Playboy	14	54	4%	4%	4%	- 1/2
20%	10%	RCA	16.2	668	20%	19%	20%	- 1/2
13%	5	Sony	36.1	410	12%	12%	12%	- 1/2
16%	9%	Superscope	4.2	52	16%	15%	15%	- 1/2
50%	11%	Tandy	14.4	183	50%	49%	49%	- 1/2
6	2%	Telecor	5.1	6	4%	4%	4%	+ 1/2
3%	1/2	Telex	22.1	42	2%	2%	2%	- 1/2
3%	1	Tenna	12.5	6	2%	2	2%	Unch.
10%	6	Transamerica	14.6	356	9%	9%	9%	- 1/2
14%	5%	20th Century	10.5	855	14%	13%	14%	+ 1
18%	18%	Warner Commun.	7.4	374	18%	17%	18%	- 1/2
28%	10	Zenith	84.8	145	27%	27%	27%	- 1/2

As of closing, Wednesday, July 2, 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	3%	2%	2%	Schwartz Bros.	0	2	1/4	1/4
Gates Learjet	57	8%	7%	7%	Wallich's				
GRT	0	5%	5	5	Music City	0	1/2	1/4	1/4
Goody Sam	0	4%	3%	3%	Kustom Elec.	2	2%	1%	1%
Integrity Ent.	3	1/4	1/4	1/4	Orrox Corp.	10	1 1/4	1	1
Koss Corp.	0	6%	5%	5%	Memorex	0	8%	8 1/2	8 1/2
M. Josephson	7	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. The above contribution to Billboard by Russ Gallagher of G. Tsai & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.

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Off The Ticker

LLOYD'S ELECTRONICS, Compton, Calif., posted its first fiscal loss since the company went public in 1972. Lloyd's attributed the deficit to higher production costs and reduced sales.

For the year ended March 31, Lloyd's lost \$2,960,900, or \$1.57 a share, on sales of \$84,801,100, compared with earnings of \$4,463,900, or \$2.53 a share, on sales of \$91,731,000 for fiscal 1974.

In the fourth quarter, the company lost \$2,509,100, or \$1.33 a share, on sales of \$13,888,200, compared with earnings of \$506,600, or 27 cents a share, on sales of \$17,823,800 for the same period a year ago.

UNIQUE PRODUCTS INC., Detroit, manufacturer of cassette components, is forming a new division to produce automatic cassette assembly machines.

Cass-8Track Automation will be headquartered in Carson, Calif., and directed by William DeMucci, vice president. DeMucci had been senior vice president, manufacturing, of Audio Magnetics before joining Unique Products.

JEWELCOR INC. has sold 210,000 common shares of Lafayette Radio Electronics Corp. on the open market at \$7.75 a share. Jewelcor had purchased the stock for about \$960,000 in 1974.

The 210,000 shares represented 9 percent of Lafayette's total shares outstanding and constituted substantially all of the stock purchased by Jewelcor.

MAGNETIC TAPE ENGINEERING CORP. (Magtec), North Hollywood, Calif., tape duplicator, lost \$152,516, or 29 cents a share, on

sales of \$2,485,509 for the year ended Dec. 31, compared with a loss of \$179,743, or 35 cents a share, on sales of \$2,169,153 for the year before.

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12 $\frac{1}{2}$ Acres are within the City of Beverly Hills and 4 $\frac{1}{2}$ Acres within the City of Los Angeles. A monument to the opulent age of Hollywood, "Greenacres" was constructed to the exacting demands of the silent film star. Every detail of the 32,000 \pm sq. ft. Italian Renaissance mansion and its surrounding 15 $\frac{1}{2}$ acres was scrutinized carefully before it was approved by the late comedian. Lloyd designed his estate to be virtually self-sustaining.

Completed in 1929, the roomy mansion perches on the crest of the wooded estate. The Olympic-size swimming pool, formal gardens, tennis courts and greenhouses are elaborate satellites of the main house. There are seven gardens, each with its own theme, and twelve fountains, including a 100-foot cascading fountain, a canoe course and duck pond. Irrigation water for the estate comes from a private well.

To this environment came the greats of Hollywood. It was here that such people as Mary Pickford, Buddy Rogers, Douglas Fairbanks and Charlie Chaplin could relax and play.

The mammoth bathhouse contains a bar and kitchen and was the site of lavish parties. Just



off the pool area is an indoor handball court. Tennis is played on well-lighted cement court. For summer evening parties, and film screenings, an impressive bandstand affords a commanding view of the lush formal gardens. To maintain the estate grounds at their glamorous best, Lloyd had a staff of fulltime gardeners.

Entry into the home with its towering 16-foot ceiling and its magnificent circular handcarved oak staircase gives a feeling of grandeur seldom found. A handsome paneled elevator gives additional access to the upper level. The living room accents this feeling of elegance, with coffered ceiling of gold leaf. Behind a wall of carved wood columns is a complete 35mm projection booth. At the other end of the living room is a 40-rank theater pipe organ. A magnificent fireplace, one of seven in the house, dominates the formal dining room. The master bedroom suite, the size of a small house, has two of the mansion's 26 bathrooms.

In the underground level, a visitor can get a good look at the 14" thick walls of the architectural masterpiece. A long underground passage leads to a hidden downstairs gameroom and bar.

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that is not included on the album
"House Of Cards"

It is available on MCA Records

Record, Tape Sales Up Over a Year Ago

• Continued from page 1

his important classical inventory to increase that volume in stores.

Sheldon Tirk, who operates five stores in Cleveland and one in Columbus, and Leo Mintz, long-time operator of the Record Rendezvous three-store chain, Cleveland, both report this year is more profitable.

Tirk feels a 50-cent off coupon program bulwarked his bottom line. Mintz wants singles back at \$1. Mintz is high on a fall opening Randall Park Mall store of 3,200 square feet, double the area of any of his previous stores, despite competition in the 200-store, plus six department stores mall from a Disc Records and Camelot store.

John Cohen, chief of the 40-plus Disc Records chain, says his six months "were not bad." Like many others, he points up store profits in

areas like Texas, where the economy was essentially stable, as helping him remain in the black.

Sam Shapiro, oldest of the chain operators, will bring his store total to 41 in three states by year's end. "I've got my fingers crossed that we will be ahead of last year by Dec. 31," he states. Ron Horning of the four-store Record Hut, Mt. Pleasant, Mich.-based chain, reports he's about even after a bad start. He's investigating several new mall openings in that radius. Tom Biehn, Records Unltd., three-store co-owner out of nearby Grand Rapids, feels the decline bottomed out April 15. He was down 15 percent but feels he'll be ahead by Jan. 1.

Steve Cook of the four-store Green Bay-based Pipe Dreams skein is up 15 percent and Alan Dilberger of the four 1812 Overtures in Milwaukee is up 20 percent. Dilberger, who'll top \$2.5 million this year in the five-year-old operation, feels cooperation from Columbia, WEA and MS Distributing helped him maintain profit.

The over-35 School Kids retail group will be up over 35 percent in the stores that are over a year old, according to Eric Brown, founder of the Athens, Ga., chain. "University students know we're there now. We expected that kind of a climb. Our next project is to open a group of stores in the Northwest in major university towns," Brown reports.

The Camelot chain will grow from 27 at the start of 1974 to 43 by October of this year, Phil Shannon, general manager of the North Dayton, Ohio, chain, says. He admits the 10 percent increase was under projection, but feels the general economy is accountable.

Phil Lasky, franchiser of Budget Record & Tape stores out of Denver, reports profits and volume ahead this year for most of his 36 stores that stretch to Seattle northwestward and down into Missouri.

Much of the success stems from opening a Seattle depot in October 1974. The warehouse, run by Ray Ward, ex-Capitol man, has accelerated deliveries to stores in that sector.

CONCERTS FLOURISH

British Boxoffice Receipts Sizzling

By PETER JONES

LONDON—With about 100,000 fans—an "official" paying limit of 72,000 plus many gatecrashers—packing Wembley Stadium here for the open-air concert headed by Elton John and the Beach Boys, attendances for various pop ventures in the London area alone have totaled well over half a million in just two months.

And an averaging out of ticket prices gives a boxoffice take figure of more than \$2.4 million, at a time when record sales are suffering a seasonal and economic-plight decline.

One of the biggest attendances was for a free concert given in Hyde Park by Don McLean as a "thank you gesture" to his fans in the U.K. for support. But in general ticket prices for pop attractions are at least keeping pace with overall inflation,

with Barry White hitting a \$14,400 top for his show at the Royal Albert Hall.

The Frank Sinatra concerts at Albert Hall had a \$72 top price officially, but many tickets changed hands on the black market for up to \$240, while the police authorities had a lot of problems over forged tickets.

The massive attendance figures reflect the appeal of a big-name roster of artists in the London area, including Led Zeppelin, Yes, the Osmonds, Bay City Rollers and Status Quo, but full-house attendances have been the order of the day for theater and cinema performances by "lesser" names and artists, with regular crowds around the 3,000 mark.

Certainly this unusual flurry of
(Continued on page 50)

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Mid-Range LPs Moving Well; More Are Due Soon

• Continued from page 1

country to jazz to MOR," McGinnis continues, "and we're happy enough with sales so that we will probably begin quarterly releases of 20 to 30 LPs starting in September. We don't look upon these LPs as a budget product, and we've found that the racks and major retailers don't either. This is primarily a promotional line and a part of our variable pricing concept."

McGinnis says Columbia has supported the line as it would any other with in-store displays, TV and radio spots available to dealers and print ads.

Capitol now has some 150 LPs in its \$3.98 list price line, according to Don Zimmermann, senior vice president, marketing. Like the Columbia line, Capitol's product consists of original packages which, in most cases, feature all the material included on the original record.

"We shipped our second release last week," says Zimmermann, "and offered another blend of rock, MOR, country and jazz. We feel that all but the rock is selling well to the over 30 market and that this type of product is a good way of bringing this buyer back into the retail store. "We will probably release 25 to 50 such albums each quarter," Zimmermann continues, "and we will keep the mix of styles about the same as it is now."

Capitol is supporting its line with ad components, with a dump bin set for the fall. Zimmermann adds that certain titles are selling "a good amount more than when originally released, and the racks and retailers seem to be treating the line as front line merchandise."

United Artists now has 42 titles in its "Very Best Of" series, covering artists over the past 20 years in the fields of rock, MOR, country, soul and jazz.

35 Terminated By WB Records

LOS ANGELES—Warner Bros. Records has laid off some 35 employees in an economy drive. About half the layoffs were at WB Burbank headquarters and the rest in the field.

No key executives were let go, according to a Warner spokesman. The cuts were allocated among all departments and were mainly clerical or secretarial.

Several WB regional merchandising managers were transferred to exclusive promotion slots but none of these 10 field representatives were terminated.

"We, like every other company, have needs that change with the times," is the label's official statement from Stan Cornyn. The layoffs were explained as partially motivated by a desire to cut overhead and partially by changes in workload needs.

Sal Licata, vice president, general manager, says the "feedback on the first release was good enough to warrant a second two weeks ago, with reorders still coming through on some of the first set.

"This is oriented toward the rack and mass merchant more than anything," Licata continues, "and we've provided them with minis, ad mats, posters and special displays. What we've done with the posters is take what we feel are the 12 biggest names, like a Cher, Johnny Rivers or Gordon Lightfoot, and featured pictures of their LPs while listing the other product."

The strategy at United Artists is to stress product of any artist enjoying a hit or streak of hits at the moment. For example, Licata points out that sales on the Lightfoot hits package jumped recently with the current Lightfoot surge in popularity. The label will probably offer another 20 in the series this fall.

RCA has 38 titles in its \$4.98 line, including some original packages (including the Guess Who), some compilation greatest hits sets (such as Neil Sedaka and Paul Anka) as well as new packages, mainly songbook-styled packages.

A spokesman for the firm says the initial 18 LPs were received well enough to warrant the release of another 20 last month. RCA, like the other labels, covers most pop music

styles with their packages and has provided heavy retail support.

David Rothfeld, vice president, divisional merchandise manager for Korvettes, says the mid-range product is "doing well across the board, though we still have to be selective, especially when buying by region.

"But," he continues, "I feel this type of pricing is certainly a move in the right direction and there is no doubt that it increases the sale of easy listening product. We are quite enthusiastic over all the lines and we've made use of the displays offered by all the labels."

Russ Solomon, owner-founder of Tower Records, says the mid-range product is "terrific. We market it as front line merchandise. It's not like budget product, because the consumer sees the actual label name, and that makes a big psychological difference.

"We have had reaction from the over 30 buyer," confirms Solomon, "but this is simply a matter of proper promotion. We display all of this product in two locations—in the artists' bin and in the mid-range section of the store."

Solomon also would like to see labels offer new artist product at a list of \$4.98, if only for the first several thousand LPs. Then, he says, a provision could be placed in the contract allowing the list to be moved to \$5.98.

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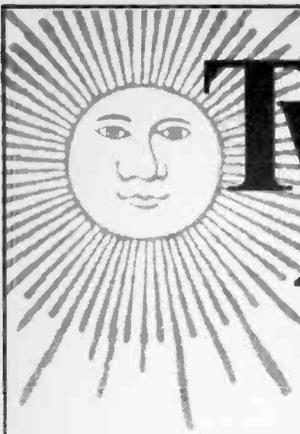
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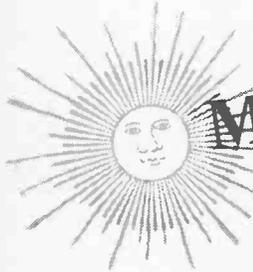
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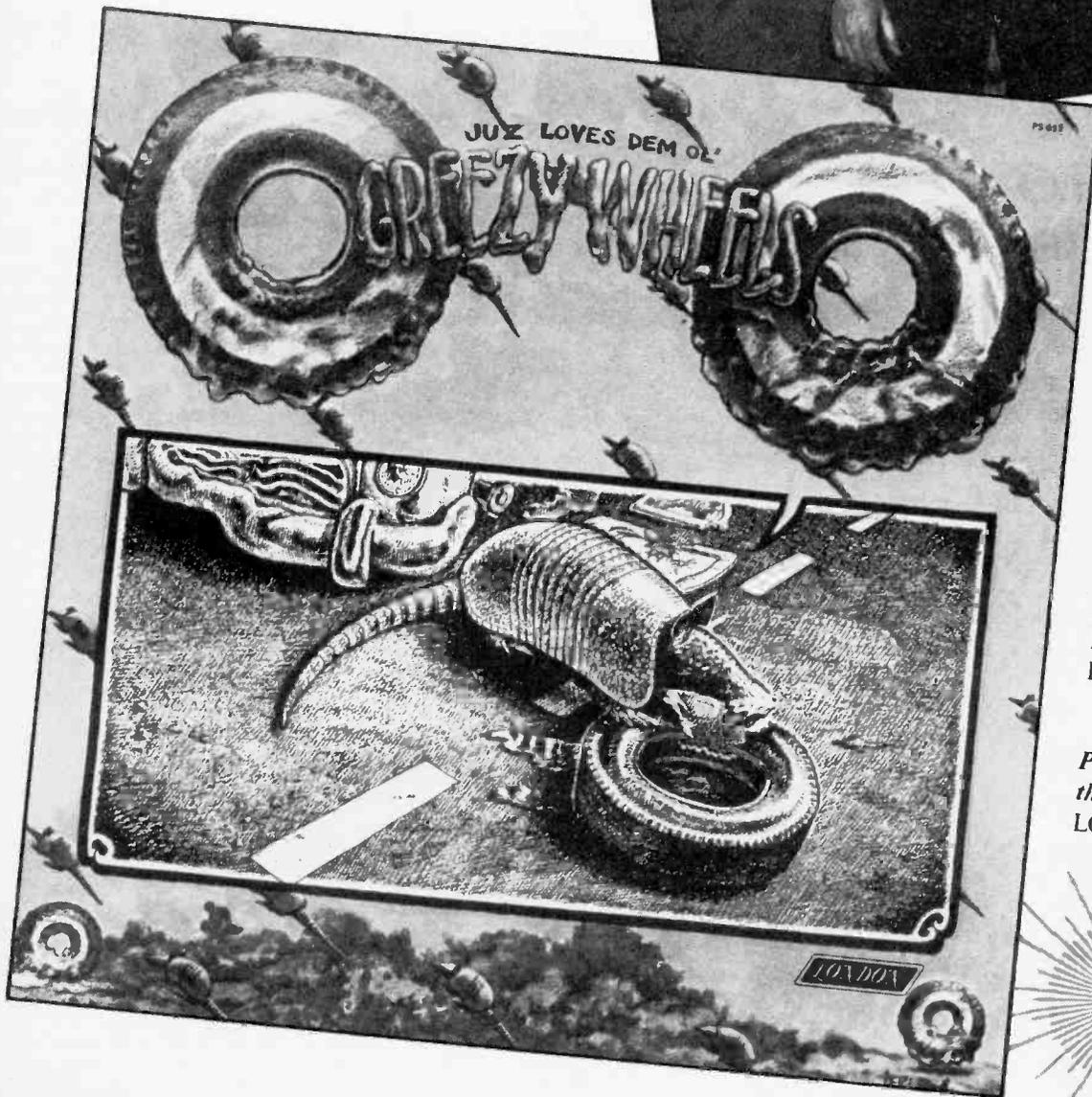
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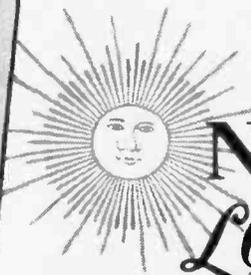


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Ariola Involved In Lasker-Stark Label

• Continued from page 3

its president Monti Lueftner, has resulted in Lasker/Stark Inc. now turning into Ariola America.

The two who have worked together since 1964 speak of a small roster of acts in the pop and soul fields, with the emphasis on developing new talent and building a small team of young executives. Lasker is the president; Stark the vice president. "We have no soldiers yet," Lasker says wryly.

They plan hiring people for a&r and promotion as demands emerge.

Lasker says he is interested in signing name artists under the

proper terms, but prefers developing new acts, which was the way he worked at Dunhill and at ABC which purchased Dunhill in 1966, one year after its founding.

Lasker says that Ariola came to him with the proposal for setting up an American firm. "We had talked to a couple of companies," Lasker says, "but generally under the structure of a production.

Ariola America's deal with Capitol is for three years and covers manufacturing and distribution. "We considered independent distribution, but that got me nervous," chides Lasker. They also talked to CBS and RCA but Capitol won out because of its proximity to Ariola's offices here.

Stark will concentrate on promotion; Lasker on sales. Stark is scheduled to visit several Capitol branches this week.

"There won't be 50 people here in two weeks or three months," Lasker says. "This is not a foreign company coming over with an open check-book and saying we want to be big for bigness' sake."

Lasker and Stark will both sign talent. The GTO label, run by Dick Leahy, will provide the two with other acts as part of an American distribution agreement. GTO is one year old and has an impressive success story unto itself.

Publishing firms will be established with an administrator hired.

Lasker speaks of finding some country act with cross-over potential. There are no plans for jazz or classical material. A jazz cross-over act maybe.

Licensees are being negotiated in Canada and in other markets.

Lasker says he hopes to hear about artists who are coming to the end of their contracts but he doesn't believe in raiding a label for an act which is still under contract.

Lasker says he's talking to several independent producers but there are no firm determinations as to how much product will be created by staff versus freelance a&r men.

Lasker says there is no formula for determining beforehand whether an act will debut with a single or LP. "You have to treat each act as an individual jewel," he says. "People who say you should use singles for promotion only are crazy. You should be making money with them."

Fox, he points out, will bow with an LP while vocalist Dana will debut with a single.

"Over master minding what you do is deadly," he says. The Dana single will be remixed to bring out a steel guitar so it can grab the country and pop markets.

Ariola has not exerted any pressure on Lasker and Stark to release its artists in the U.S., Lasker claims. In fact, cognizant of emerging Dutch and German rock bands, the two American executives have asked Ariola to look around in the German and Dutch territories for bands which could stand a chance domestically.

"There is no releasing commitment on our part for anything from Ariola," says Lasker.

Ariola's move into the American market is the latest stab by a European company to help bankroll an American company. EMI is financing Larry Uttal's Private Stock; EMI owns Capitol; Polygram owns Mercury-MGM-Polydor.

Ariola's game plan was to move into the British market and then form an American company, but these plans were scrubbed when Monti Lueftner heard about Lasker and Stark's departure from ABC and he set in motion the legalities which took four months to enable the parties to become financial partners, with the legal papers being signed Saturday, June 28, in New York.

Asked why he and Stark left ABC, Lasker replies candidly: "We were fired." Why? "ABC said we didn't have the right image."

Radioites Vote

• Continued from page 1

Votes by radio station employees are in no way restricted to the station's programming format. An MOR announcer, for example, is free to vote for a r&b, a rock or a country artist—whomever he prefers.

The categories include pop singles artists, pop album artists, new pop artists, country singles artists, country album artists, soul singles artists, soul album artists, comedy artists, jazz artists, soul gospel artists, Latin artists and classical artists.

Announcement of winners will be made exclusively at the Forum, then published in the Aug. 23 issue of Billboard.

Deadline for ballots to be returned to Billboard's Los Angeles offices is July 18.

Only radio station employees are eligible to vote.

The International Programming Forum will cover a broad range of music and radio management topics, featuring major names in both fields.

Registration is \$185 per person, care of International Radio Programming Forum, Suite 1200, 9000 Sunset Blvd., Los Angeles, Calif. 90069. Early registrants are entitled to special discounts at the Fairmont.

Acts Go To Other Labels

• Continued from page 1

slugging it out in a close chart race on the Rolling Stones "Metamorphosis" and "Made In The Shade" albums.

Other groups in this category are Black Oak Arkansas, Tony Orlando & Dawn, and Linda Ronstadt. Each moved to a new label leaving behind contractual obligations for the provision of new product on their former labels.

Black Oak Arkansas recently signed with MCA Records but still owes Atlantic two albums. The first release under this agreement will be a live package scheduled for December.

Elektra/Asylum Records signed Tony Orlando and Dawn last year, after taking them away from Bell (Arista) Records. When they left the latter, the group recorded several pieces of new product to fulfill the contract. Two new albums are projected for release.

Linda Ronstadt, while signed to Elektra/Asylum with product out on that label, owed new product to her former employer Capitol Records. To finish out her contract with Capitol, Ms. Ronstadt recorded "Heart Like A Wheel" and scored heavily with it on the pop and country charts (singles and albums).

In the Rolling Stones chart battle, Atlantic's "Made In The Shade" (number seven) edged out ABKCO's "Metamorphosis" (number eight) this week. The Stones ABKCO single "I Don't Know Why" is charted at number 42 and still climbing.

Grand Funk's recent jump from Capitol to MCA leaves the former with no current product to release, but it has filed a suit asking \$5 million from the group and MCA

charging failure to complete contractual commitments. In the suit, Capitol asks that Grand Funk be required to give Capitol new product to fulfill the contract.

Phoebe Snow recently signed with Columbia Records, but her former label, Shelter Records, has re-released a single "Good Times." It is uncertain whether Ms. Snow owes Shelter any other product.

The Jackson Five's signing last week to Epic Records won't take effect until early next year, and it is unknown how much product they owe the label before the split.

Two different examples of dual product are the soundtrack releases of Alice Cooper's "Welcome To My Nightmare" on Atlantic, and Barbra Streisand's "Funny Lady" on Arista. Streisand has current product on Columbia, and Cooper has current product on Warner Bros.

An odd twist concerning product on two labels simultaneously centers on the Beach Boys. Although they are currently recording for Warner Bros., Capitol is continuing to have success with the reissue of the group's material from the early 1960s.

Dial Renews Its Distributing Pact

CHICAGO—Dial Records and Phonogram/Mercury have re-signed an exclusive distribution agreement contract. Dial has been distributed by Mercury since 1971.

The agreement was announced by Irwin Steinberg, Phonogram/Mercury president, and Buddy Killen, president of Dial. Killen is also executive vice president of Tree Publishing Co., Inc., Nashville, a song publisher.

'Great America' Fest Set For Washington Next Year

WASHINGTON—A "Great America" musical festival will be sponsored by the Marriott Corp. through the summer of 1976 on the grounds of historic Washington Monument here.

For six nights a week from June 14 through Labor Day the company will offer a "live festival of music" comprising prominent acts in the country, jazz, pop and nostalgia fields as a bicentennial extravaganza.

The series will be called "Great America."

Toiling as regulars throughout the warm months will be a line of 24

singers and dancers and a 20-piece orchestra. Gene Patrick of the Marriott organization will serve as producer.

College students will be hired for entertainment as well as nationally prominent acts, Patrick says. The U.S. Park Service already has authorized use of the Sylvan Theater for the 12-week series.

"It will," says Marriott president J. W. Marriott Jr., "be our company's birthday gift to the national capital and to the nation. We want thousands of Americans to leave our shows believing it's great to be an American."



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ASCAP And BMI Terminate Contracts

• Continued from page 1

Paul Marks, ASCAP director of operations, confirms that letters have gone out to all the society's district managers instructing them to inform multi-speaker licensees that existing contracts are no longer in force. Effective date of the termination is June 17, the day the Supreme Court decision was handed down. Any payments made beyond that date will be refunded, Marks says.

While the ruling brings to an abrupt halt the society's years-long campaign to license radio-serviced locations, Marks is hopeful that the new copyright revision bill, when passed, will specify a clear right to payment from such users.

Meanwhile, the ultimate effect of the court decision on performance income derived from background music suppliers (more than \$2.3 million a year to ASCAP alone) has rights groups concerned. Some ob-

servers predict it will exert a favorable influence on Muzak's long-standing petition, under consent decree procedures, for lower rates from ASCAP.

But a significant body of opinion also holds that Muzak itself, which backed fast-food operator Aiken in its successful appeal to the higher courts, may turn out an eventual loser as well. It is suggested that many locations, now freed of the obligation to pay for radio use, will find FM radio a viable alternative to paid piped-in music.

If this analysis is borne out by subsequent developments, both major litigants, ASCAP and Muzak, may end up ruining the day they didn't seek an out-of-court settlement before allowing the case to work its way through the appeals process. In some quarters it is felt that compromise was the intention all along, but that each party waited too long for the other to make the first conciliatory move.

Marks, however, states that he doesn't see why the Aiken decision should have a significant effect on Muzak's bid for lower rates. "The fact that someone pays a license fee under law, and another is exempt, has no relevance on the amount paid by the former," he argues. As precedence for this point of view, he points to the fact that jukebox locations have yet to pay performance fees, but locations "across the street" using other sources of music have been required to pay.

Muzak, of course, publicly views the court decision as a victory. A spokesman for the firm says he now expects that Muzak's petition for lower ASCAP rates will be expedited. Action has been delayed by both parties pending resolution of the Aiken controversy.

The last contract between ASCAP and Muzak expired the end of 1970, and shortly after that time the wired-music firm brought its bid for reduced rates to the U.S. district court here charged to settle rate disputes under the ASCAP consent decree. Since then an interim fee formula has been in effect, with Muzak paying ASCAP \$27 per public location and 3 percent of receipts from work-area users.

Muzak's petition asks that its rate be the same as that charged FM radio, or 1.75 percent of receipts.

Scott Hearings

• Continued from page 3

right. So the Scott record royalty bill will have to go it alone. (Billboard June 7.)

On the House side, Rep. Robert W. Kastenmeier's subcommittee on courts civil liberties and the administration of justice decided to include the duplicate record royalty bill (H.R. 5345) as part of the revision hearings, as requested by its author Rep. George Danielson (D-Cal.).

The commercial users of recordings are asking Congress to reject any additional royalty fees, particularly at the business level.

The record royalty bills would set users' compulsory licensing fees at flat rates, by statute, for a two-year period. If record copyright owners and users could not reach agreement by that time, the statutory rates would continue until a compromise could be worked out by a panel of the American Arbitration Assn.

Under the Scott and Danielson bills, smaller radio stations (earning between \$25,000 and \$100,000 a year) would pay \$250 a year; above \$100,000, stations would pay \$750, and those making over \$200,000 would pay 1 percent of the station's net receipts from sponsors. Jukebox operators would pay a flat fee of \$1 per box per year, in addition to the \$8 per box music performance royalty proposed in the revision bills.

Pa. Judge Orders 8-Tracks Destroyed

HARRISBURG, Pa.—Bootleg 8-track stereo tapes, allegedly in the possession of Dale Cooper's Music Enterprises, Inc., located in suburban Lower Paxton Township, were ordered destroyed by U.S. Magistrate Sebastian Natale. However, sentencing of the firm was delayed. The federal magistrate said the firm was charged by local FBI agents with possessing approximately 17,650 bootleg tapes.

Magistrate Natale said Cooper had appeared before him in behalf of the firm and entered a guilty plea. The federal magistrate said he ordered all the tapes to be destroyed by the U.S. Marshal's office.

Racks Firm NARM Dates

• Continued from page 1

ting less into a normal work week than previously.

Malamud expects the rack/one-stop conference to pull no punches. The timing on the meeting is excellent, he points out. "We'll delve deeply into all the controversial areas. It will be a kind of refresher course. We'll go right back to the basics. I plan to have NARM legal counsel Earl Kintner there. We'll have a review of the legalistics." Dan Heilicher of J.L. Marsh is chairman of the rack advisory committee.

It's known that the rack merchandisers seek manufacturer support to operate profitably. With operational expenses soaring, racks have reached a point where somehow to continue to do business they must receive actual dollar help from labels in the form of lower price, plus possible co-op funds for return shipments and cost of maintaining a large backup inventory than does the competing retailer.

Rackers are encouraged by reports from results at the recent Philadelphia retailers' conference, sponsored by NARM.

The independent distributors' advisory committee, headed by Milton Salstone, MS Distributing, Chicago, met in emergency session in Chicago in April in a kind of prelude to the Kansas City or Chicago meeting coming up.

"I've sensed a growing amount of maturity among our membership," Malamud states. "We've got to clean up our own problems and the ills in our industry. Every problem of each entity within our membership affects all of us."

"Every member must work diligently. For instance, I expect strong recommendations for our rack meeting from men like our president, Jay Jacobs, Knox Racks, Knoxville, and former president, Dave Lieberman, Lieberman Enterprises, both of whom are in racks and one-stopping."

Heartsfield Tours

CHICAGO—Following release of its third Mercury album July 7 titled "Foolish Pleasures," Heartsfield will tour the Midwest with dates through October.

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- Disco Tex & Sex-O-Lettes—CHL 505
- Ambrosia—20th T 434
- New Birth—Blind Baby—BDS 5636
- Fantastic Four—Birth & Death of a Gangster—20th W201
- Parliament—Chocolate City—NBLP 7014
- Leon Heywood—Come And Get Yourself Some—20th 476
- Mahogany Rush—Strange Universe—20th 482
- Jimmy "JJ" Walker—Dyn-O-Mite—Buddah 5635
- Kiss—Hotter Than Hell—NBLP 7006
- Kiss—Dressed To Kill—NBLP 7016
- Kiss—Kiss—NBLP 7001
- Funkadelic—Let's Take It To The Stage—20th W215
- Mandrill—Solid—UA LA408G

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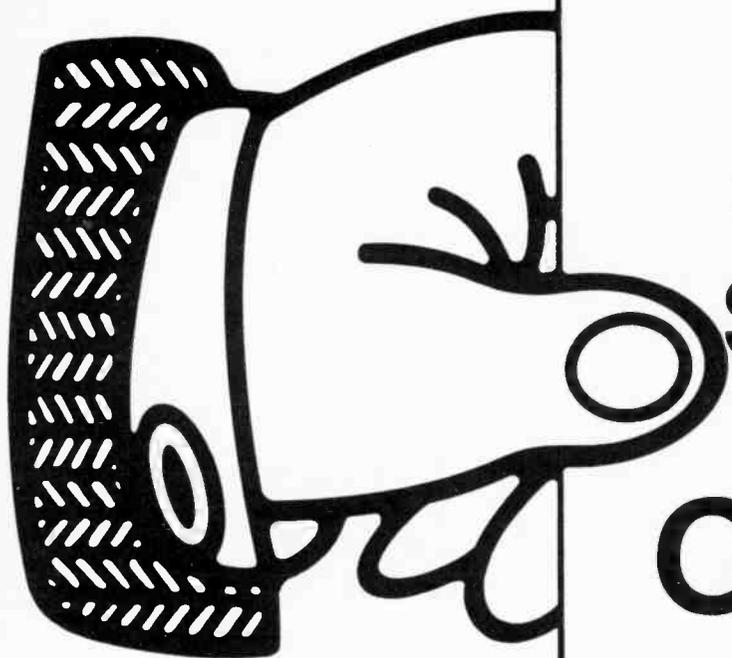
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JULY 12, 1975, BILLBOARD

Night after night Buddy Miles, Sly Stone, Lenny White of the Chick Corea band, Chepito and Mike Shrieve of Santana, Greg Errico and Jerry Martini of the Family Stone went into the Record Plant to watch a sensational new band recording their first album.

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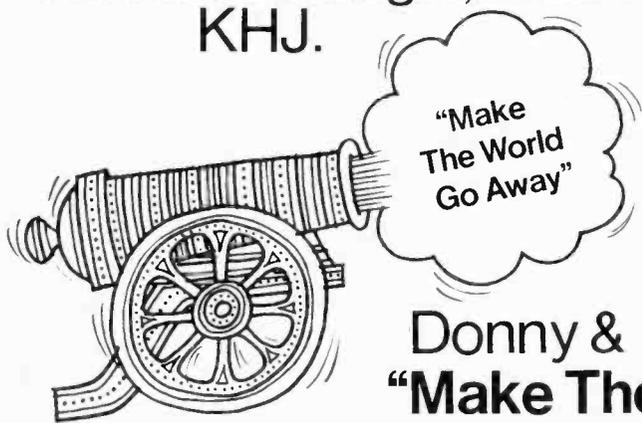


**It's a
sizzling
summer
for the
Osmonds.**

The Osmonds
"The Proud One" M 14791

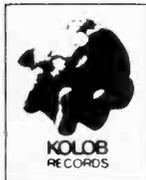
We're proud to announce that we've just picked up our first station with the just-released Osmond's single, "The Proud One."

KHJ.



Donny & Marie Osmond
"Make The World Go Away" M 14807

We're proud to announce that "Make The World Go Away" is moving up the charts. It's from the Donny & Marie Osmond album, "Make The World Go Away." M3G4996.



Marketed by Polydor/Distributed by Phonodisc
Available in Canada through Polydor Ltd.

Produced by Mike Curb

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/3/75)

TOP ADD ONS - NATIONAL

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
JAMES TAYLOR—How Sweet It Is (W.B.)

PRIME MOVERS - NATIONAL

BEE GEES—Jive Talkin' (Atlantic)
EAGLES—One Of These Nights (Asylum)
BAZUKA—Dynamite (A&M)

BREAKOUTS - NATIONAL

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
JAMES TAYLOR—How Sweet It Is (W.B.)
JANIS IAN—At Seventeen (Columbia)

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.

KBBC—Phoenix

- JAMES TAYLOR—How Sweet It Is (W.B.)
- Z.Z. TOP—Tush (London)
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-9
- ★ BAZUKA—Dynamite (A&M) 29-18

KRIZ—Phoenix

- MELISSA MANCHESTER—Midnight Blue (Arista)
- EAGLES—One Of These Nights (Asylum)
- ★ CHICAGO—Old Days (Columbia) 19-13
- ★ PILOT—Magic (EMI) 7-1

KQEO—Albuquerque

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ EAGLES—One Of These Nights (Asylum) 22-13
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 16-10

KRSP—Salt Lake City

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 23-14
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 14-6

KNDE—Sacramento

- JAMES TAYLOR—How Sweet It Is (W.B.)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 27-13
- ★ BEE GEES—Jive Talkin' (Atlantic) 30-16
- ★ NEIL SEDAKA—That's When The Music Takes Me (Rocket) 20-14

KJR—Seattle

- JANIS IAN—At Seventeen (Columbia)
- HUDSON BROTHERS—Rendezvous (MCA)
- ★ EAGLES—One Of These Nights (Asylum) 14-9
- ★ BEE GEES—Jive Talkin' (Atlantic) 25-18

KING—Seattle

- BAZUKA—Dynamite (A&M)
- ELTON JOHN—Someone Saved My Life (MCA)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 24-9
- D VAN McCOY—Hustle (Avco) 26-12

KJRB—Spokane

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- TRAVIS WOMMACK—More Power To You (Capricorn)
- ★ EAGLES—One Of These Nights (Asylum) 18-13
- ★ BAZUKA—Dynamite (A&M) 22-15

KTAC—Tacoma

- NO NEW LIST
-
-
-

KGW—Portland

- JANIS IAN—At Seventeen (Columbia)
- DWIGHT TWILLEY BAND—I'm On Fire (Shelter)
- ★ MIKE POST—Rockford Files (MGM) 26-18
- ★ JOE SIMON—Get Down, Get Down (Spring) 28-21

KISN—Portland

- BARRY MANILOW—Could It Be Magic (Arista)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- ★ ELTON JOHN—Someone Saved My Life (MCA) EX-8
- ★ PILOT—Magic (EMI) 20-2

KTLC—Denver

- JOAN BAEZ—Blue Sky (A&M)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- ★ TEN C.C.—I'm Not In Love (Mercury) 18-10
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 10-6

KIMN—Denver

- ORLEANS—Dance With Me (Asylum)
- GUYS & DOLLS—There's A Whole Lotta Lovin' (Epic)
- NONE
-

KKAM—Pueblo, Colo.

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ JANIS IAN—At Seventeen (Columbia) 30-23
- ★ TEN C.C.—I'm Not In Love (Mercury) 10-4

KYSN—Colorado Springs

- BARRY MANILOW—Could It Be Magic (Arista)
- ELVIN BISHOP—Sure Feels Good (Capricorn)
- D★ VAN McCOY—Hustle (Avco) 28-18
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 18-12

KCPX—Salt Lake City

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- REPARATA—Shoes (Polydor)
- ★ JANIS IAN—At Seventeen (Columbia) 27-17
- ★ TEN C.C.—I'm Not In Love (Mercury) 16-10

KRSP—Salt Lake City

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 23-14
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 14-6

Southwest Region

TOP ADD ONS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
JAMES TAYLOR—How Sweet It Is (W.B.)
ELTON JOHN—Someone Saved My Life (MCA)

PRIME MOVERS:

(D) VAN McCOY—Hustle (Avco)
OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
GWEN McCRAE—Rockin' Chair (Cat)

BREAKOUTS:

JAMES TAYLOR—How Sweet It Is (W.B.)
ELTON JOHN—Someone Saved My Life (MCA)
BAD COMPANY—Feel Like Makin' Love (Swan Song)

KILT—Houston

- CHARLIE RICH—Everytime You Touch Me (Epic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- D★ VAN McCOY—Hustle (Avco) 20-11
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) EX-32

KRBE-FM—Houston

- NO NEW LIST
-
-
-

KLIF—Dallas

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- HUDSON BROTHERS—Rendezvous (MCA)
- ★ GWEN McCRAE—Rockin' Chair (Cat) EX-20
- ★ BEE GEES—Jive Talkin' (Atlantic) 27-17

KNUS-FM—Dallas

- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
- FRANKIE VALLI—Swearin' To God (Private Stock)
- ★ PILOT—Magic (EMI) HB-4
- ★ RAY STEVENS—Misty (Barnaby) 20-10

KFJZ—Ft. Worth

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- ★ EAGLES—One Of These Nights (Asylum) 12-6
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 21-14

KXOL—Ft. Worth

- NO NEW LIST
-
-
-

KONO—San Antonio

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- SMOKEY—If You Think You Know How To Love Me (MCA)
- D★ VAN McCOY—Hustle (Avco) 13-2
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 11-6

KELP—El Paso

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TRAVIS WOMMACK—More Power To You (Capricorn)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 12-6
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 14-7

XEROK—El Paso

- HOT CHOCOLATE—Disco Queen (Big Tree)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- D★ VAN McCOY—Hustle (Avco) 13-3
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 24-16

KAKC—Tulsa

- SWEET—Ballroom Blitz (Capitol)
- GWEN McCRAE—Rockin' Chair (Cat)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-24
- ★ MIKE POST—Rockford Files (MGM) 18-11

KELI—Tulsa

- HELEN REDDY—Bluebird (Capitol)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ SWEET—Ballroom Blitz (Capitol) 30-21
- ★ ELTON JOHN—Someone Saved My Life (MCA) 22-12

WKY—Oklahoma City

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- ELTON JOHN—Someone Saved My Life (MCA)
- ★ EAGLES—One Of These Nights (Asylum) 20-9
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 21-5

KOMA—Oklahoma City

- BARRY MANILOW—Could It Be Magic (Arista)
- ELTON JOHN—Someone Saved My Life (MCA)
- D★ VAN McCOY—Hustle (Avco) 23-12
- ★ TEN C.C.—I'm Not In Love (Mercury) 12-3

WTIX—New Orleans

- DWIGHT TWILLEY BAND—I'm On Fire (Shelter)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- D★ VAN McCOY—Hustle (Avco) 17-3
- ★ GWEN McCRAE—Rockin' Chair (Cat) 28-15

KEEL—Shreveport

- DR. HOOK—The Millionaire (Capitol)
- D★ ESTHER PHILLIPS—What A Difference A Day Makes (CTI)
- ★ BRECKER BROTHERS—Sneakin' Up Behind You (Arista) 20-17
- ★ BLOOD, SWEAT & TEARS—Got To Get You Into My Life (Columbia) 27-20

Midwest Region

TOP ADD ONS:

GWEN McCRAE—Rockin' Chair (Cat)
THREE DOG NIGHT—Til The World Ends (ABC)
GLEN CAMPBELL—Rhinestone Cowboy (Capitol)

PRIME MOVERS:

EAGLES—One Of These Nights (Asylum)
BEE GEES—Jive Talkin' (Atlantic)
MIKE POST—Rockford Files (MGM)

BREAKOUTS:

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
THREE DOG NIGHT—Til The World Ends (ABC)
JOHNNY WAKELIN—Black Superman (Pye)

WLS—Chicago

- GWEN McCRAE—Rockin' Chair (Cat)
- EAGLES—One Of These Nights (Asylum)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 17-10
- ★ TEN C.C.—I'm Not In Love (Mercury) 19-14

WCFL—Chicago

- RAY STEVENS—Misty (Barnaby)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ BEE GEES—Jive Talkin' (Atlantic) 19-12
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 13-9

WOKY—Milwaukee

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
-
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) EX-21
- ★ EAGLES—One Of These Nights (Asylum) 21-10

WZUU-FM—Milwaukee

- JAMES TAYLOR—How Sweet It Is (W.B.)
- GWEN McCRAE—Rockin' Chair (Cat)
- D★ VAN McCOY—Hustle (Avco) 15-7
- ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) HB-18

WIFE—Indianapolis

- BEE GEES—Jive Talkin' (Atlantic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 15-9
- ★ EAGLES—One Of These Nights (Asylum) 21-12

WIRL—Peoria, Ill.

- HUDSON BROTHERS—Rendezvous (MCA)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- ★ BEE GEES—Jive Talkin' (Atlantic) 27-22

WDGY—Minneapolis

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
-
- ★ EAGLES—One Of These Nights (Asylum) 18-8
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 17-9

KDWB—Minneapolis

- BAZUKA—Dynamite (A&M)
- WAR—Why Can't We Be Friends (U.A.) (Pye) 10-1
- ★ MIKE POST—Rockford Files (MGM) 20-16

KOIL—Omaha

- JOHNNY WAKELIN—Black Superman (Pye)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ MIKE POST—Rockford Files (MGM) 24-14
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 27-16

KIOA—Des Moines

- HOLLIES—Another Night (Epic)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ BEE GEES—Jive Talkin' (Atlantic) 25-13
- ★ TEN C.C.—I'm Not In Love (Mercury) 11-2

KKLS—Rapid City, S.D.

- D★ FRANKIE VALLI—Swearin' To God (Private Stock)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ AEROSMITH—Sweet Emotions (Columbia) 27-23
- ★ BEE GEES—Jive Talkin' (Atlantic) 24-17

KQWB—Fargo, N.D.

- EAST L.A. CAR POOL—Like They Say In L.A. (GRC)
- STEPHEN STILLS—Turn Back The Pages (Columbia)
- ★ JOHNNY WAKELIN—Black Superman (Pye) 26-12
- ★ MIKE POST—Rockford Files (MGM) 14-7

(Continued on page 18)

Pacific Southwest Region

TOP ADD ONS:

JAMES TAYLOR—How Sweet It Is (W.B.)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
RAY STEVENS—Misty (Barnaby)

PRIME MOVERS:

BAZUKA—Dynamite (A&M)
EAGLES—One Of These Nights (Asylum)
TEN C.C.—I'm Not In Love (Mercury)

BREAKOUTS:

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
JAMES TAYLOR—How Sweet It Is (W.B.)

KHJ—Los Angeles

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- RAY STEVENS—Misty (Barnaby)
- ★ BAZUKA—Dynamite (A&M) 20-10
- ★ EAGLES—One Of These Nights (Asylum) 19-11

K100 (KIQQ-FM)—Los Angeles

- BEE GEES—Jive Talkin' (Atlantic)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ BAZUKA—Dynamite (A&M) 19-6
- ★ TEN C.C.—I'm Not In Love (Mercury) 14-10

KKDJ—Los Angeles

- SAMMY JOHNS—Rag Doll (GRC)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ EAGLES—One Of These Nights (Asylum) 17-11
- ★ MOMENTS—Look At Me (Stang) 10-5

KFXM—San Bernardino

- CARLY SIMON—Waterfall (Elektra)
- SMOKEY—If You Think You Know (MCA)
- ★ TEN C.C.—I'm Not In Love (Mercury) 16-4
- ★ EAGLES—One Of These Nights (Asylum) 19-3

KAFY—Bakersfield

- JAMES TAYLOR—How Sweet It Is (W.B.)
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 25-18
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 22-14

KCBQ—San Diego

- NONE
-
- ★ LINDA RONSTADT—When Will I Be Loved (Capitol) 10-7
- ★ HUES CORPORATION—One Good Night Together (RCA) 11-8

KENO—Las Vegas

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- PAUL ANKA & ODIA COATES—Nothing Stronger Than Our Love (U.A.)
- ★ BAZUKA—Dynamite (A&M) 22-10
- ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 20-15

Pacific Northwest Region

TOP ADD ONS:

JOHNNY RIVERS—Help Me Rhonda (Epic)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
JANIS IAN—At Seventeen (Columbia)

PRIME MOVERS:

BEE GEES—Jive Talkin' (Atlantic)
JANIS IAN—At Seventeen (Columbia)
BAZUKA—Dynamite (A&M)

BREAKOUTS:

NEIL SEDAKA—That's When The Music Takes Me (Rocket)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
JOHNNY WAKELIN—Black Superman (Pye)

KFRC—San Francisco

- JOHNNY WAKELIN—Black Superman (Pye)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ BAZUKA—Dynamite (A&M) 24-13
- ★ WAR—Why Can't We Be Friends (U.A.) 22-12

KYA—San Francisco

- JAMES TAYLOR—How Sweet It Is (W.B.)
- POINTER SISTERS—How Long (ABC)
- ★ WAR—Why Can't We Be Friends (U.A.) 28-15
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 7-2

K101-FM—San Francisco

- HOLLIES—Another Night (Epic)
- TRAVIS WOMMACK—More Power To You (Capricorn)
- ★ EAGLES—One Of These Nights (Asylum) 18-12
- ★ JANIS IAN—At Seventeen (Columbia) HB-19

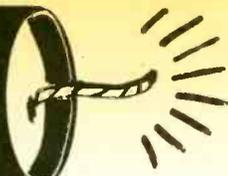
KSJO—San Jose

- JAMES TAYLOR—How Sweet It Is (W.B.)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ TEN C.C.—I'm Not In Love (Mercury) 9-3
- ★ EAGLES—One Of These Nights (Asylum) 22-12

KLIV—San Jose

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- JOHNNY WAKELIN—Black Superman (Pye)
- ★ BEE GEES—Jive Talkin' (Atlantic) EX-19
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 7-

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by **JOHNNY SWENDEL** (CI-109)

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/3/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 16

- KXOK—St. Louis**
- OLIVIA NEWTON-JOHN—Please Mr. Please (MCA)
 - GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - ★ EAGLES—One Of These Nights (Asylum) 18-13
- D★ VAN McCOY—Hustle (Avco) 12-7**
- KSLQ-FM—St. Louis**
- TEN C.C.—I'm Not In Love (Mercury)
 -
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 11-6
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 10-5

- WHB—Kansas City**
- BEE GEES—Jive Talkin' (Atlantic)
 - GWEN McCRAE—Rockin' Chair (Cat)
 - ★ EAGLES—One Of These Nights (Asylum) 16-9
 - ★ JESSI COLTER—I'm Not Lisa (Capitol) 17-11

- KEWI—Topeka**
- HOLLIES—Another Night (Epic)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 32-22
 - ★ MIKE POST—Rockford Files (MGM) 19-7

North Central Region

● TOP ADD ONS:

MOMENTS—Look At Me (Stang)
(D) ISLEY BROTHERS—Fight The Power (T-Neck)
JAMES TAYLOR—How Sweet It Is (W.B.)

★ PRIME MOVERS:

EAGLES—One Of These Nights (Asylum)
BEE GEES—Jive Talkin' (Atlantic)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

BREAKOUTS:

JAMES TAYLOR—How Sweet It Is (W.B.)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
(D) ISLEY BROTHERS—Fight The Power (T-Neck)

- CKLW—Detroit**
- NO NEW LIST
 -
 -
 -

- WGRD—Grand Rapids**
- BAZUKA—Dynamite (A&M)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
- D★ VAN McCOY—Hustle (Avco) 13-4**
- ★ JESSI COLTER—I'm Not Lisa (Capitol) 16-11

- Z-96 (WZZM-FM)—Grand Rapids**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 - WAR—Why Can't We Be Friends (U.A.)
- D★ VAN McCOY—Hustle (Avco) 14-8**
- ★ EAGLES—One Of These Nights (Asylum) 12-5

- WTAC—Flint, Mich.**
- THREE DOG NIGHT—Til The World Ends (ABC)
 - CHOCOLATE MILK—Action Speaks Louder Than Words (RCA)
 - ★ EAGLES—One Of These Nights (Asylum) 30-11
 - ★ DAVID BOWIE—Fame (RCA) 29-20

- WIXY—Cleveland**
- MOMENTS—Look At Me (Stang)
- D● ISLEY BROTHERS—Fight The Power (T-Neck)**
- ★ BEE GEES—Jive Talkin' (Atlantic) 22-15
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 23-14

- WGCL—Cleveland**
- LYNRYD SKYNYRD—Saturday Night Special (MCA)
 - ELVIN BISHOP—Sure Feels Good (Capricorn)
 - ★ EAGLES—One Of These Nights (Asylum) 21-17
 - ★ DWIGHT TWILLEY BAND—I'm On Fire (Shelter) 20-13

- 13-Q (WKTQ)—Pittsburgh**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 -
 -
 - D★ K.C. & SUNSHINE BAND—Get Down Tonight (TK) 28-14
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 17-13
- WKBW—Buffalo**
- ELTON JOHN—Someone Saved My Life (MCA)
 -
 -
 - D★ FRANKIE VALLI—Swearin' To God (Private Stock) 18-12
 - ★ BO DONALDSON & THE HEYWOODS—Our Last Song Together (ABC) 26-15
- WSAI—Cincinnati**
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
 - PAUL ANKA—There's Nothing Stronger Than Our Love (U.A.)
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 13-8
 - ★ JUDY COLLINS—Send In The Clowns (Elektra) 17-13

- WCOL—Columbus**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 39-27
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 12-6

- WAKY—Louisville**
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
 - CHARLES BRIMMER—God Bless Our Love (Chelsea)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 10-23
 - ★ NEW BIRTH—Dream Merchant (Buddah) 5-10

- WTUE—Dayton, Ohio**
- JANIS IAN—At Seventeen (Columbia)
 - TRAVIS WOMMACK—More Power To You (Capricorn)
 - ★ AEROSMITH—Sweet Emotions (Columbia) 39-28
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 38-23

- WBGW—Bowling Green, Ky.**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 -
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 7-5
 - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 22-19

- WJET—Erie, Pa.**
- THREE DOG NIGHT—Til The World Ends (ABC)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ GWEN McCRAE—Rockin' Chair (Cat) 21-6
 - ★ BEE GEES—Jive Talkin' (Atlantic) 30-22

Southeast Region

● TOP ADD ONS:

K.C. & SUNSHINE BAND—Get Down Tonight (TK)
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
AMAZING RHYTHM ACES—Third Rate Romance (ABC)

★ PRIME MOVERS:

BEE GEES—Jive Talkin' (Atlantic)
ELTON JOHN—Someone Saved My Life (MCA)
TEN C.C.—I'm Not In Love (Mercury)

BREAKOUTS:

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
JANIS IAN—At Seventeen (Columbia)
JAMES TAYLOR—How Sweet It Is (W.B.)

- WQXI—Atlanta**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 27-19
 - ★ EAGLES—One Of These Nights (Asylum) 18-8

- WFOM—Atlanta**
- JANIS IAN—At Seventeen (Columbia)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 26-19
 - ★ RAY STEVENS—Misty (Barnaby) 25-14
- Z-93 (WZGC-FM)—Atlanta**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 24-11
 - ★ EAGLES—One Of These Nights (Asylum) 15-7

- WBBQ—Augusta**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 - BAD COMPANY—Feel Like Makin' Love (Swan Song)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 31-18
 - ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 35-26
- WSGN—Birmingham, Ala.**
- THREE DOG NIGHT—Til The World Ends (ABC)
 - TRAVIS WOMMACK—More Power To You (Capricorn)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 18-10
 - ★ JANIS IAN—At Seventeen (Columbia) 22-16

- WHYY—Montgomery, Ala.**
- THE PEPPERS—Doctor Music (Big Tree)
 - D● K.C. & SUNSHINE BAND—Get Down Tonight (TK)
 - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 29-21
 - ★ BEE GEES—Jive Talkin' (Atlantic) 9-1

- WTOB—Winston/Salem, N.C.**
- BARRY MANILOW—Could It Be Magic (Arista)
 - BRECKER BROTHERS—Sneakin' Up Behind You (Arista)
- D★ VAN McCOY—Hustle (Avco) 25-14**
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 33-15

- WSGA—Savannah, Ga.**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 -
 - D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 19-9
 - ★ MIKE POST—Rockford Files (MGM) 17-12

- WTMA—Charleston, S.C.**
- CHARLIE RICH—Everytime You Touch Me (Epic)
 - COMMODORES—Slippery When Wet (Motown)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 16-9
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 26-13

- WKIX—Raleigh, N.C.**
- FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot)
 - D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 11-5
 - ★ SEALS & CROFTS—I'll Play For You (W.B.) 22-12

- WORD—Spartanburg, S.C.**
- JOAN BAEZ—Blue Sky (A&M)
 - BAD COMPANY—Feel Like Makin' Love (Swan Song)
 - ★ NEW BIRTH—Dream Merchant 'Buddah' 17-11
 - ★ BEE GEES—Jive Talkin' (Atlantic) EX-21

- WAYS—Charlotte, N.C.**
- BEE GEES—Jive Talkin' (Atlantic)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ SEALS & CROFTS—I'll Play For You (W.B.) 12-9
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 11-8

- WNOX—Knoxville**
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
 - ELTON JOHN—Someone Saved My Life (MCA)
 - ★ EAGLES—One Of These Nights (Asylum) 22-6
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 24-13

- WGOW—Chattanooga, Tenn.**
- BAZUKA—Dynamite (A&M)
 - WAR—Why Can't We Be Friends (U.A.)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 14-2
 - ★ PILOT—Magic (EMI) 21-11

- KAAY—Little Rock**
- NO NEW LIST
 -
 -
 -

- WHBQ—Memphis**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - MIKE POST—Rockford Files (MGM)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 18-8
 - ★ WAR—Why Can't We Be Friends (U.A.) 29-15

- WMPS—Memphis**
- WAR—Why Can't We Be Friends (U.A.)
 - IMPRESSIONS—Sooner Or Later (Cur-tom)
 - ★ ELTON JOHN—Someone Saved My Life (MCA) HB-17
 - ★ BARRY MANILOW—Could It Be Magic (Arista) HB-20

- WMAK—Nashville**
- DAVID BOWIE—Fame (RCA)
 - JAMES TAYLOR—How Sweet It Is (W.B.)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 30-24
 - ★ BEE GEES—Jive Talkin' (Atlantic) 14-7

- WLAC—Nashville**
- JANIS IAN—At Seventeen (Columbia)
 - D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-13
 - ★ TRAVIS WOMMACK—More Power To You (Capricorn) EX-15

- WLCY—St. Petersburg, Fla.**
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
 - ABBA—SOS (Atlantic)
 - ★ RAY STEVENS—Misty (Barnaby) 38-15
 - ★ WAR—Why Can't We Be Friends (U.A.) 30-13

- WQAM—Miami**
- WAR—Why Can't We Be Friends (U.A.)
 -
 - ★ TEN C.C.—I'm Not In Love (Mercury) 22-6
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 26-11

- WFUN—Miami**
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - D● K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
 - ★ EAGLES—One Of These Nights (Asylum) 7-3
 - ★ TEN C.C.—I'm Not In Love (Mercury) 8-4

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- BEE GEES—Jive Talkin' (Atlantic)
 - EAGLES—One Of These Nights (Asylum)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 18-10
 - ★ TEN C.C.—I'm Not In Love (Mercury) 23-16

- WQPD—Lakeland, Fla.**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - EARTH, WIND & FIRE—That's The Way Of The World (ABC)
 - ★ RINGO STARR—Goodnight Vienna (Apple) 20-12
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 29-17

- WMFJ—Daytona Beach, Fla.**
- JANIS IAN—At Seventeen (Columbia)
 - THREE DOG NIGHT—Til The World Ends (ABC)
 - ★ SWEET—Ballroom Blitz (Capitol) 24-18
 - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 22-12

Mid-Atlantic Region

● TOP ADD ONS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
THREE DOG NIGHT—Til The World Ends (ABC)
MIKE POST—Rockford Files (MGM)

★ PRIME MOVERS:

ELTON JOHN—Someone Saved My Life (MCA)
BAZUKA—Dynamite (A&M)
BARRY MANILOW—Could It Be Magic (Arista)

BREAKOUTS:

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
THREE DOG NIGHT—Til The World Ends (ABC)
BARRY MANILOW—Could It Be Magic (Arista)

- WFIL—Philadelphia**
- THREE DOG NIGHT—Til The World Ends (ABC)
 - MIKE POST—Rockford Files (MGM)
 - ★ BARRY MANILOW—Could It Be Magic (Arista) HB-22
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 18-10

- WIBG—Philadelphia**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - AMBROSIA—Holdin' On To Yesterday (20th Century)
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 23-16
 - ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 28-22

- WPGC—Washington**
- BARRY MANILOW—Could It Be Magic (Arista)
 - GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - ★ BAZUKA—Dynamite (A&M) 27-16
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 21-11

- WCAO—Baltimore**
- JAMES TAYLOR—How Sweet It Is (W.B.)
 - GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - ★ RAY STEVENS—Misty (Barnaby) 24-12
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 23-13

- WGH—Newport News, Va.**
- HOT CHOCOLATE—Disco Queen (Big Tree)
 - D● ISLEY BROTHERS—Fight The Power (T-Neck)
 - ★ BAZUKA—Dynamite (A&M) 26-19
 - ★ EAGLES—One Of These Nights (Asylum) 11-4

- WYRE—Annapolis, Md.**
- JOHNNY WAKELIN—Black Superman (Pye)
 - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 7-2
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 8-5

- WLEE—Richmond, Va.**
- NO NEW LIST
 -
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 -

- WTRY—Albany**
- BARRY MANILOW—Could It Be Magic (Arista)
 - COMMODORES—Slippery When Wet (Motown)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 21-15

● TOP ADD ONS:

TRAVIS WOMMACK—More Power To You (Capricorn)
JANIS IAN—At Seventeen (Columbia)
MELISSA MANCHESTER—Midnight Blue (Arista)

★ PRIME MOVERS:

EAGLES—One Of These Nights (Asylum)
BEE GEES—Jive Talkin' (Atlantic)
JAMES TAYLOR—How Sweet It Is (W.B.)

BREAKOUTS:

ELTON JOHN—Someone Saved My Life (MCA)
TRAVIS WOMMACK—More Power To You (Capricorn)
JANIS IAN—At Seventeen (Columbia)

- WABC—New York City**
- BAZUKA—Dynamite (A&M)
 - MELISSA MANCHESTER—Midnight Blue (Arista)
 - ★ PILOT—Magic (EMI) 18-7
 - ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 11-5

- WPIX-FM—New York City**
- NO NEW LIST
 -
 -
 -

- WBBF—Rochester, N.Y.**
- REPARATA—Shoes (Polydor)
 - TRAVIS WOMMACK—More Power To You (Capricorn)
 - ★ EAGLES—One Of These Nights (Asylum) EX-24
 - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 13-12

- WRKO—Boston**
- JOHNNY WAKELIN—Black Superman (Pye)
 - TRAVIS WOMMACK—More Power To You (Capricorn)
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 27-14
 - ★ BEE GEES—Jive Talkin' (Atlantic) 16-10

- WBZ-FM—Boston**
- MICHAEL JACKSON—Just A Little Bit Of You (Motown)
 - CARLY SIMON—Waterfall (Elektra)
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 22-12
- D★ FRANKIE VALLI—Swearin' To God (Private Stock) 12-7**

- WVBF-FM—Framingham, Mass.**
- ELTON JOHN—Someone Saved My Life (MCA)
 - JANIS IAN—At Seventeen (Columbia)
 - ★ EAGLES—One Of These Nights (Asylum) 13-5
 - ★ TEN C.C.—I'm Not In Love (Mercury) 15-4

- WPRO—Providence**
- JANIS IAN—At Seventeen (Columbia)
 - CAT STEVENS—Two Fine People (A&M)
 - ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-11
 - ★ EAGLES—One Of These Nights (Asylum) 17-4

- WORC—Worcester, Mass.**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
 - TRAVIS WOMMACK—More Power To You (Capricorn)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 18-7
 - ★ ELTON JOHN—Someone Saved My Life (MCA) 6-2

- WDRG—Hartford**
- JANIS IAN—At Seventeen (Columbia)
 - WAR—Why Can't We Be Friends (U.A.)
 - ★ TEN C.C.—I'm Not In Love (Mercury) 24-15
- D★ HAROLD MELVIN—Bad Luck (Philadelphia International) 22-12**

Northeast Region

● TOP ADD ONS:

TRAVIS WOMMACK—More Power To You (Capricorn)
JANIS IAN—At Seventeen (Columbia)
MELISSA MANCHESTER—Midnight Blue (Arista)

★ PRIME MOVERS:

EAGLES—One Of These Nights (Asylum)
BEE GEES—Jive Talkin' (Atlantic)
JAMES TAYLOR—How Sweet It Is (W.B.)

BREAKOUTS:

ELTON JOHN—Someone Saved My Life (MCA)
TRAVIS WOMMACK—More Power To You (Capricorn)
JANIS IAN—At Seventeen (Columbia)

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JULY 12, 1975, BILLBOARD

Radio-TV Programming

A Jazz Renaissance Via WWMM

By ANNE DUSTON

CHICAGO—The only FM station serving a full-time jazz format to the area, WWMM in affluent suburban Arlington Heights, has been successful in drawing an audience from the mostly upperclass white listening area since the format was introduced Jan. 1 of this year, general manager Bob Williams says.

The renaissance of jazz, as Williams terms it, is evident in the number of college bookings, and the formation of jazz groups in both high schools and colleges. WWMM has included some of these local groups, like the New Trier West Recording Jazz Ensemble, and the Northern Illinois Univ. Jazz Band, on the air. Several of the air personalities are deluged with requests to guest concerts.

WWMM offers 19 hours of jazz on weekdays, and 22 on Saturdays, with daytime programming done from taped album cuts prepared by the station with careful attention to music flow and time of day, from a library of between 4,000 and 5,000 albums.

The cuts are chosen by informal meetings with morning man Sean Matthews; Jack Stockton (10-3) and former program director for WBBM; free-wheeling night man Joe McClurg (7-1) and Williams. Other air personalities are Ellen (3-7) a former all-night gal on WGY in Schenectady, and on Sundays, John Lyday and Stan Adams. Starting in June, Chuck Schaden will do two hours of old radio remotes, like Benny Goodman's Swing School ('37), Harry James ('44), Frank Sinatra and The Andrews Sisters ('45), and radio shows like Glenn Miller from the '30s, '40s, and '50s.

Programming for a stereo station presents somewhat of a problem of the old jazz tunes that were recorded in mono, and Williams limits them to no more than one per hour, ordinarily. The jazz diet blends traditional with other jazz forms, including dixieland (once an hour or less). A March 19 playlist names artists like Quincy Jones, Frank Sinatra, Sonny Stitt, Bobby Hackett, June

'Charlie Tuna Show' Airs In 25 Markets

LOS ANGELES—The Charlie Tuna Show, hosted by the KKDJ program director is now hitting 25 markets, according to Ace Bryson, operations director of the syndication firm of Jon-El Productions here. Jack Hagerman is president of the firm. The show is three hours weekly, which stations may use in one-hour segments. Stations featuring the show include KIMN in Denver.

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'American Top 40' Celebrates Its 5th

By PAUL GREIN

LOS ANGELES—"American Top 40," the syndicated weekly countdown of the best-selling singles as ranked by Billboard, is five years old. To celebrate, the "AT 40" producers reran their first show during the Fourth of July weekend.

That 1970 show was taped in a Hollywood studio that is now a Pup 'N Taco stand and was aired in all of seven cities: Boston, St. Louis, San Antonio, Lubbock, San Bernardino, San Diego and Hollywood. According to Chuck Olsen, a salesman for the show's distributor, Watermark, the growth since then has been steady. "The total number of stations carrying the show has never backslid. If one station dropped the show due to, say, changing formats to all-talk or all-country, another would pick it up. Even now a new station comes on nearly every week."

The show is now aired on more than 300 commercial outlets in every state of the union and a dozen foreign countries. In addition it's heard on over 400 affiliates of American Forces Radio. Impressively, these numbers represent markets, not simply stations, since Watermark gives exclusive radio broadcast rights to only one station within each market.

"AT 40" producer Don Bustany traces the genesis of the show to 1969 when Tom Rounds and Ron Jacobs formed Watermark, after Jacobs had scored so heavily at RKO with the "History Of Rock And Roll" package. That same year Bustany and Casey Kasen, who had already formed K-B Productions, came up with the idea for the show.

"Casey took the idea to Ron Jacobs, whom he had known since Jacobs was program director at KHJ while Casey was a cross-town KRLA jock. It was Jacobs' belief in the project from the beginning, Tom Rounds' able administrative work, and the continued financial replenishment by Tom Driscoll that kept "AT 40" going through those early years and enabled it to turn the corner."

Mark McKay Acquires The Sullivan Letter

SAN FRANCISCO—Mark McKay, air personality at KFRC here, has purchased The Sullivan Letter and will be merging it into his Kaleidoscope News operation headquartered in Walnut Creek near here.

The Sullivan Letter has been a well-known bi-weekly information service about records and record artists. The more than 400 subscribers will immediately begin receiving Kaleidoscope News. A free sample of Kaleidoscope News is available on request. McKay does the 6-10 p.m. show on KFRC-AM.

ProGramme Shoppe Signs 8 Stations

LOS ANGELES—The ProGramme Shoppe, a radio syndication firm located here, has signed at least eight stations for its various programming services. These include KRIO in McAllen, Tex.; WMBJ in Danville, Ill., and WJCO in Jackson, Mich., according to Jim Hampton, president. The firm produces "Rock Unlimited," "Concept/102" and "Big Country."

For his part, Rounds, the president of Watermark, remembers: "We launched 'AT 40' at a time when longer cuts, LP popularity, and more serious music were bringing about a shift from quantitative to qualitative radio. A countdown format was seen as unfashionable, even campy. But we've seen that it's viable. The audience is there."

In fact, he feels the appeal of ratings is one of the main reasons of the show's success, particularly with adults. "Our heaviest demographics are the 18-34 year olds who grew up listening to countdowns as part of their week-in, week-out routine. But everyone loves a winner. To follow the biggest and the best is human nature. It's a horse race, a Miss America pageant every week."

Casey stresses a related factor: the appeal of order. "Americans love order. We're conditioned for it. We like things in their places, and charts oblige by showing standings, ranks, and positions."

Bustany cites a number of other reasons for the show's success, not the least being the appeal of his partner Casey, the human element in the weekly numbers race.

Another reason Bustany gives for "AT 40's" longevity is that the staff has kept up the standards. "While there have been changes in the show over the last five years—different and more interesting features, more sophisticated teases—the basic quality is still there. We've never coasted or become complacent. Our interest and enthusiasm in doing the show is as high as when we started."

Also, he feels that local radio doesn't have the resources to effectively compete with the show. "It requires time and skills that are far too costly. Our staff includes line producer Nikki Wine, West Coast and East Coast writer-interviewers Sandy Stert and Alan Kaltman, chart statistician Ben Marichal, writer Judy Bustany, engineer Steve Buth and record coordinator Ann Strohecker."

"Local radio stations have been beaten down by heavy competition for ad dollars in most markets. There aren't scores of local newspapers or TV stations competing in one market. Yet newspaper chains and television networks have allowed those media to benefit from syndication for years," Rounds says. "Some pooling of the best, which is really what syndication is all about, can work in radio too. It's not at all a cop-out on the part of local radio to carry syndicated programming."

Casey agrees. "It's not easy to put someone from out of town on your radio station. For a PD to recognize something he didn't create as being worthwhile takes a pretty bright guy. He's learned how to handle his ego."

Now that Watermark is firmly entrenched with "AT 40," it is moving on to other projects. "American Country Countdown," hosted by Don Bowman and produced by Bob Kingsley, began in October 1973, and is now heard in more than 100 markets. "The Elvis Presley Story," the 1971 Ron Jacobs rockumentary that aired in some 200 markets, was

(Continued on page 39)

When Answering Ads . . .
Say You Saw It in Billboard

Christy, Ahmad Jamal, Wes Montgomery, Johnny Dankworth, Oscar Peterson, Count Basie, Maynard Ferguson, Stan Kenton and Woody Herman.

The playlist mentions 13 songs per hour in the first four-hour slot, 16 tunes in the next slot, and 13 tunes per hour again. Vocals show up on an average of four per hour, and are planned to follow a female/male/group sequence. New jazz releases may be heard on the air the same day the station receives them, but the same song is never repeated on the same day. It could show up again in a different time slot several days later. "This is the opposite of Top 40 programming, which exists on repetition," Williams comments.

While the daytime deejays can insert requests and fast-advance the tape, night man Joe McClurg works from disks only, and relies heavily on requests from the completely cataloged library. His cuts could run as long as 20 minutes, versus a six-

minute limit on daytime. He also includes more avant-garde styles, and will interview artists when they are in town. Recent interviews were with Maynard Ferguson, Woody Herman, and Billy Watrous and the Manhattan Wildlife Refuge.

McClurg might devote all six hours to a single artist, if the artist has considerable stature and there is some unusual circumstance. For example, recent birthday presentations included separate programs for Duke Ellington and his music, Stan Kenton, and Mabel Mercer.

Williams sees more and more awareness of jazz, not only in the over-35 age group that remembers the big bands and who are beginning to appreciate the newer jazz sounds, but especially among the high school and college crowds. "There has always been a hard core of fans, but the young people are catching on to it without any specific promotion of the music form. We see

(Continued on page 39)

Just Around The Corner: Billboard's 1975 International Radio Programming Forum

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'Rock Around World' Rocketing

With 55 Outlets, Producer Kritzer Shoots For 100

By JIM MELANSON

NEW YORK—"Rock Around The World," off to a slow start several months ago as one of the newer entries in the syndicated program-

ming ballgame, has now upped its station affiliation list to 55 and hopes to zero in on the 100-station mark shortly, says Ed Kritzer, the show's producer and one of its original creators.

Kritzer places the program's growth rate for the first three months in 1973 at some 15 stations added per month.

The program, featuring a wide variety of songs from around the world, uses an hour-long format, broken down between six minutes of commercial time (three local and three national), an 8-12 minute interview with an artist, a "small amount" of announcer talk (John Brody of WBCN handles the job) and mostly product airplay.

Kritzer says that records are culled from markets on every continent (Billboard's Hits Of The World chart is also used) with an eye on introducing songs to the American listening with strong potential of eventually being released here.

Each of the shows ties in the records with an overall theme. Those used to date, continues Kritzer, have been such productions as "Ladies Of Rock," "Dueling Guitars From Around The World," an oldies "Treasury Series" and "Sci-Fi and Rock" special.

A good deal of the show's slow start, says Kritzer, was due to an original plan to direct it solely at the college markets. When Boston's WBCN picked it up, though, it signalled a turnaround in marketing techniques and an aiming at solely commercial FM stations. The series is now handled 98 percent by FM outlets, says Kritzer.

National buys for the program have included such labels as Island (the first), RCA, ABC, Elektra/Asylum, MCA, Polydor, BASF and Gem.

Kritzer says that records are culled from markets on every continent works out of Boston's Music Designers Studio. Two of the studio's principals, Danny Litman and Jeff Gilman, have interests in the program. Also on the "Rock Around The World" staff is program director Jim Kozlowski.

Programming Supersedes Any Business At K101

This is the second of a two-part feature on K101-FM-AM in San Francisco. The article is written by Jack McDonough.

SAN FRANCISCO—Advertisers play no role in the music programming at K101.

"We won't let business govern our programming," owner Jim Gabbert asserts. "If a \$50,000 a month client calls and says he doesn't like the records we're playing and he's going to pull his ads, we say fine."

Much class is contributed to the K101 operation by its location in the original Bank of American building, which predates (and survived) the 1906 earthquake, and which Gabbert has refurbished most tastefully. Ironically, the building sits directly across the street from the Transamerica pyramid, the most aggressive symbol of the new, Manhattanized San Francisco.

As for the technical expertise of his station Gabbert has this to say: "This market has better sounding FM stations than any market in the country. We've contributed to that significantly. In '61 we were the first stereo station west of the Mississippi and as early as '61 we were sitting

here showing fourth in the total radio market, which was unheard of in the industry. It took other stations five years to catch up. So this is where stereo FM was born. We sold more stereo sets in this market than anywhere else in the country.

"The same thing has happened in quad. We set this pace and run ahead. Most station managers come out of sales or programming and play down the technical side. But because our signal is cleaner and louder than anyone else it forced them to improve because they say, 'K101 sounds better, that's why they have more listeners.' I've heard that argument, that we get ratings by default, that we've got a bad station but get listeners because we've got a good signal. That's a lot of bullshit.

"With our AM the first thing we found out was that AM technology stopped in 1935. I found out that you could transmit a high fidelity AM signal that would sound as good as FM. There was nothing in the system keeping that from happening except everybody saying, 'Why bother?' We just took a sledgehammer to the AM as we found it and came up with all sorts of innovations.

"Then we found out that AM receivers are inadequate. Our AM station now transmits a signal as high in fidelity as the FM—if you have a receiver to pick it up.

"The presence of competition forces everybody to get better. AM stereo wouldn't even be considered now if it weren't for the competition from FM. This is why I've always felt radio is such an exciting medium. With 40 radio stations in the Bay Area, we're all chewing ourselves to pieces. You almost don't need an FCC. You can't afford a bad signal anymore. It's so competitive today that if 5 percent more listen to you just because you sound cleaner, it's worth it."

K101's report on quad, "a stack of paper three and one half feet high," goes to the FCC next month. The tests are on discrete quad. "The public has not bought matrix. We did a series of tests here. We pulled 100 people off the street, as mixed a demographic range as possible, and ran each person through a two-hour test on the various forms of quad. We didn't even tell them it was quad, we just said, 'We want you to take this audio test' and 74 percent preferred discrete.

"Discrete quad gives you another tool for programming. It's going to change music the way stereo did. You'll see more mind trips. Think what quad could do to the mind in terms of drama; I think things go in cycles and that the concept of radio drama isn't dead."

K101 has other lovable idiosyncrasies, such as being the first station to use digital call letters, which is now fairly standard but at the time "took a hell of a fight with the FCC." Their new jingle package, produced by Bernie Krause at the local Parasond operation, "uses every conceivable type of music since the station airs all types. We've got some country, some absolutely black rock, some with the Oakland Symphony. They're so good sometimes you think another record is starting.

"The biggest feedback has been from the other station calling Parasond asking, 'How much did they cost?'"

So if Gabbert fails in his goal to become the San Francisco radio station, it won't be for lack of a full bag of tricks.

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Vox Jox

By CLAUDE HALL

SYDNEY, Australia—More and more, I realize that radio—both national and international—needs a stronger focus point. This becomes increasingly clear at this moment, as I write this before dawn in a Sydney hotel. Radio station 2SM is conducting a meeting here of record and radio men. The meeting—Radio '76—is the brainchild of Kevin O'Donohue, general manager of 2SM. Almost 200 people will be here, some flying in from New Zealand.

Last night, there was a dinner. Joe Smith, president of Warner Bros. Records, had told me about the payola indictments handed down right before he left the states to fly down here to speak.

Later, Jack Thayer, president of NBC Radio, asks me if I know that Bill Hennes is out of CKLW in Detroit.

"Why? Bill was doing a good job." "Bad book," says Jack, meaning that the last ARB ratings survey hadn't treated the rock station too kindly.

But who can trust any ratings survey today, I asked.

Jack nods his head.

It is indeed unfortunate that radio stations live such a fragile life on such nebulous findings.

In Los Angeles, Jimmy Rabbitt's musical explorations into progressive country music were lambasted by the last ARB.

The ratings dictate a change; Rabbitt will play less country: "the extreme left will now be his extreme right." David Moorhead, the station's general manager, tells me during the day.

We are all enjoying our visit. Being here among these Australians is like being at home. We all think alike. I watch as Joe Smith and his lovely wife quickly become part of the group; Joe seems to make friends naturally and easily; no wonder he was one of the nation's top air personalities in Boston before he entered the record business. Both of us are Gary Owens fans. We tell some G.O. stories; they are not as naturally funny as G.O. is, but then it is difficult to top G.O. and it is nice to be talking about G.O. down here in Sydney.

Todd Thayer, son of Jack Thayer but making his own start in this business as a disk jockey, radio salesman, and now also a TV host in Lompoc, Calif., is with us. He is like Jack in many ways—and has that puppy-like eagerness and enthusiasm about radio; constantly fresh day by day. Thayer, Moorhead, Todd, Smith—we have all listened to local radio.

(Continued on page 39)

Bubbling Under The HOT 100

- 101—LIFE & DEATH IN G&A, Love Childs Afro Cuban Blues Band, Roulette 7172
- 102—CRYSTAL WORLD, Crystal Grass, Polydor 15101
- 103—IF I COULD ONLY WIN YOUR LOVE, Emlylou Harris, Reprise 1332 (Warner Bros.)
- 104—DON'T LET IT MESS YOUR MIND, Donny Gerrard, MCA 40405
- 105—I FEEL A SONG (In My Heart), Bob James, CTI 26
- 106—CLASSIFIED, C.W. McCall, MGM 14801
- 107—PARADISE, Ted Neeley, United Artists 644
- 108—LOVE DO ME RIGHT, Rockin' Horse, RCA 10265
- 109—LOVE BEING YOUR FOOL, Charlie Whitehead, Island 007
- 110—HI-JACK, Barrabas, Atco 7027

Bubbling Under The Top LPs

- 201—RUSTY WEIR, Don't It Make You Wanna Dance, 20th Century T 469
- 202—MAUREEN McGOVERN, Academy Award Performances, 20th Century T 474
- 203—ROBERT KLEIN, New Teeth, Epic KE 33535 (Columbia)
- 204—MANHATTAN TRANSFER, Jukin', Capitol ST 11405
- 205—THE BEST OF MANDRILL, Polydor PD 6047
- 206—DISCOTECH #1, Motown M6-824 S1
- 207—DISCOTECH #2, Motown M6-831 S1
- 208—MYSTIC MOODS, Erogenous, Soundbird 7509
- 209—THE BEST OF THE NEW BIRTH, RCA APLI-1021
- 210—PABLO CRUISE, A&M SP 4528

The Story Of The World's Second Most Famous Trade Mark

By OLIVER BERLINER

A FEW HUNDRED YEARS AGO a benevolent British monarch had graciously allowed a number of Huguenots, fleeing French persecution, to settle in England and to become British subjects. Thus it was that from Normandy in 1650 came the family Barraud. Ultimately were born the brothers Mark Henry (1848-1887) and Francis James (1856-1924). Talent ran high among the Barrauds, although none had quite been able to grasp that elusive highest rung on the ladder of fame.

Nipper was born in 1884 and was brought home as an infant by Mark and dropped, squirming, on the bed shared by his young sons Henry and Barney. Mark was a scenic designer and Nipper would often run onstage to accept a curtain call with his master. But with Mark's untimely death and the reluctant breakup of his family, Nipper went to live with Uncle Francis. Mark's other brother, Philip who had a photographic studio at Liverpool.

Nipper was of dubious ancestry but did possess a considerable degree of bull terrier, manifesting itself in a broad chest and considerable strength for a dog his size. In fact, he'd take on dogs twice his size and it was difficult to get him to release his hold once he sank his teeth into his adversary. He was a great hunter.

In 1893 Francis moved to Kingston-On-Thames, where Nipper died of a stroke at the age of 11 in September 1895 and

Through the medium of Emile Berliner's gramophone and disk record, mass production of recorded entertainment became practical. Just as in the case of Nipper's portrait, my grandfather's disk had lain fallow for quite some time after its creation in 1887. But it was now 1899 and you can't keep a good man down forever. In fact the Berliner Gramophone Co. of Philadelphia was doing extremely well. Even then, Grampa was "suffering from overprosperity," as he put it. He'd sent William Barry Owen to England to form the Gramophone Company, Ltd., which was preceded in Europe only by the incorporation by the inventor, himself, assisted by his brother Joseph, in their native Hanover, of the now-giant Deutsche Grammophon Gesellschaft. (Imagine how he must have felt, the once penniless boy, now returning in triumph, the renown inventor of the microphone and the disk record.)

It was to the office of Owen that one day trudged our hero, Francis, bearing a print of the photo taken earlier for copyright purposes, captioned in the painter's own words, "His Master's Voice."

A friend had suggested that the Gramophone Co. might be willing to lend Francis a Berliner brass trumpet to replace the ugly jappaned-black horn on the cylinder machine, for Francis had never been pleased with the looks of the original. Without ever seeing the actual painting, Owen suggested that Francis replace not just the horn but the entire cylinder machine . . . with a Berliner disk gramophone . . . and that under these circumstances Owen would buy the painting, paying 50 pounds sterling for the painting and 50 more for the ownership of its copyright. A formal letter confirming this transaction was sent to Barraud on Sept. 15, 1899, and on Sept. 18 a gramophone was delivered to be reproduced on canvas.

According to other historical data compiled by Leonard Petts and published by Ernie Bayly of The Talking Machine Review, Barraud did not complete the revised painting until Oct. 3. Needless to say, he found it expedient merely to paint over the cylinder machine, substituting the Berliner gramophone . . . but never touching Nipper. At 3 p.m. on Oct. 4, Gramophone Co. representatives called on Barraud to view the painting for the first time, and indicated their pleasure with his work and their acceptance of it. The painting was delivered to them Oct. 17.

Through the kindness of Sir Joseph Lockwood, former chairman of EMI, which owns The Gramophone firm, among many enterprises, my children, Tracy and Todd and I visited the EMI board room where hangs, in simple splendor, that incredible painting. Yes, the children, standing at just the right angle, could see beneath the painting of the gramophone that their great-grandfather had invented, the outline of Barraud's cylinder machine, as originally painted.

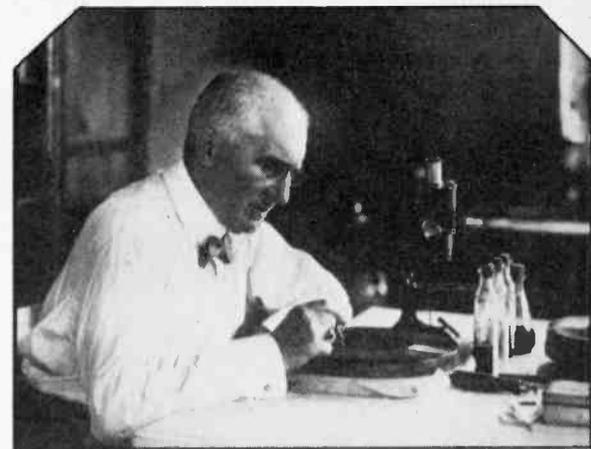
Todd, then 8, exclaimed, "There's Nipper," and rushed over to pet him. Sir Joseph seemed to take no notice as I tried vainly to restrain my own "little Nipper" (in England a small boy is referred to as a nipper).

The painting would probably not be considered great art, by any standard. But it has majesty and is awesome when you consider its history, its impact and the fact that it is world famous. Rumor has it that during World War II an artist was commissioned to paint a replica, including the cylinder machine beneath the gramophone, to hang in place of the original, which was safely sequestered in a bombproof vault and insured for over a million dollars.

But although Nipper appeared commercially in 1899 and achieved instant popularity, it was very localized, and not as a trade mark. The Gramophone Co. reproduced copies of the painting and placed them in the display windows of the company-owned stores (yes, the early diskeries owned their retail outlets which sold only the company's product). Nipper was a great eyecatcher and soon British Gramophone was commonly, even customarily, known as the "His Master's Voice" Company: this persisted for decades. But the HMV painting caught one special eye, that of Emile Berliner.

In 1900 my grandfather was visiting British Gramophone and saw one of the lithographs (Rembrandt Intagliis Printing Co.) in a store window. No one-track-minded inventor-type he, he recognized the tremendous advertising potential offered by Nipper. And so, upon his return to the United States he registered in the U.S. Patent Office the design of a dog listening to the sound of his master's voice on a Berliner gramophone. Today we are celebrating the 75th birthday of that registration, dated July 10, 1900, some 80 years after the death of the world's most famous dog who went on to this great reward never knowing that a great artist, a great inventor and a great businessman's efforts would one day combine to make him immortal—the internationally recognized symbol of the world of music.

Francis Barraud earned a comfortable living making copies of his original painting, including a couple of delightful watercolors. Later, a director of the Gramophone Co., realizing that Barraud had never received any substantial compensation from HMV, arranged for an annual 250 pounds pension which was subsequently increased to 350. This, coupled with the copies made for various "His Masters Voice" affiliates and VIPs throughout the world, was enough to sustain him for the rest of his life. Incidentally, none of his copies included the cylinder machine beneath the gramophone. Happy birthday, Nipper.



Oliver Berliner photo

Electro-acoustics genius Emile Berliner, inventor of the microphone and the disk record, and creator of the famous "His Master's Voice" trade mark, in his lab examining an early disk master.

Homage To Berliner

"THE GERMAN IMMIGRANT BOY, EMILE BERLINER, has become one of America's most useful citizens.

"But Berliner's contributions to science are not restricted in their beneficence or in their origin to America alone. There are no national boundaries to science.

"Great minds have arisen in every nation who grasped the work of the past and made it contribute to the progress of the present. These great discoveries, these great inventions, and these great tools which humanity now has at its command have come to us from a thousand sources. They are the cumulated result of constant improvement upon the work of these who have gone before.

"Discoveries in science are rarely news. There is usually but little about them that is sensational, and they are often intricate and difficult to comprehend. But the public should understand that if we would maintain the continued advance of our material, and to a considerable degree our spiritual life, we must recognize and support scientific research. Such research has great material values, but it also has, and even more importantly, values of high moral and spiritual character.

"The unfolding of beauty, the aspiration of knowledge, the ever widening penetration into the unknown, the discovery of truth, and, finally, the inculcation of thought, are all of them ample reasons why all good citizens should be interested in the progress of science—and in the careers of men like Emile Berliner."

HERBERT HOOVER

A MODEST MAN, Emile Berliner went to his grave largely unsung . . . true even today when most members of the broadcast, hi fi and recording worlds do not know his name, and even credit others with his inventions.

In an effort to make amends for this the United States launched a "liberty ship," the S.S. Emile Berliner, during World War II. Built at the Kaiser Permanente Shipyards of Richmond, California, this christening was no small feat considering the ship bore a German name.

Sadly, the Germans did not concur in this accolade, and sank the ship. (In September 1973 Polydor sought to "honor this prophet in his own home land" via a million-dollar salute to Emile Berliner on the 75th anniversary of his founding of Deutsche Grammophon Gesellschaft.)

WHEN THE HAMMONIA DOCKED in New York Harbor one day in 1870, no one could have suspected, least of all the poor 19-year-old who then first set eyes on the new land, that disembarking was a youth who not too many years later would startle the world with inventions that passed the limits of scientific credibility at the time.

Berliner's first and greatest invention is largely unknown to the general public. After landing in New York he was shuffled off to Washington, D.C. on May 12, to toil ignominiously under the reconstruction era reign of Gen. Ulysses S. Grant. As a dry-goods clerk he became used to reading copies of the Congressional Record which were used to wrap merchandise (what else?). They also helped him to learn English, augmented by listening to sermons from various pastors in randomly chosen houses of worship (Berliner was later to become an agnostic).

After three years, Emile tired of Washington, pulled up stakes and moved to New York where he enrolled at Cooper Institute, the meritorious university of Gotham's poor. A pharmacist near the college was to give him a book, printed in German, that was to kindle in Berliner the spark that would later ignite the world, for there were two chapters that caught his eye . . . acoustics and electricity.

But back to Washington in 1876 went Berliner, now 25 years old, to resume his tasks in B.J. Behrend's dry-goods shop, and to take out his first naturalization papers.

That was a very special year for the United States . . . in more ways than one. The nation was celebrating its centen-

(Continued on page 24)



was buried under a mulberry tree at the back of Mayall's Photographic Works.

Born in London, June 16, 1856, Francis Barraud was not a master painter, although he exhibited great faculty for detail and color accuracy. He did receive a silver medal for life-drawings and exhibited at the Royal Academy. Sadly, Enid Barraud confirms that Nipper was never "captured" listening to a recording of his master's voice . . . or anybody else's. In fact, Francis' inspiration came solely from the fact that Nipper had a habit of sitting on a chair or table with his head cocked attentively. Philip often photographed Nipper thusly, and Francis later acknowledged that seeking a photo of Nipper in this attitude is what gave him the inspiration for the painting.

It has never been confirmed as to the year in which the painting was created, but there is great likelihood that it was close to the time of Nipper's death. We do know that the original record player was a cylinder machine of the type referred to as an "Edison Commercial Phonograph" on sale in Britain by Edison-Bell Consolidated Phonograph Co. in 1893. We also know that Francis tried vainly to sell the painting to Edison-Bell, who were disinterested. After that, the painting laid around Francis' studio for some years. In fact, the master seemed to have lost interest . . . until Feb. 11, 1899 when Francis filed an application for "Memorandum of Assignment of Copyright" (see separate story).

The previous year marked a significant change in the British (and all Europe's) recording business. An immigrant lad, in America from his native Germany, had already made communications history with his invention of the loose-contact microphone . . . the telephone transmitter . . . which he'd sold to none other than Alexander Graham Bell and which saved the fledgling Bell System from destruction at the hands of the then all-powerful Western Union, had rocked the entertainment world with another innovation—the disk record.

EXACTLY 75 YEARS AGO

a trade mark was created that was to become not just one firm's slogan but the symbol of an entire industry . . .
HIS MASTER'S VOICE . . . registered in the United States Patent Office by

EMILE BERLINER

20 MAY 1851 - 3 AUGUST 1929

inventor of the

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- ★ DISC RECORD
- ★ GRAMOPHONE
- ★ METHOD OF MASS-PRODUCING RECORDS FROM ONE MASTER
- and
- ★ CREATED THE TRADE MARK, "His Master's Voice"
- ★ COINED THE WORD, gramophone, USED FOR DISC RECORDS AND DISC PLAYERS THROUGHOUT THE WORLD, EXCEPT IN FRANCE AND THE AMERICAS

MILESTONES IN YOUR INDUSTRY'S HISTORY



- 1851 ■ Emile Berliner is born in Hanover, Germany.
- 1870 ■ The *Hammonia* arrives in New York harbor carrying Mr. Berliner.
- 1876 ■ Emile Berliner invents the *microphone*, which passed the limits of scientific credibility at the time.
- 1877 ■ On April 14 Mr. Berliner files his *caveat* in the patent office for the battery-operated *loose-contact* microphone, still used in every telephone in the world today. Being penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness.
 - On October 16 Emile Berliner files patent application for microphone step-up transformer. Patent issued January 15, 1878 and use of the carbon microphone transformer becomes world standard in 1879.
 - T. A. Watson, representing Dr. Alexander Graham Bell, tells Mr. Berliner, "We will want that; you will hear from us in a few days," signalling the acquisition of the Berliner microphone by the Bell Telephone Company.
- 1878 ■ Francis Blake develops *carbon button* microphone improvement but is unable to make it perform properly. Bell System calls Emile Berliner who succeeds in making it commercially reliable. Today's telephones use Bell-Berliner-Blake system . . . telephony's "Three B's."
- 1879 ■ Then — powerful Western Union Telegraph Co., relying on a worthless Edison microphone and patent, concedes validity of fledgling

Bell-Berliner patents and abandons its telephone activities, paving the way for the Bell System's becoming the world's largest corporation.

- 1887 ■ Emile Berliner invents the disc record and coins the word, *gramophone*. He invents the disc player and the method of mass producing records from metal stampers. Our disc record business is born.
- 1890 ■ Germany's Dr. Werner von Siemens, *Excellenz* Heinrich von Helmholtz, Berlin Electro-Technical Society, Imperial Patent Office salute Emile Berliner and declare the gramophone superior to Edison's cylinder phonograph, as published in the *New York World* newspaper on February 5th.
- 1897 ■ United States Supreme Court, Mr. Justice Brewer presiding, sweeps aside patent interferences and declares the former immigrant boy the true and sole inventor of the microphone.
- 1898 ■ Mr. Berliner forms the now-giant Deutsche Grammophon Gesellschaft mbH (Polydor).
- 1900 ■ Emile Berliner registers painter Francis Barraud's design of his dog, "Nipper," listening to "His Master's Voice" on a Berliner gramophone. It later becomes world's second most famous trade mark.
 - Thomas Edison sues Emile Berliner for phonograph patent infringement. Court rules gramophone and disc diametrically opposed to cylinder "phonograph" and *does not infringe*. Emile Berliner, though vindicated, is financially ruined. Eldridge Johnson acquires Berliner Gramophone Company and renames his firm the Victor Talking Machine Co. in recognition of Mr. Berliner's court *victory*.
- 1902 ■ The great Enrico Caruso agrees to make *disc* records and all other *name* artists follow. The doom of the cylinder is sealed. Discs become the leading home entertainment medium.
- 1907 ■ Mr. Berliner brings pure-milk laws to Washington, D.C.
- 1913 ■ Franklin Institute, Philadelphia, awards its highest honor, the Elliott Cresson gold Medal, to Emile Berliner in May, exactly 25 years after the disc's birth.
- 1918 ■ AT&T president Theodore N. Vail (and in 1924 president H. B. Thayer) proclaims that the Bell System recognizes only Emile Berliner as the inventor of the *telephone transmitter*. The Berliner name actually appears on many German and French telephones.
- 1929 ■ Radio Corporation of America acquires Victor.
 - Emile Berliner passes.

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| 1966 AT&T (Bell System) | 1967 Audio Magazine | 1968 KTBT Radio |
| 1969 NARAS | 1970 Natl. Library of Canada | 1971 Garrard Engineering |
| 1972 Dr. Ray Dolby | 1973 Georg Neumann | 1974 Edgar Villchur |
| | 1975 Victor Company of Japan | |



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RECORDING INDUSTRY MUSEUM

a non-profit organization dedicated to scholarly enlightenment and the entertainment of all persons whose daily lives are enriched by the recorded sounds of our times, featuring the genius of

BELL & HOWELL * EMILE BERLINER * CHARLES CROS
THOMAS EDISON * VALDEMAR POUlsen * LEON SCOTT

and the many others whose discoveries created the recording industry

PLUS

a library for reference by music scholars the world over
original manuscripts by the most famous composers of recorded music
an array of the publications that chronicled music industry history
display of the creations that ushered in the hi fi era

AND FEATURING

the incredible Berliner Collection of more than 100 historic gramophones and
phonographs, 3000 cylinders and discs, priceless memorabilia from the golden age of

E. BERLINER'S GRAMOPHONE * DEUTSCHE GRAMMOPHON
GRAMOPHONE COMPANY, LTD. * VICTOR TALKING MACHINE COMPANY
COLUMBIA GRAPHOPHONE CO. * THOMAS A. EDISON, INC.

HIS MASTER'S VOICE - CANADA, LTD. * PATHÉ * BRUNSWICK * VITAPHONE etc.

WHAT YOU WILL SEE

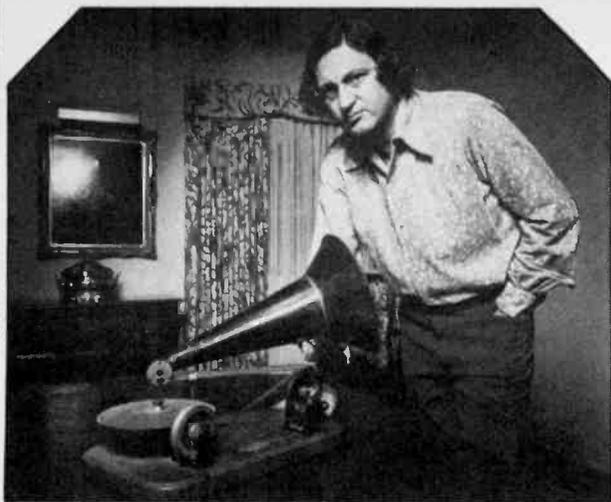


HAMBURG, SEPT. 1973 - Oliver Berliner accepts for the late Emile Berliner the Golden Gramophone, Europe's highest music-industry honor. Gold medallions depict Emile Berliner, founder of Deutsche Grammophon, and the disc player he invented.

The Recording Industry Museum will be open to the public daily. Students and scholars will be allowed special access at specified times. The Museum will accept and display gift and loan artifacts from all over the world. Inquiries should be addressed to the

Managing Director, Mr. Oliver Berliner,
P.O. Box 921, Beverly Hills, California 90213 U.S.A.

- ⇩ To one side of the main entrance is a gift shoppe where all sorts of mementos, books and records may be purchased.
- ⇩ Upon gaining admission, the visitor enters a theatre where the lights dim and color television monitors with high fidelity sound carry you back some 100 years in time, to prepare you for entry into the glorious past of the recording world.
- ⇩ Leaving the theatre, the visitor enters the laboratories of the great inventors, faithfully recreated by master craftsmen. Here we also watch curatorial staff restoring ancient record-players for future display.
- ⇩ Then, the turn-of-the-century-decorated Great Hall, focal point of the Museum where the priceless history-making talking machines will be seen and heard, culminating with a transitional display of the devices heralding high fidelity sound recording and reproduction. The curator describes them.
- ⇩ On to the Library where thousands of cylinders, discs, periodicals, books, musical manuscripts, photos and documents that chronicle recording industry history are seen. The librarian points out especially significant items.
- ⇩ Next . . . to modern times . . . an up-to-date recording studio where you stand in the sophisticated control room as live musicians complete a master recording.
- ⇩ Then, the disc-cutting room where we see tape transferred to 4-channel disc.
- ⇩ To complete the tour, the visitor enters the pressing plant and receives a just-pressed disc souvenir of his excursion through recorded history.
- ⇩ Lastly we return to the gift shoppe and restaurant, decorated in homage to the recording greats, past and present. Those desiring to revisit the Library, Workshop and Great Hall may receive special permission to do so.



Gramophone from the Oliver Berliner collection

Oliver Berliner, grandson of disk record's inventor, with 1893 Berliner Model II gramophone, forerunner to the famous "His Master's Voice" trade mark model whose clockwork motor minimized continuous cranking.

• Continued from page 21

nial. A young Nova Scotian, one Alexander Graham Bell, professor of laws and speech, was exhibiting his creation, a crude device which he called the telephone, to visitors at the Philadelphia Exposition. Although the telephone patent, no. 174,465, was soon to be declared the most valuable patent ever issued, the judges of the inventions at the centennial, tired, hot and bothered, were in no mood to give Dr. Bell's device the attention it obviously deserved.

But fate played a hand, for the centennial's most august visitor, Emperor Dom Pedro de Alcantara of Brazil, by chance an admirer of Bell's work with deaf people (Mrs. Bell was deaf), recognized the professor, rushed over and demanded to hear about what the good doctor was exhibiting. After a brief explanation, the emperor placed a receiver to his ear and exclaimed, "My God, it talks!" The judges awarded Bell the prize. Later, two of the greatest electrical geniuses of the era, Professor Joseph Henry (the Henry is the electrical designation for inductance) and Sir William Thompson . . . Lord Kelvin (degrees Kelvin is a measure of temperature, used extensively today in photographic and television lighting), acclaimed Bell's creation.

But in spite of this the telephone was impractical. Being voice-powered, it could reach only short distances. Better-known, and better-equipped inventors of the era (including Thomas Edison) heard the telephone's siren song and had set out to make a better one. So did young Emile Berliner.

One day Emile, discouraged, paid a call on his friend Alvin Richards, telegraph operator in a nearby fire station. Seeing his dejected friend, Richards tried to cheer him up by inviting him to try his hand at telegraphy on a spare key. "No, no, Emile, you must press harder; otherwise they won't get your message at the receiving end many miles away!" exclaimed Richards. "Do you mean more current passes if I press harder?" queried Berliner. "Of course."

There it was, the elusive secret that Emile had been unable to grasp. He rushed home, quickly rearranged his crude boxes and wiring, affixed a galvanometer to it and spoke into the "drum," a soapbox over which had been stretched a skin that vibrated with the voice's vibrations. The galvanometer reacted . . . it moved coincidentally with Emile's voice's inflections. But what had he created? In his desire to overcome the drawbacks in Bell's telephone, Emile Berliner had invented the microphone.

The loose-contact principle is now used in all of today's telephones, Berliner's invention having been quickly bought by the Bell System, and which paved the way for Bell's becoming the world's largest corporation. Down to defeat went the then-powerful Western Union Telegraph Co., which had acquired an Edison microphone patent (later ruled invalid by the court because Emile Berliner's patent was filed two weeks earlier). Had Berliner elected to take Bell System stock rather than \$50,000 cash (the Germans say he got \$75,000; the Canadians say he got \$100,000), today his interest in the company would be valued at more than \$100 million.

But the year of the telephone was also the year Edison's cylinder phonograph emerged. Backed by the renown of the inventor, this mechanical home entertainment medium quickly caught the public's fancy. It was not until 10 years after the advent of the Bell-Berliner telephone that Berliner was to excite the world with his second earth-shattering innovation . . . the disk record and player, which he called the gramophone.

Along with the gramophone came Berliner's method of mass-producing disks from a single master, never possible with the cumbersome cylinders. Berliner had done it all, and done it right . . . the disk record, the disk record player, and the pressing machine to reproduce untold quantities of copies and for the first time bring low-cost professional entertainment into every home. "The music you want, when you want it" had "taught the plowboy to whistle grand opera."

The cylinder machine's doom via relegation to merely the status of an office dictation machine was effectively sealed when the world's greatest singer, Enrico Caruso, tired of having to make repeated master recordings (cylinders had to be dubbed in small quantities from innumerable masters) declared that henceforth he would make only disk records. Sadly, largely due to Edison's continuing publicity, the Americans and the French adopted the improper word, phono-

graph, for disk machines, which were correctly called gramophones in England, Germany and the rest of the world. Thus even today, through this confusion, Edison is often erroneously credited with the invention of the disk record.

Broadcasters adopted the Berliner microphone years before the recording industry did. This was due to the fact that until the advent of electrical recording, disk masters were produced by playing and singing into a horn which funneled the sounds acoustically to the cutting head. Today, ironically, the microphone is the mainstay of the record business while the disk record is the mainstay of the radio business. In 1929 the National Broadcasting Co. observed moments of silence over the entire network to signal the passing that day of the man who started the recording industry and who made voice and music broadcasting possible.



Don Lauritzen photo

Tracy and Todd, great-grandchildren of disk-record inventor Emile Berliner who originated the "His Master's Voice" trade mark, celebrate Nipper's 75th birthday with a bevy of bowsers. Oliver Berliner holds tiny replicas made to function as salt and pepper shakers (Nipper was the salt).

THE FIRST THREE-DIMENSIONAL REPLICAS of Nipper, the "His Master's Voice" dog, were made by us in the mid-thirties under contract with RCA Victor which had the North and South American rights to the trade mark. During World War II few, if any, Nippers were manufactured.

Early in 1947 RCA placed a large order for the dogs, which at that time were still made, by hand, of papier mache, a laborious process, to say the least, especially in view of the large order we received. The dogs mainly were sent to record dealers throughout the country for use as attention-getters, just as the early English lithographs had been used.

We were determined to eliminate the problems encountered with high-volume manufacture, thus in the early 1950's we switched to what is called slush cast rubber. Later we converted to the present polyethylene to achieve optimum quality in mass production. There are presently three sizes of Nippers. The standard, which is the "official" trade mark size and matches the Berliner gramophone, is 18" high; then there is the small 10" Nipper and finally the giant 34" high dog.

We've also made Nipper plaques and even a 10½" bronze Nipper on marble base which RCA awarded to various artists for outstanding achievement, as well as to distributors and dealers. Due to renewed interest in the HMV trade mark, possibly occasioned by the current nostalgia craze and the recent anniversary celebrations of Deutsche Grammophon and British Gramophone (EMI, Ltd.), to say nothing of Nipper's own 75th birthday, we hope to expand our production of dogs and possibly to make them available to the consumer. Happy birthday, Nipper! **R. L. Thompson** Pres. Old King Cole Co.

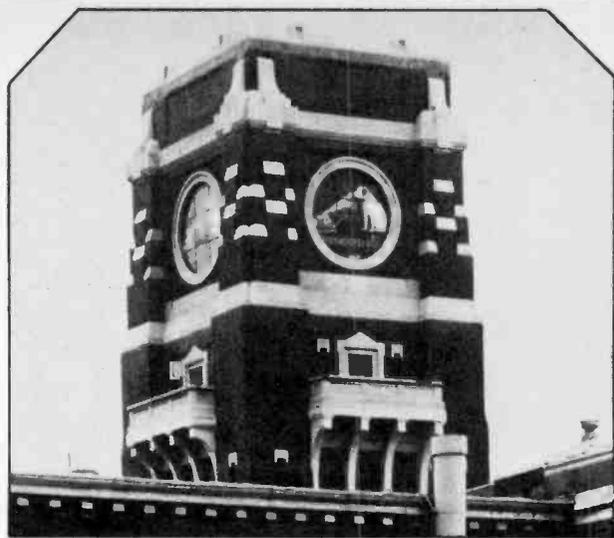
Thomas Edison, furious over the advent of Emile Berliner's disk record which all but destroyed Edison's cylinder machine, once filed suit against Emile Berliner, claiming that the disk record with its lateral-cut method of recording was an infringement on the vertical-cut cylinder records.

It was 1900 and the Berliner Gramophone Co. of Philadelphia had been in business only two years. Undercapitalized still without worldwide, or even nationwide acceptance of its products, Berliner Gramophone was hard put to withstand the onslaught of the wealthy and influential Edison.

In fact, Edison succeeded in obtaining an injunction preventing Berliner from making disks and gramophones (the latter were manufactured by Berliner's National Gramophone firm). Across the Delaware river was the Johnson Machine Works, Eldridge R. Johnson, proprietor. The Camden machinist had for a few months been making the springwound "motors" which powered the trademark model gramophones, and he was equally unhappy with this sad turn of events.

"Emile," he said, "Edison has prevented you from making your own products, but he didn't stop me from doing so. Why not license me to make them until the trial ends and you are vindicated?" Thus was hatched an agreement that launched an empire.

Johnson called his new diskery the Consolidated Talking Machine Co., and he went to work immediately. Apparently Edison did not see fit to stop him, or was unable to. In 1901, Emile Berliner emerged from the trial victorious, defeating Edison for the second time (previously, in the most famous patent case of all time, in the Supreme Court ruling on the microphone patent in 1897) but no longer financially able to resume manufacture. Johnson, however, was enjoying great

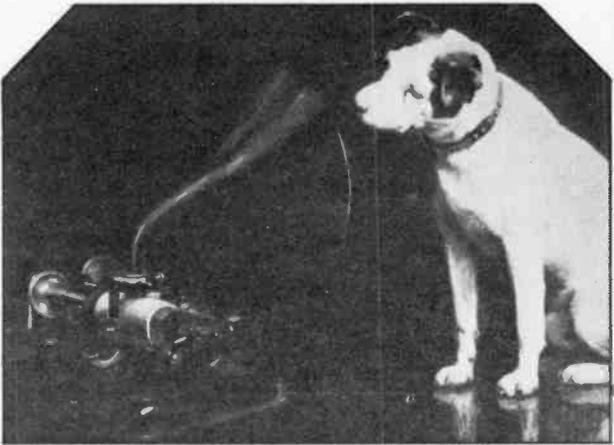


Smithsonian Institution photo

RCA Victor Tower at Camden, New Jersey, record plant was for decades the area's principal tourist attraction.

success and incorporated the Victor Talking-Machine Co. on Oct. 3, renaming his firm to commemorate Berliner's court "victory," with Emile's blessing.

In 1929 was to come RCA, a fledgling spinoff by former owners General Electric and Westinghouse. The Radio Corporation, then and for decades thereafter was referred to simply as "Radio." Heavy on cash but short on manufacturing capacity and knowhow, RCA was determined to "kill two birds with one stone." It made an irresistible offer for all of Victor's capital stock, which was not widely held and whose principal owners were Johnson and various Berliners plus some other employees. The offer was accepted and thus in 1929 RCA Victor was born. A short while later that year Emile Berliner died and the stock market went right along with him.



London Public Record Office photo

Original "His Master's Voice" painting was of cylinder phonograph over which was painted disc gramophone years later.

FRANK ANDREWS, A MACHINIST BY TRADE, a quiet and modest man, lives in London. His great love is collecting old records and old record players, a subject on which he is an authority. Perhaps not unlike Emile Berliner, Frank Andrews' imagination and inquisitiveness were not limited to the scientific.

Time after time he had pondered the question, "Did there exist a reproduction of the original Barraud painting prior to the coverup of the cylinder machine?"

Frank advises that he'd first searched the old Trade Marks Journals . . . in vain. So, on Oct. 16, 1972, he visited the Public Records Office, London, and obtained a temporary reader's ticket. Unfortunately, old copyright applications were not stored there, and it was necessary for Frank to return the following Saturday, by which time the requested materials would have been brought over for his perusal. At last the time came. To his dismay, the boxes had been misplaced, but with the aid of the supervisor they were found in the Long Room.

It took some time to carefully put aside the other materials in the box, all of which had been stacked carefully in the order received, some seven decades earlier. Would it be there? It was!

Imagine, Andrews had done it . . . the first man in modern times to see the photo of the original art which led to the world's second most famous trade mark . . . something no one else had thought of and no one had seen since February 11, 1899.

"That the photograph of the original painting had lain in a box without disturbance for 74 years and that I was the one to bring it to the light of day once more, has been one of the most satisfying events of my life," said Andrews.

CREDITS

Special issues editor, Earl Paige. Copy, except for the King Cole story, is all written personally by Oliver Berliner. Art by Bernie Rollins. (The entire account by Frank Andrews, plus detailed story by Leonard Pettis and photos and remarks by Francis Barraud appear in "The Story of Nipper and the 'His Master's Voice' Picture," available from The Talking Machine Review, 19 Glendale Road, Bournemouth BH6 4JA, England. The reproduction of the photo of the original HMV painting was furnished by Andrews and Ernie Bayly and appear through the courtesy of the Keeper of Public Records, Her Majesty's Stationery Office.)

The painting that started a revolution



'His Master's Voice'. From the original painting of 1899 by Francis Barraud, which now hangs in the boardroom of EMI Limited in London. It was this painting, depicting the Barraud family dog *Nipper*, which inspired the famous HMV trademark.



EMI Limited
The international music,
electronics and
leisure group



Holders of the HMV trademark worldwide
outside North America, South America and Japan.
International headquarters: EMI House 20 Manchester Square London W1

Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

- 1 BATDORF & RODNEY, LIFE IS YOU,** Arista: WHCN, WABX, WLIR, WNEW, WPLR, KWST, KTYD, WKTK, WMMS, KFMV, WAER, KBPI, WBAB, CJOM, WOUR, WQIV, WBRU, WIOT, KSHE, WORJ, WQSR, WZMF, KOME, WSDM, KZAP, WQFM, KLBj, KSML, WZZQ, KUDL, KSN, WRAS, KLOL
- 2 NEIL YOUNG, TONIGHTS THE NIGHT,** Reprise: WMMS, KMYR, KSN, WABX, WIOT, WQIV, WLIR, WNEW, WZMF, KLBj, KLOL, KMET, KWST, WKTK, WMMR, KZEW, WQFM, WORJ, WZZQ, KFMV, WBAB, KZEL, KUDL, WQSR, KGB, KOME, CJOM, KTYD
- FRANK ZAPPA & THE MOTHERS, ONE SIZE FITS ALL,** Warner Brothers: WHCN, WLIR, WNEW, KLOL, KTYD, KWST, WKTK, WQIV, WMMR, KZEW, WQFM, WORJ, WMMS, KSML, WZZQ, KLBj, WBAB, KZEL, KUDL, WQSR, KMYR, KGB, KMET, KOME, WBRU, WIOT, CJOM, KSN
- 3 JEFFERSON STARSHIP, RED OCTOPUS,** Grunt: WMMS, WBRU, WOUR, WABX, WIOT, WQIV, WAER, WMMR, KZEW, KSHE, WLIR, WNEW, KOME, KZAP, WQSR, WQFM, WZZQ, KFMV, KLOL, KUDL, KMYR, KSN, KMET, KZEL, KLBj, KSML, KGB
- POCO, HEAD OVER HEALS,** ABC: WMMS, WMMR, WABX, WIOT, WQIV, KSHE, WLIR, WRAS, WNEW, WZMF, WBAB, WSDM, WQFM, KLOL, KUDL, KSN, KMET, KWST, KZEW, KLBj, KFMV, WQSR, KMYR, KSML, KOME, CJOM, KTYD
- MICHAEL STANLEY BAND, YOU BRAKE IT, YOU BOUGHT IT,** Epic: WHCN, KSHE, WPLR, WZZQ, WMMS, KBPI, WKTK, WOUR, WQIV, WBRU, WABX, WORJ, KZEL, KWST, KOME, KZAP, WIOT, KZEW, WLIR, WNEW, WBAB, WQSR, WQFM, KSML, KLOL, KUDL, WSDM
- LOST GONZO BAND, MCA:** WHCN, WNEW, KLOL, KWST, KLBj, WOUR, WLIR, WKTK, WQIV, WBRU, WIOT, WORJ, WBAB, KBPI, KZEL, WQSR, KTYD, KUDL, KZAP, WABX, WMMR, KZEW, KSML, WZZQ, KMET, KMYR, KSHE
- 4 RONNIE WOOD, LOOK NOW,** Warner Brothers: WABX, WHCN, WQIV, KSHE, WLIR, WNEW, WPLR, WKTK, WMMR, WORJ, WMMS, WZZQ, WBAB, KZEL, KUDL, WQSR, KMYR, KMET, KOME, WBRU, WIOT, CJOM, KSN, KTYD
- 5 JEAN LUC-PONTI, UPON THE WINGS OF MUSIC,** Atlantic: WLIR, WABX, KWST, WKTK, WBAB, WIOT, WPLR, WBRU, WQFM, KMYR, WQSR, WAER, KUDL, WMMR, WQIV, KOME, KFMV, KLOL, KTYD, WRAS, WNEW, KSML, KMET
- 6 FLOCK, INSIDE OUT,** Mercury: WHCN, KSHE, KBPI, WLIR, WOUR, WQIV, WABX, WIOT, CHUM, WBAB, KFMV, KZEL, WQSR, KOME, KUDL, WBRU, WAER, WRAS, KZAP, WKTK, CJOM
- 7 BILLY PRESTON, ITS MY PLEASURE,** A&M: WQIV, WLIR, WNEW, WBAB, KMET, KWST, WABX, WMMR, WORJ, WZZQ, KFMV, WPLR, KMYR, KSML, WSDM, KOME, WIOT, KSN, KTYD
- 8 LARRY CORYELL & THE ELEVENTH HOUSE, LEVEL ONE,** Arista: WPLR, WQIV, WABX, WMMR, KWST, WNEW, WBRU, WOUR, WIOT, WLIR, WZMF, WBAB, WSDM, WQFM, KSML, KCFR, WMMS, KMYR
- 9 JOHN DAWSON READ, A FRIEND OF MINE IS GOING BLIND,** Chrysalis: WABX, WOUR, WHCN, WIOT, WBAB, KLOL, KBPI, WQIV, WMMR, WLIR, WORJ, WQSR, KUDL, KWST, WRAS, WPLR, KMYR
- 10 OUTLAWS, Arista:** WHCN, WABX, WQIV, WOUR, WRAS, WNEW, WQFM, WORJ, WBAB, KLOL, KZEL, WQSR, WBRU, WLIR, KSN

- 11 KEVIN COYNE, MATCHING HEAD & FEET,** Virgin: WNEW, WMMR, WPLR, KWST, WIOT, WOUR, WQIV, WABX, KMYR, WAER, KUDL, WBRU, KLOL, WKTK
- 12 STEVE GOODMAN, JESSIE'S JIG & OTHER FAVORITES, Asylum:** WABX, WKTK, WHCN, WQIV, WNEW, WORJ, KZEL, WPLR, KMYR, WSDM, KUDL, WLIR, KTYD
- EDDIE KENDRICKS, THE HIT MAN,** Tamala: WABX, WQIV, WAER, WBAB, KZAP, KSML, KTYD, WOUR, WMMS, KLOL, KMET, CJOM, KSN
- ALEXIS KORNER, GET OFF MY CLOUD,** Columbia: WNEW, WMMS, WLIR, WKTK, WQIV, WBRU, WBAB, KMYR, KWST, KOME, KZAP, KLOL, KZEL
- 13 HUDSON & FORD, WORLDS COLLIDE, A&M:** KMYR, WPLR, KWST, WHCN, WQFM, WORJ, WMMS, KFMV, KLOL, KOME, KSHE, WLIR
- SONS OF CHAPLIN, GOLD MINE, Gold Mine:** WHCN, KFMV, KZEL, KSN, KWST, KOME, KMYR, KZAP, KSML, KTYD, KMET, WKTK
- THE TUBES, A&M:** KSML, KMYR, KSN, KMET, KWST, KZEL, KZAP, WHCN, WMMS, KFMV, WPLR, KOME
- 14 CAT STEVENS, GREATEST HITS, A&M:** WMMR, WHCN, WQFM, WMMS, WZZQ, KLOL, KMET, WSDM, WIOT, KUDL, WLIR
- 15 ALBERT BROOKS, A STAR IS BOUGHT, Asylum:** WHCN, WPLR, WKTK, KMET, WMMR, WORJ, WSDM, KOME, WIOT, WLIR
- 16 STEVE HILLAGE, FISH RISING, Virgin:** KWST, WIOT, WPLR, KLOL, KMYR, WAER, KUDL, WOUR, WQSR
- DOC WATSON, MEMORIES, United Artists:** KZEL, WLIR, WIOT, KMYR, WBRU, WQIV, KSML, KLOL, KUDL
- 17 RANDALL BRAMBLETT, THE OTHER MILE, Polydor:** WOUR, WORJ, KSML, KSN, KZEL, WMMR, WQSR, WLIR
- ISIS, AIN'T NO BACKIN' UP NOW, Buddah:** WLIR, WOUR, WMMS, WNEW, WAER, KWST, WBAB, WQSR
- DOC WATSON, MEMORIES, United Artists:** KZEL, WLIR, WIOT, KMYR, WBRU, WQIV, KSML, KLOL, KUDL
- 18 ERIC BURDON BAND, STOP, Capitol:** WQFM, WMMS, WBAB, WPLR, KMET, WOUR, WBRU
- RACHEL FARO, II, RCA:** WOUR, WHCN, KSHE, WNEW, WORJ, WPLR, WQIV
- GUESS WHO, POWER IN THE MUSIC, RCA:** WQFM, WORJ, KFMV, WQSR, WSDM, KOME, WIOT
- HEADSTONE, 20th Century:** KLOL, WORJ, WIOT, WRAS, WABX, WOUR, WNEW
- HIRTH MARTINEZ, HIRTH FROM EARTH, Warner Brothers:** WLIR, CJOM, WABX, WIOT, KZEL, KZAP, KLBj
- BARON STEWART, BARTERING, United Artists:** WLIR, WSDM, KSML, WKTK, WRAS, WBAB, KZEL
- 19 BEACH BOYS, GOOD VIBRATIONS, Reprise:** WLIR, WHCN, WNEW, KLOL, WQSR, WIOT
- JOHN CALE, SLOW DAZZEL, Island:** WLIR, WHCN, CHUM, KWST, WRAS, WMMS
- TEN YEARS AFTER, GREATEST HITS: GOING HOME, Columbia:** WLIR, WMMS, WBAB, KLBj, KLOL, WIOT

- 20 JOHN ABERCROMBIE, TIMELESS, ECM:** WAER, WBRU, WOUR, KSML, KCFR
- KARYN ALEXANDER, ISN'T IT ALWAYS LOVE, Asylum:** CJOM, WNEW, WZMF, WIOT, KZEL
- LE ORME, BEYOND LENGE, Peters International:** KMYR, KCFR, WOUR, KSHE, WBAB
- MARVIN & FARRAR, EMI:** WLIR, WOUR, KBPI, WNEW, WHCN
- 21 GARY BURTON QUINTET WITH EBERHARD WEBER, RING, Polydor/ECM:** WOUR, WBRU, KUDL, KTYD
- FUNK FACTORY, ATCO:** WIOT, WPLR, WNEW, WBAB
- HUMMINGBIRD, A&M:** WPLR, WMMS, KMYR, WIOT
- IMPRESSIONS, FIRST IMPRESSIONS, Curtom:** CJOM, WABX, WIOT, KZAP
- KEITH JARRET, EL JUICIO (THE JUDGEMENT), Atlantic:** WOUR, KMYR, KSML, WIOT
- 22 MARION BROWN, VISTA, Impulse:** WIOT, KCFR, WHCN
- FREE BEER, Southwind:** WKTK, WQIV, WLIR
- JON HENDRICKS, TELL ME THE TRUTH, Arista:** WHCN, WOUR, WPLR
- RAHSSAN ROLAND KIRK, THE CASE OF THE THREE SIDED DREAM, Atlantic:** KMYR, KSML, WIOT
- JAMES LAST, WELL KEPT SECRET, Polydor:** WSDM, KWST, KZEL
- HUGH MASEKELA, BOY'S DOIN' IT, Casablanca:** KZEL, KMET, KTYD
- NUCLEUS, Virgin:** KMYR, KSML, WIOT
- SASSAFRAS, WHEELIN' N DEALIN', Chrysalis:** WPLR, WNEW, WMMS
- STRONGBOW, SOUTHWIND, WIOT, WABX, KSHE**
- CEDAR WALTON, MOBIUS, Victor:** WHCN, WIOT, WAER
- 23 ALIOTTA, HAYNES & JERIMIAH, LAKE SHORE DRIVE, Big Foot:** WSDM, WZMF
- EARTHQUAKE, ROCKIN THE WORLD, Besserkley:** KSN, KZAP
- BILL EVANS, PEACE, PIECE AND OTHER PIECES, Milestone:** KSML, WIOT
- GEORGIE FAME, Island:** WABX, WMMS
- FLYING ISLAND, Vanguard:** WOUR, WPLR
- FUNKADELICS, LETS TAKE IT TO THE STAGE, 20th Century:** KWST, WOUR
- LEON HAYWOOD, COME AND GET YOURSELF SOME, 20th Century:** WOUR, CJOM
- HEAD EAST, FLAT AS A PANCAKE, A&M:** KSHE, WLIR
- FREDDIE HUBBARD, LIQUID LOVE, Columbia:** KFMV, KLOL
- WILLIE HUTCH, ODE TO MY LADY, Motown:** KLOL, CJOM
- YUSEF LATEEF, TEN YEARS HENCE, Atlantic:** KSML, WIOT
- LINDA LEWIS, NOT A LITTLE GIRL ANYMORE, Arista:** WOUR, WMMS
- JOE PASS, PORTRAIT OF DUKE ELLINGTON, Pablo:** KLBj, WAER
- THELONIOUS MONK, BRILLANCE, Milestone:** KSML, WIOT
- DOM UN ROMARO, SPIRIT OF THE TIMES, Muse:** WOUR, KSML
- LARRY SANTOS, Casablanca:** WBAB, WLIR
- LARRY YOUNG, FUEL, Arista:** WOUR, WIOT

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

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack; 2, 3, 4, 5, 7, 8, 9, 11, 12, 13, 16, 20, 21, 22
- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 3, 5, 6, 9, 10, 17, 18, 19
- AUSTIN, TEX.: KLBj-RFM, Greg Thomas; 1, 2, 3, 18, 19, 23
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 17, 18, 19, 20, 21, 23
- BALTIMORE, MD.: WKTK-FM, Steve Cochran; 1, 2, 3, 4, 5, 6, 11, 12, 13, 15, 18, 22
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 3, 7, 8, 12, 14, 15, 17, 18, 22, 23
- CLEVELAND, OHIO: WMMS-FM, John Gorman; 1, 2, 3, 4, 8, 12, 13, 14, 17, 18, 19, 21, 22, 23
- DALLAS, TEX.: KZEW-FM, Mike Taylor; 2, 3, 17
- DENVER, COLO.: KBPI-FM, Jean Valdez; 1, 3, 6, 9, 20
- DENVER, COLO.: KCFR-FM, Bob Stecker; 8, 20, 22
- DETROIT, MICH.: WABX-FM, Jim Sotet; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 17, 18, 21, 22, 23
- DETROIT, MICH.: CJOM-FM, Bill Robertson; 1, 2, 3, 4, 6, 12, 17, 18, 20, 21, 23
- EUGENE, ORE.: KFMV-FM, Mark Sherry; 1, 2, 3, 5, 6, 7, 13, 17, 18, 23
- EUGENE, ORE.: KZEL-FM, Stan Garrett; 2, 3, 4, 6, 10, 12, 13, 16, 17, 18, 20, 22
- HARTFORD, CONN.: WHCN-FM, Paul Payton; 1, 2, 3, 4, 6, 9, 10, 12, 13, 14, 15, 17, 18, 19, 20, 22
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22, 23
- HOUSTON, TEX.: KLOL-FM, Jim Hilty; 1, 2, 3, 5, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 23
- JACKSON, MISS.: WZZQ-FM, Keith Carter; 1, 2, 3, 4, 7, 14, 17
- KANSAS CITY: KUDL-FM, Mark Cooper; 1, 2, 3, 4, 5, 6, 9, 11, 12, 14, 16, 21
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford; 1, 2, 3, 5, 7, 8, 12, 13, 16, 17, 18, 20, 21, 22, 23
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 2, 3, 4, 5, 7, 12, 13, 14, 15, 18, 22

- LOS ANGELES, CALIF.: KWEST-FM, David Perry; 1, 2, 3, 5, 7, 8, 9, 11, 12, 13, 16, 17, 19, 22, 23
- MILWAUKEE, WIS.: WZMF-FM, John Houghton; 1, 2, 3, 8, 20, 23
- MILWAUKEE, WIS.: WQFM-FM, Bobbin Beam; 1, 2, 3, 5, 8, 10, 13, 14, 18
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 3, 4, 5, 7, 8, 9, 11, 12, 13, 15, 16, 17, 18, 21, 22, 23
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 17, 18, 19, 20, 21, 22
- NEW YORK, N.Y.: WQIV-FM, Lisa Karlin; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 16, 17, 18, 22
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 7, 9, 10, 12, 13, 15, 17, 18
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 2, 3, 4, 5, 7, 8, 9, 11, 14, 15, 17
- PROVIDENCE, R.I.: WBRU-FM, Jeremy Butler; 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 16, 17, 18, 20, 21
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 3, 6, 12, 13, 18, 21, 23
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 2, 3
- SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons; 1, 2, 3, 4, 7, 10, 12, 13, 17, 23
- SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 3, 4, 5, 6, 7, 12, 13, 15, 18
- SANTA BARBARA, CALIF.: KTYD-FM, Laurie Cobb; 1, 2, 3, 4, 5, 7, 12, 13, 21, 22
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 3, 4, 6, 13, 17, 18, 20, 22, 23
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 3, 6, 8, 9, 10, 11, 12, 16, 17, 18, 20, 21, 22, 23
- SYRACUSE, N.Y.: WAER-FM, Dan Neer; 1, 3, 5, 6, 11, 12, 16, 17, 20, 22, 23
- TAMPA, FLA.: WQSR-FM, Mark Beltaire; 1, 2, 3, 4, 5, 6, 9, 10, 16, 17, 18, 19
- TORONTO, CANADA: CHUM-FM, Benji Karch; 6, 17, 19
- TOLEDO, OHIO: WIOT-FM, Neil Lasher; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23

Disco Action

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By TOM MOULTON

NEW YORK—"Non Stop," the new B.T. Express LP, has the potential of becoming one of the biggest disco records of 1975. The group has progressed since its first album, and that raw, high energy sound which has made the group what they are today is well captured on this disk. The standout cuts on the LP are "Give It What You Got," "Still Good—Still Like It," "You Got It—I Want It" and "Happiness." "Peace Pipe," the Express' new single will have a 3:25 version and a longer 6:01 flip side.

Kool And The Gang's new album "Spirit Of The Boogie" (D-Lite) will be its most commercial effort to date. The long-awaited instrumental of "Jungle Boogie," now titled "Jungle Jazz" and "Mother Earth" are among the stronger cuts. The best cut, however, seems to be "Caribbean Festival," a 7:33 take. The song has those strong Latin rhythm overtones associated with the group.

Hector LaBlanc, disk jockey at the Limelight, is getting strong response to Barbara Hall's single "You Brought It On Yourself" (Innovations).

Sonny Casella is giving out test pressings of his new disco-gear single "The New York City Bump" by the group Black Rock on a label of the same name. Casella is looking for a repeat of the breaking of "Bump Me Baby" from the club level. The label will be handled nationally by indie distributors.

Joe Simon, primarily known as a balladeer, is more into the uptempo disco vein with his new "Get Down" LP on Spring. In addition to his hot single "Get Down," the album's other strong dance tunes are "Music In My Bones," "Fire Burning," "In My Baby's Arms" and "Still At The Mercy Of Your Love."

Top Audience Response Records In N.Y. Discos

- This Week
- 1 FOREVER CAME TODAY—Jackson Five—Motown
 - 2 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 3 FREE MAN—South Shore Commission—Wand
 - 4 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 5 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 6 SEXY/T.L.C.—MFSB—Phila. Intl. (LP)
 - 7 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 8 EL BIMBO—Bimbo Jet—Scepter
 - 9 CHINESE KUNG FU—Banzai—Scepter
 - 10 IT'S IN HIS KISS—Linda Lewis—Arista
 - 11 BRAZIL—Richie Family—20th Century
 - 12 THE HUSTLE—Van McCoy—Avco
 - 13 LIFE IS WHAT YOU MAKE IT—Tapestry—Capitol
 - 14 CHICAGO'S THEME—Hubert Laws—CTI
 - 15 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer

Colony Records (New York) Retail Sales

- This Week
- 1 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—Kudu
 - 2 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
 - 3 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 5 FREE MAN—South Shore Commission—Wand
 - 6 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 7 EL BIMBO—Bimbo Jet—Scepter
 - 8 DANCE, DANCE, DANCE—Cathoun—Warner/Spector
 - 9 SEXY/T.L.C.—MFSB—Phila. Intl. (LP)
 - 10 CHINESE KUNG FU—Banzai—Scepter
 - 11 BRAZIL—Richie Family—20th Century
 - 12 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 13 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 14 I CAN'T QUIT YOUR LOVE—B.T. and T.B.—Phila. Intl.
 - 15 MAN WAS MADE TO LOVE WOMAN—Bobbi Martin

Downstairs Records (New York) Retail Sales

- This Week
- 1 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
 - 2 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 3 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 4 MAGIC IN THE AIR—Ronnie Walker—Event
 - 5 BRAZIL—Richie Family—20th Century
 - 6 CHINESE KUNG FU—Banzai—Scepter
 - 7 LOVE INFLATION—The Joneses—Mercury
 - 8 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 9 FOREVER CAME TODAY—Jackson Five—Motown
 - 10 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 11 AFTER YOU'VE HAD YOUR FLING—The Intrepids—Columbia
 - 12 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
 - 13 GIMME SOME—Jimmy Bo Horne—Alston
 - 14 EASE ON DOWN THE ROAD—Consumer Rapport—Wing And A Prayer
 - 15 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol

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

- This Week
- 1 HAPPY—Eddie Kendricks—Tama (LP)
 - 2 FOREVER CAME TODAY—Jackson Five—Motown
 - 3 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 4 WHAT A DIFFERENCE A DAY MADE—Esther Phillips—CTI
 - 5 HE'S MY MAN—The Supremes—Motown
 - 6 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 7 LOVE INFLATION—The Joneses—Mercury
 - 8 FREE MAN—South Shore Commission—Wand
 - 9 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
 - 10 SENDING OUT AN S.O.S.—Retta Young—All Platinum
 - 11 YUM, YUM—The Fatback Band—Event (LP)
 - 12 CHOCOLATE CHIP (Instrumental)—Isaac Hayes—ABC (LP)
 - 13 LOVE POWER—Willy Hutch—Motown (LP)
 - 14 SWEARIN' TO GOD—Frankie Valli—Private Stock
 - 15 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol

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

- This Week
- 1 EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
 - 2 HUSTLE—Van McCoy & Soul City Symphony—Avco
 - 3 FOREVER CAME TODAY—Jackson Five—Motown
 - 4 FOOT STOMPIN' MUSIC—Bohannon—Dakota
 - 5 7, 6, 5, 4, 3, 2, 1 BLOW YOUR WHISTLE—Gary Toms Empire—PIP
 - 6 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
 - 7 DO IT ANYWAY YOU WANNA—Peoples Choice—T.S.O.P.

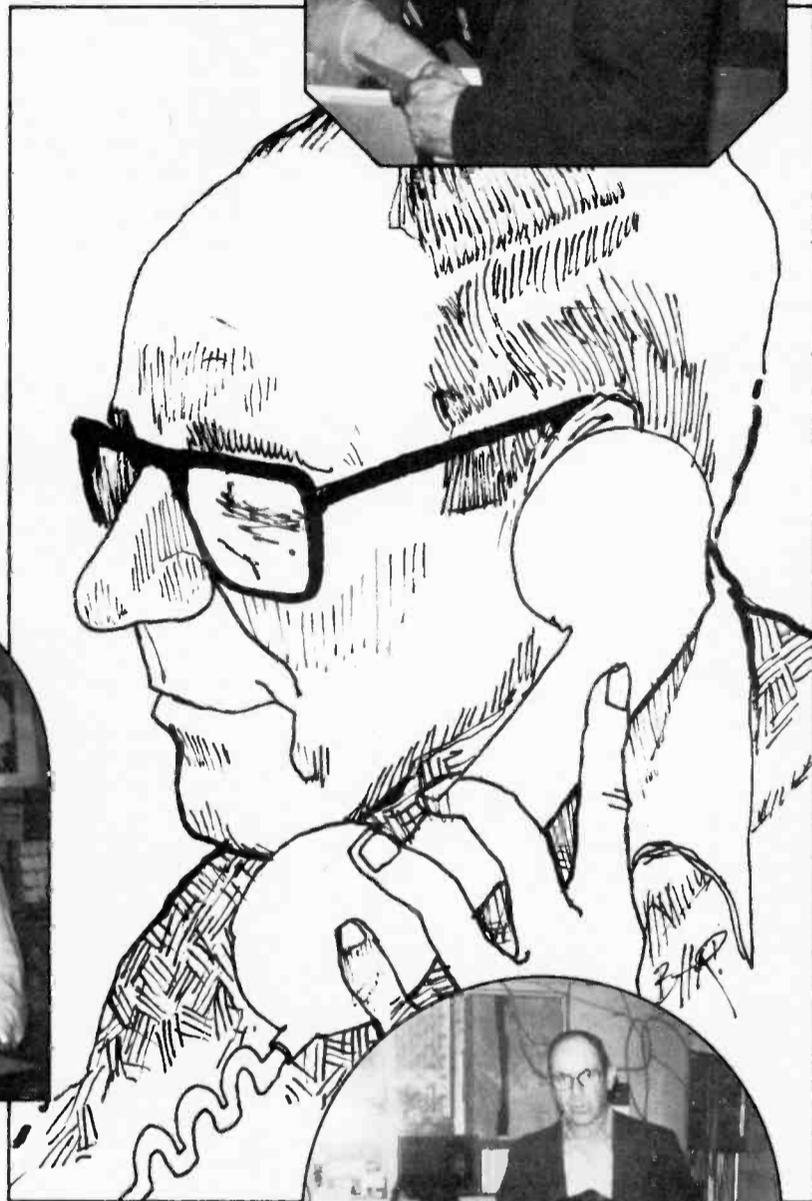
- This Week
- 8 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 9 FREE MAN—South Shore Commission—Wand
 - 10 GLASS HOUSE—Temptations—Gordy
 - 11 T.L.C.—MFSB—Phila. Intl.
 - 12 I CAN'T UNDERSTAND IT—Kokomo—Columbia
 - 13 BAD LUCK—Harold Melvin & The Blue Notes—Phila. Intl.
 - 14 FIGHT THE POWER—Isley Brothers—T-Neck
 - 15 GET DOWN TONIGHT—K.C. and The Sunshine Band—T.K.

A Day In the Life Of BEN KAROL, Veteran Broadway Retailer

Ben Karol is one of Broadway's best-known retailers and one of its top movers of product. Billboard's Robert Sobel, who spends quite a lot of time himself on Broadway, spent a day with Karol to observe this retailing dynamo in his own environment. This is his report:



Ben Karol looks over blueprints for a new store with contractor Jack Polansky.



Facets of being a retailer: (top) Karol studies a bill from a distributor; answers a phone query; about to affix his signature to a check (inset) discussing business with general manager Morris Weissman who is on the phone and retired Columbia salesman Lou Weinstein (above).

used by King and the office staff. It's in this space that activity and a certain beat are maintained throughout the day.

Envelopes are unsealed, orders for records are separated as are bills from checks. Karol is handed a checkbook. His signature is required. He signs his name almost automatically, hardly looking up. His partner's signature will follow. These are both men looking more like accountants than major dealers, wrestling with clerical work as a matter of necessity, not desire. Leaving their opinions about what to buy and how to buy out of the picture for the time being.

Discussion is held about changing some fixtures on a store, adding some space in another store, a repair that must be fixed. Little things, trivial things compared to the big business—the major leagues—they are in. Yet, their day is peppered with such "insignificant" matters, to be shaken off by priority.

Bills that Karol has to pay, how much money to be deposited into the company's main account and the rest are disposed of but it takes nearly two hours, all done personally by

Karol, who says it gives him an "expert view of what is going on hour to hour." Phones ring from outside and from the hot line, the latter consists of a battery of phones installed as an instant communications network between the stores and the warehouse and store to store. Another example of the close relationship maintained between the Karol central operation and his employees.

Karol makes a call to the mail-order department (sales from this area are some 2,000 to 3,000 records daily, he says), another daily routine that pays off in terms of an instant watch on activity. "What happened with the mail?" he asks. "Monty Python? . . . That's unbelievable. We have two Pythons, which one is it? . . . What else is selling? You saw the RCA ad on Thais and the one on the old-time movie themes on RCA? They were very nice."

Karol also is told that the Bluebird series is doing well and asks Weissman to call RCA "about the mail report. They have faith in us because we have a pretty good record," Karol says. The intention is to keep the label informed that the advertisement pulled buyers. "Call Arista, too," he adds. "It might be good to have a Python window, Morris. And maybe Arista will run the ad again."

The phone rings. A store has recently hired a clerk. "See how he works out," Karol says. "And, look, you have to impress on him to keep busy all the time." As Karol hangs up Weissman draws Karol's attention to a mistake by a label in billing. The mathematics are wrong and add up to an error of \$105 in favor of the label.

It's after lunch now, Karol and King have met with an insurance company lawyer regarding effects of a new law on the company.



Billboard photos by Robert Sobel
Karol checks some orders with buyer John Baier as partner Phil King works the phone.

It's about 2:30. "How much are they?" Karol asks Graham Slater, head of Rumbleseat Records, a label specializing in vintage material, who is now showing Karol part of his line. "Too much," Karol says jokingly, without waiting for an answer. "This is good product, isn't it." We have a new system with these things. We want a letter of indemnification because I won't knowingly buy bootleg records." Slater assures Karol the product will be accompanied by a letter documenting that Rumbleseat has secured the rights.

Karol: "All right, you send me the letter and give me the right price and we'll sell it. What's the list?" Slater replies, "\$6.98." Karol asks, "How much for me?" "\$2.45," Slater says. Karol: "That's a good price. I won't argue."

He shows the four records to Larry Parker, the firm's manager. "What's the biggest?" Karol asks. "Buddy Clark," Parker says, "All right. Give me 100 of Buddy and 50 each of the others," Karol says. "How about delivery?" Slater: "Three weeks from today."

Meanwhile, Jack Polansky, Karol's contractor, has pushed a large blueprint on the desk. It shows plans for a new store. It will be a showcase retail store that will be completely stocked. It will operate in conjunction with the warehouse and Karol's one-stop operation, all to be housed under one roof. Karol sees the operation as giving the customer access to "our entire inventory." Polansky gives Karol the details. Browsers, shelves, telex machine placement and office space are among the matters discussed.

Then Karol puts in a call on the hot line to a store. "How are you doing on budget? . . . You should be reordering those. Tell them to send budget items and have new signs made up. Call them right now. . . . We have a lot of other stuff that's been laying around that we can sell too. When the people see it they're happy to find it, especially at budget prices. . . . You should be doing better on these things. How many browsers do you have out on them? . . . Well, you should have another one. Put it out near the tape department. . . . Well, maybe you have room at the end of the tape department near the KLM part. Try to find room for another browser because the budget line is doing well at other stores. Okay?"

Karol continues, "It's really important that you keep on top of the budget sales. In these days \$2.79 is a good stimulant and it also makes people come back to the store after they find they can get this kind of entertainment so cheap. More and more we have to get involved in these items."

Westchester House Risk

• Continued from page 3

pensive outlay in terms of guarantees versus percentage, or it's more dangerous to buy low and jeopardize the hefty investment in the theater itself.

"In today's economy it's the stars who sell the tickets in every area of public entertainment," he notes. "Pele in soccer, Namath for the Jets, Nureyev and Fonteyn for ballet. Because of the tight squeeze on the



Frank Silva photo

Howard Stein, Westchester Premier Theatre executive producer, with special opening night guest Shirley Bassey who returned as headliner.

buck, people are waiting for their favorites. They can't afford secondary acts or newcomers, and we can't afford to book them either.

"I don't think it's a healthy trend, but it's realistic and related to the economy. It becomes a gamble where the booking dice can bury you on the last throw if you're not careful (and lucky)."

Stein's greatest—and most pleasant—shock has been the approval of black acts for the theater. In the eyes of a growing black audience from

the Bronx, Harlem and Westchester it's a premiere engagement for "production soul" acts like Al Green, Barry White and Aretha Franklin, and those with broad appeal such as Shirley Bassey, Dionne Warwick and Johnny Mathis.

Business with rare exceptions has been excellent, he claims, admitting an initial misconception of booking the 3,500-seat theater on a seven-day, eight-performance basis that was both physically exhausting for the staff and performers. While weekend business was solid, early week gate was only so-so, which has led to more Wednesday-Sunday bookings with one night dark and one-night stands as excellent fill-ins.

Best three-week stretch kicked off with Aretha and the Four Tops for five days, an SRO one-nighter for Kris Kristofferson & Rita Coolidge, five nearly sellout days for Johnny Mathis, and six SRO (extra chairs) nights for Engelbert Humperdinck.

In addition to various subscription offers for which \$600,000 was in the boxoffice by the March 24 Diana Ross opening, ticket prices are generally in the \$8-7-6, \$9-8-7 up to a \$13-12-11 weekend high range, including a 50 cent parking fee. "It's supply and demand," Stein says, "with top dollar determined by the cost of the act and whether it's 'hot.'"

The veteran producer (who cut his teeth selling rock paraphernalia on tour with Herman's Hermits and The Animals in 1966, then began booking the first suburban rock theater in 1970, the Capitol in Portchester, N.Y.) is emphatic on noting that Howard Stein Enterprises is actually executive producer for the theater.

"Eliot was a local resident and avid Northeast area theatergoer who saw a conspicuous need for a real suburban showcase," he notes. "He got a group of investors for a public company together, including Alan King, Steve Lawrence and Eydie Gorme, and after four years of financial and political trials, finally got it together—and then approached me for the entertainment experience."

Stein shared Weisman's concept of "not just another suburban theater" due to the sophisticated area audience, but rather the "first Westchester County performing arts center." He wanted the major attraction.

(Continued on page 30)

Army Blamed For Sparse Crowd At Fort Campbell

CLEVELAND—Craciun III Productions president Jack Craciun III laid the blame for the minuscule 4,000 turnout at Fort Campbell's experimental May 22 rock festival squarely at the door of the Army high command.

According to Craciun, the original concept for the festival as accepted by the Fort Campbell post commanders was that controlled ticket sales to the public would bring together civilians and military personnel in an unprecedented setting.

But then the Pentagon ruled that only soldiers and dependents at the Army base could purchase tickets for the show starring Rufus, Joe Cocker, Barbi Benton, Pure Prairie League and the Earl Scruggs Review.

The Dept. of the Army is investigating its entertainment policies in view of the problems encountered selling the Fort Campbell Festival.

Seidenberg Success: 'I Plan More'

By JEAN WILLIAMS

LOS ANGELES—"I think that I have been successful because I plan more than many managers," claims Sidney Seidenberg.

Seidenberg, manager of Gladys Knight and the Pips and composer/arranger/performer Eugene McDaniels, disagrees with many managers on the "correct" method of guiding an artist into a successful career.

"The music business is an erratic type of business where trends have to come into play. But I am a believer in planning, and if it doesn't work, I just adjust my plans. The thing is, goals must be set first," says Seidenberg.

"I set goals on a yearly basis," he continues, "I set a five-year goal achievement plan for every act."

"When projecting an artist's career I must budget the entire project out. I ask myself, what will it cost for one year?"

"Then I borrow the funds and bank them. We get the record companies to bank money on our behalf. I go to outside sources to get the funds, then go into a budgetary promotional program so that we are not put into a financial bind where we have to take crap or do wrong things in order to survive."

"This way we are in position to make clear decisions on career moves. I don't have to have the act worrying about rent or food. This is just good business," he adds.

"I did it with B.B. King (whom he formerly managed) and came in on the button. I am doing it with McDaniels and he is coming through. However, no plan means anything if everyone's talent doesn't come through."

"The same thing applies to Gladys Knight and the Pips. Since they asked me to manage them we have been striving for our own network television show" (the group is a summer replacement on NBC), he says.

"Ninety percent of the people in show business are worrying about their own financial needs," he estimates. "That takes away about 60 percent of their creative juices and that's why they don't get where they want to go."

"The old style of what was done to black artists over the years was to take maybe 50 percent of the company that the acts owned. I won't do that," he continues, "and if a guy is desperate and insists on giving up half of what he owns then I don't want to manage him."

"We have mutually terminable

(Continued on page 41)



Working family: Father Pepe Leon (center) with sons Jose Luis (left) and Rene.

FATHER & SONS

A Dynasty Building For Mexico's Leons

By MARV FISHER

MEXICO CITY—Although all have gone their separate ways in promotions so far, the Leon family is rapidly forming its own little dynasty in the field of artist presentations, specifically foreigners who have made an impact with the public via records.

It hasn't been an easy climb for them—father Pepe and sons Rene, 32, and Jose Luis, 23—but they have rolled with the punches of losers and winners, sometimes the percentages in favor of the former, plus bending with increased pressure of rising government taxes to make it all possible from the outset.

Despite some of the negative factors, they have nevertheless forged ahead in a market which could also be risky from, besides the legalities, a standpoint of how the unpredictable Mexican public will respond to an attraction from outside the borders.

Rene and Jose Luis, smarting from the experiences they acquired from their father when he took over a failing and second class nitery, La Terrazza, in 1960, have acquired a knowledge of the business way beyond their young years. However, despite what some may consider inexperience in a tough pursuit of making a living, the Leon brothers, like more than 60 percent of a nation under 35 years of age, knows what the public wants.

They additionally have the youthful energy to tackle the tasks from all aspects, from actually seeking out and booking to knowing and keeping abreast with every fine point of the changing laws of the government and the unions.

Although, many of the attractions father Pepe booked for La Terrazza (it became Terrazza Casino when he took over) and with whom Rene and Jose Luis became friendly are not around anymore (or have passed their peak here), they had the advantage of being in a "school" very few in this world experience at such a young age. While Rene tended bar and Jose Luis, who came along towards the tail-end of that era, watched the captains and waiters work, they rubbed elbows with the likes of Louis Armstrong, Josephine Baker, Benny Goodman, the Hi Los, Gene Krupa, Bill Haley and his Comets, Trini Lopez, Johnny Mathis, Brenda Lee, Frankie Avalon, Ray Anthony, Pat Boone and Marlene Dietrich (latter accompanied by the then young pianist Burt Bacharach).

Before the senior Leon sold out in 1965, the youngsters witnessed what

it takes to actually make a personality without too much prior fanfare. Such great Cuban singers as Olga Guillot and Bola De Nieve made a great impact on the stage of the 450-seater, and they were behind the scenes of the promotions, learning the steps to be taken from publicity to actually acquiring the visas which made it possible for them to appear here.

During the Terrazza Casino period, Rene, at times, was delegated to go to Los Angeles to meet with the agents and settle on a price which could make it feasible for his father to come out on the profit side of the ledger. One of the executives who in those days took him under his wing, and who today continues as his associate for buying attractions for him on flat guarantees plus percentages, is Henry Miller of Los Angeles, who now has his own office.

After the older Pepe sold out, along with a couple of other lesser known spots, he bought La Posta, a smaller, restaurant club.

One of the first attractions presented by the Leons after the Terrazza Casino days was Raphael, first presented by Pepe at the rented El Patio, later by Rene at the Bellas Artes. The young Spanish singer in the early 1970s made it to Las Vegas for a brief engagement, managed then—and now—by Rene.

Lately, while father Pepe remains in the background operating the lounge-type setup at La Posta, the sons have been operating at a stepped-up pace. In 1971, Rene took over the show operation at the Aristos Hotel. One of his biggest successes there over a three-year span was Vikki Carr, who played to capacity houses on two separate occasions.

While Rene made a run at the hotels, Jose Luis obtained the rights to present shows at the refurbished Jacaranda, in the heart of the "Pink Zone," one of the city's top tourist sections. Last month, the younger mogul was indoctrinated with one of his first big headaches. He booked in singer Carol Douglas, who skipped town after a little over a week. Earlier this month, he worked out a special arrangement with his older brother for the showcasing of Gilbert Becaud in Los Candiles.

One of Rene Leon's biggest surprises was the smash business turned in by another Spanish singer, Camilo Sesto, at the Versailles Room of the Hotel Del Prado earlier this year. That room—and Los Candiles—in the same location is now exclusively controlled by him.

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Jackson 5 Cancellation Stirs a Philly Brouhaha

ATLANTIC CITY—A concert with the Jackson 5 which a locally radio-linked group scheduled for Saturday night (5) at the resort's Convention Hall was cancelled after the city refused to lease them the big hall on the Boardwalk.

Mayor Joseph F. Bradway Jr. advised the promoters, Five Productions, that the city cancelled the concert because he felt that the security the promoters planned to provide would not be able to handle the crowd of 20,000 expected to attend.

Hy Lit, disk jockey who is also general manager of WUSS here, one of the members of Five Productions, said that the station-promoted concert had produced more than 1,000 sold tickets and that a \$500 deposit was placed on the hall last May 4.

He said that \$100,000 or more was committed to the concert and the

promoters, including several station owners, also intended to bring in James Brown and Mandrill for the concert.

Mayor Bradway returned the \$500 deposit, stating the city ruled against the concert because the Jackson 5 recently appeared in Washington, D.C., and "the audience kind of tore the place apart."

However, the round of cancellations were complete. While the mayor cancelled the use of the hall and the promoters cancelled the concert, the Jackson Five also cancelled the date. It was learned that on June 19, Joseph Jackson sent Lit a telegram telling him that "because the time has run so long, we can no longer hold to any commitment, verbal or otherwise, to your station. We will be most happy to negotiate for an appearance at a later date in Atlantic City."

While Mayor Bradway did not feel the Jackson Five in concert was "in the best interest of the community at large," he said he tried to help the promoters find another spot. He contacted race tracks but they were either not interested or not available. Although there was no talk by the promoters of any legal redress of any kind, expressing only "disappointment," attorney Nathan Davis, also a member of Five Productions, estimated the promoters stand to lose "possibly \$250,000" and added: "We lost more than money. We've lost a great deal of credibility in the community."

Philadelphia Boosts Gospel

PHILADELPHIA—The city's Dept. of Recreation, which sponsors classical, rock, pop and dance concerts throughout the summer season at varying places from the mammoth outdoor Robin Hood Dell to neighborhood playgrounds, hosts a gospel music series for the first time this month.

Scheduled for concerts at various playgrounds and recreation centers throughout the city, the free "Gospelramas" will feature both contemporary and traditional gospel style. Groups scheduled include the 25-member Voices of Fellowship directed by Clyde Carter, organist Lenora Young and the Philadelphia Community Choir, the Voices of Today, John Howard's Gospel Caravan, the Victory Choral Ensemble directed by Joe Thornton, the Trinity Singers, the Gabriel Hardemann Delegation, the Bullah Ensemble, the Dandridge Ensemble, Gloria Neal and her Ladies of Song, and the Inner City Fellowship Choir.

Signings

Dee Clark, hitmaker of "Nobody But You" in 1958 and a number of follow-ups, returns via Chelsea signing. **Kenny Nolan** produces. . . . **Dirk Hamilton** to ABC. . . . **Mac Gayden** to ABC.

Bobby Vee to Sutton-Miller's Shadybrook Records. . . . **Ruby Starr & Grey Ghost**, Capitol artists, to Premier Talent for booking. . . . **Kenny Rankin** as well as **Fairport Convention** to be booked by Apogee Agency.

Talent In Action

TONY ORLANDO & DAWN RODNEY DANGERFIELD

Riviera Hotel, Las Vegas

After 17 years in show business and music, Tony Orlando at 31 earned top billing here at the Riviera's Versailles Theater June 12. And accompanied by Dawn female songsters Joyce Wilson and Telma Hopkins, Orlando pranced, sang and entertained his way into the lives of a standing-room audience with a give-and-take triumph for both Orlando and first nighters.

The fast paced one-hour set featured 12 songs which included hits like Billy Preston's "You Are So Beautiful," "Candida," "Knock Three Times," and million seller "Yellow Ribbon." Orlando, backed by a four-man group and the Dick Palombi Orchestra, proved his musicianship during a free rendition of "Look What They've Done To My Song." His timing, rhythm and audience rapport worked to create a musical treat for all types of audiences from MOR to rock and country to soul. Orlando performs all musical styles adequately and professionally.

The show's fresh, lively approach also can be credited to Dawn, who covert, joke and sing up a storm. Wilson and Hopkins proved their harmonic abilities during a soulful duet which featured "My Eyes Adored You," "Laughter In The Rain" and "Singing In The Rain." The two executed a superb sassy skit in their TV characters to rival Orlando's quick wit.

Orlando and Dawn are backed by proficient percussionist King Errisson on congas, Thom Rotella on guitar, Tommy Melton on drums and bassist Jose Marino. Musical director Bob Rozario put together ear-pleasing arrangements which allowed usually sophisticated Vegas audiences to clap and sing along. Armed with this tight-knit entertainment package, Orlando will begin a new 27-show contract for CBS-TV this fall.

For a Vegas opening night, the production was flawless and encouraged an open line between artists and audience unknown to most headlining acts here. Although Orlando thrives on the common denominator of showmanship with his fans, he is always in control through all the ad libs, hand clapping and singalongs.

Top-notch comedian Rodney Dangerfield opened with 45 minutes of non-stop jokes spiced with "I Don't Get No Respect" and "Life Isn't Easy." Capitalizing on childhood rejection, Dangerfield is headed for top billing and a television series in the future. **HANFORD SEARL**

ERIC CLAPTON SANTANA

Nassau Coliseum, Hempstead, N. Y.

This June 28 concert was the tour opener for Clapton and by most definitions it was highly successful. There were over four hours of music, an equally indefatigable audience and a final encore that featured Clapton, Carlos Santana and John McLaughlin jamming on "Stormy Monday Blues" and "The Hawker."

Santana opened the show with well over an hour of its pulsating Latin rock that spiraled with increasing energy song after song. If any group knows how to use a rhythm section it is Santana. With a battery of drums and congas spurring on Carlos Santana's soaring guitar solos they are practically capable of levitation. Almost all of the eight songs they performed were previous hits which ignited incredible audience recognition, but which also permitted the group to get away with some lackluster playing that comes from performing the same songs time and time again.

Eric Clapton chose a similar format, parading out a string of hits as long as his guitar, with much the same results as Santana. He covered almost every facet of his career in his 2½-hour, 15-song set, from Cream ("Sunshine Of Your Love" and "Crossroads") to Derek and the Dominoes ("Layla" and "Bell Bottom Blues") and the recent past ("I Shot The Sheriff").

In a black beret and light blue service station jumpsuit, Clapton played in front of the same musicians he has used on his last few records; drummer Jamie Oldaker, bass player Carl Radle, guitarist George Terry and Dick Sims on keyboards. While Clapton's voice has never been anything to marvel at, he had plenty of help from vocalists Yvonne Elliman and Marcy Levy who also did one solo number each as well as handling the back-up chores.

Once again because of the familiarity of most of Clapton's repertoire it is difficult to keep the live and the recorded separated. So while Clapton was hardly laying down incredible lines on every song or even on most of them, the sold-out crowd could not have cared less.

LAWRENCE FROST

YES ACE

Las Vegas Stadium

Windswept Las Vegas stadium proved a stiff challenge to hard rock artists Yes, June 19 during their two-hour open-air gig before about 5,000 stalwarts. Yes laid out some long numbers through 60 tons of sound equipment and special effects lighting to conquer both the attentive audience and steady desert gusts.

Produced by Crystal Leif and local rock radio station KLUC, the performance rolled with several punches, namely sound failures which cut several solos by the five-man group out of England. Led by driving vocalist Jon Anderson, the band free-lanced on a majority of the songs, from well-known "Round-a-Bout" to "Gates Of Delirium." All through the numbers played was the classical mood so well a Yes trademark in eerie organ music, chimes, drums and acoustic guitar. Keyboard player Patrick Moraz kept pace with lead guitarist Steve Howe, drummer Alan White and Chris Squire on bass but nearly stole the show with a classical-to-boogie solo marred by sound difficulties.

The use of colored lights, loudness of the sound system and prolonged medlies dented the group's overall appeal. The crowd uneasiness grew as numbers rambled on almost without a goal but the overall musicianship held the audience from leaving. Syncopated interplay between guitar, drums and keyboards attested to their ability which smacks of Emerson, Lake & Palmer in certain respects.

Another English import, Ace, gave an average performance for about 55 minutes with 10 songs. Recently reviewed in Billboard, Ace seems to be searching for an identity in spite of hit single "How Long." **HANFORD SEARL**

HUES CORPORATION

Jacaranda, Mexico City

In a continuing policy of presenting black artists, especially whenever there's a hit single riding the local charts, impresario Jose Luis Leon timed it perfectly with the Hues Corporation; Karl Russell, H. Ann Kelley and Saint Clair Lee.

During their June 25 show in a two-week stand, the yellow-suited trio literally broke it up in all ways for the Mexican audience. Healthy sign businesswise was that on a rainy Wednesday night, the 450-seater was more than three-quarters full.

Sparking to the enthusiastic response of the patrons, the vibrant, loose performers led into a rock 'em-sock 'em 12-minute rendition of their big one, "Rock the Boat." Howls went up from the crowd when they introduced the song, a solid indication of the promotion job RCA has been doing on the number here in recent weeks.

(Continued on page 39)

Westchester House Risk

• Continued from page 28

tions that played other key suburban showcases and Las Vegas, as well as top one-night acts booked at the Capitol, Fillmore East and most recently the Academy of Music in Manhattan, where he runs a successful nine-month weekend season.

The theater itself is a gem, designed by Ralph Alswang who also did the Uris here. Instead of theater-in-the-round with no wings it's an unusual three-quarter thrust stage giving some feeling of a proscenium with some intimacy of in-the-round—plus the added advantage of being able to drop-fly sets and tie them off.

The Stein team that works closely with Weisman's staff and music director Tony Cabot includes Roberta Burrows, public relations; Gwen Williams, contracts, and Keith Keenan, now fulltime production coordinator.

Following Barry White and Love Unlimited, he has Sammy Davis Jr., Judy Collins (one-nighter), Henry Mancini & Sergio Mendes (three nights), Paul Anka, Tom Jones, The Spinners & B.B. King, Frankie Laine & Pat Cooper—taking the location through early September.

Campus AFM, CES

• Continued from page 6

eral days of discussions, the two organizations decided on a series of contract revisions. Each change is tentative and awaits ratification from each particular organization, according to an AFM source.

The changes include the substitution of the word purchaser throughout the contract in any area where it refers to the employer ("This change is because it refers to a person purchasing an event instead of employing a group of musicians per se"); the removal of an entire paragraph on the contract ("The employer represents that there does not exist against him, in favor of any of the Federation, any claim of any kind arising out of musical services rendered for such employer. No musician will be required to perform any provisions of this contract or to render any services for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part. If the employer breaches this agreement, he shall pay the musicians in addition to damages, six percent interest thereon plus a reasonable attorney's fee," and the addition of protection for the purchaser in the clause concerning acts of God ("The leader shall, as agent of the employer, enforce disciplinary measures for just cause and carry out instructions as to selections and manner of performance. The agreement of the musicians to perform is subject to proven detention by sickness, accidents, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond their control).

"We had several disagreements with the American Federation of Musicians through the years, but we are hopeful that all of our current discussions will lead to a new era of cooperation," Matthews states. "There are some good things that came out of our discussions in New York several weeks ago, and we are still under discussion."

There are reportedly other changes pending, but neither the NEC nor AFM would name them, nor would they affirm or deny the above mentioned.

Two weeks ago, the NEC executive board had its yearly summer meeting and decided on a number of policy changes. All of these are awaiting acceptance by the member schools and they include implementation of a new code of ethics (Because of the difficulty of going into grievance procedures when member schools were never properly instructed), a newly-devised procedural set-up to settle grievances; the introduction of a journal, tentatively titled the Journal of Student Activities Programming; the initiation of a regionalism concept that will break the United States into 12 or 13 regions, rather than units broken down into regions; a college evaluation form that will be used by artists, talent agencies, et al to rate the performance of the schools, that will be used as a turnabout to the school rating forms; and several other actions.

Hail Ira Gershwin

LOS ANGELES—Frank Sinatra, Tony Bennett, Liza Minnelli, Ethel Merman, Ben Vereen, the Ray Charles Singers and others will perform at "A Tribute To Ira Gershwin" July 27 at the Music Center. Show will benefit the Reiss-Davis Child Study Center.

Warren Lyons and David Koontz are producing; Jack Elliott is the musical director.

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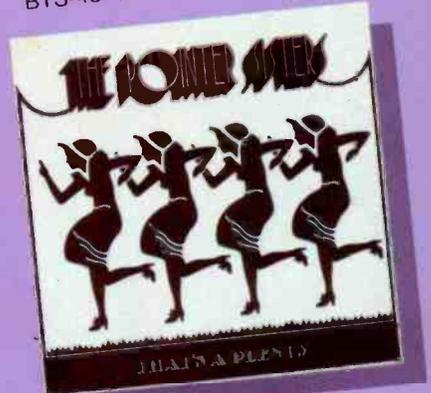
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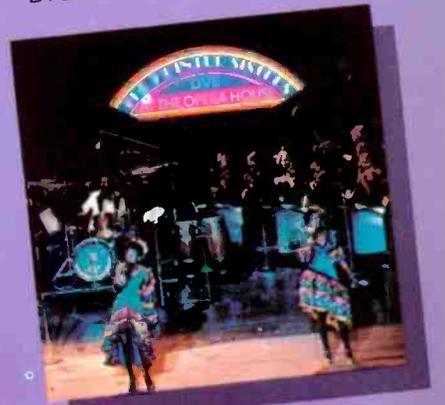
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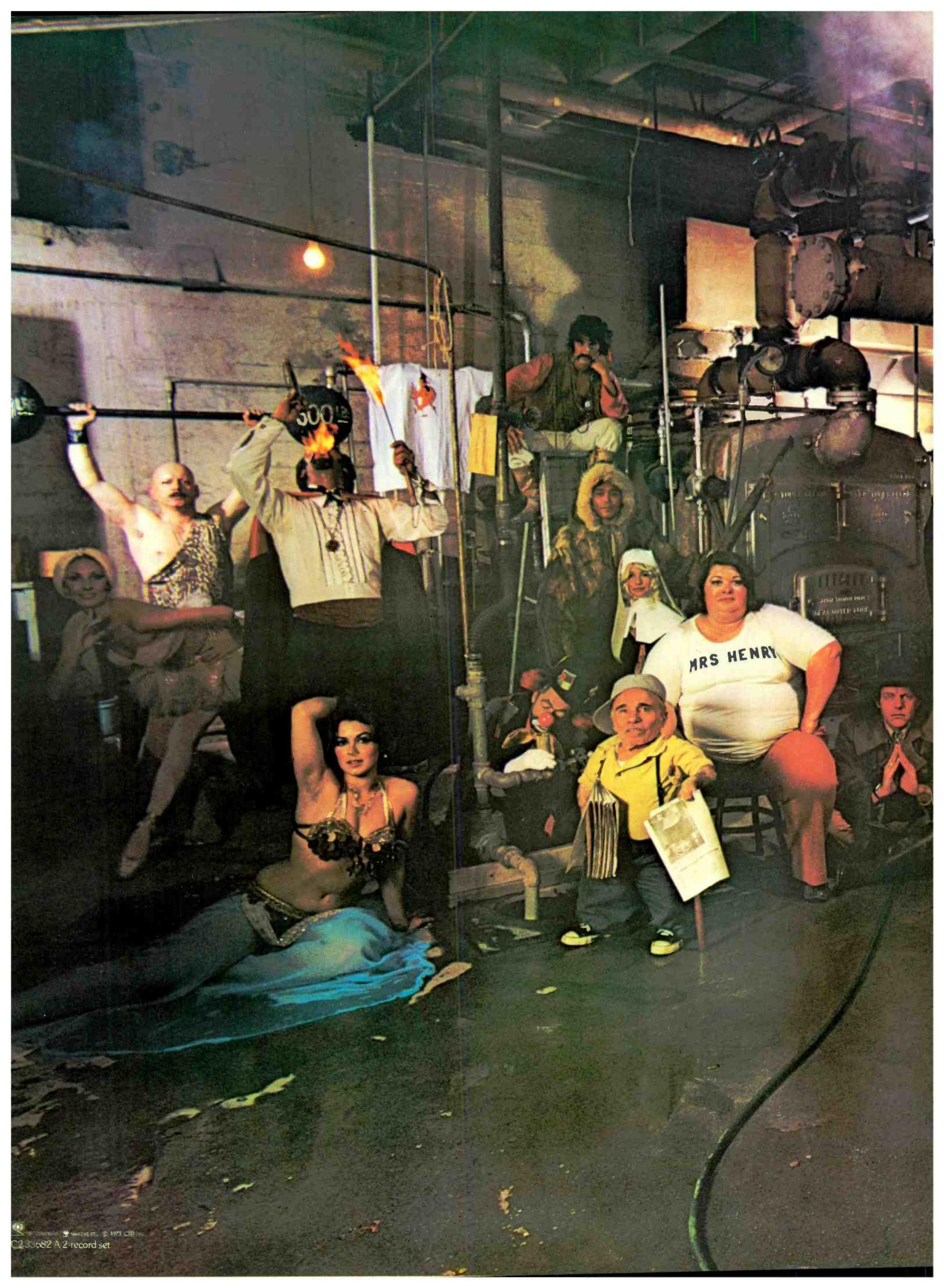
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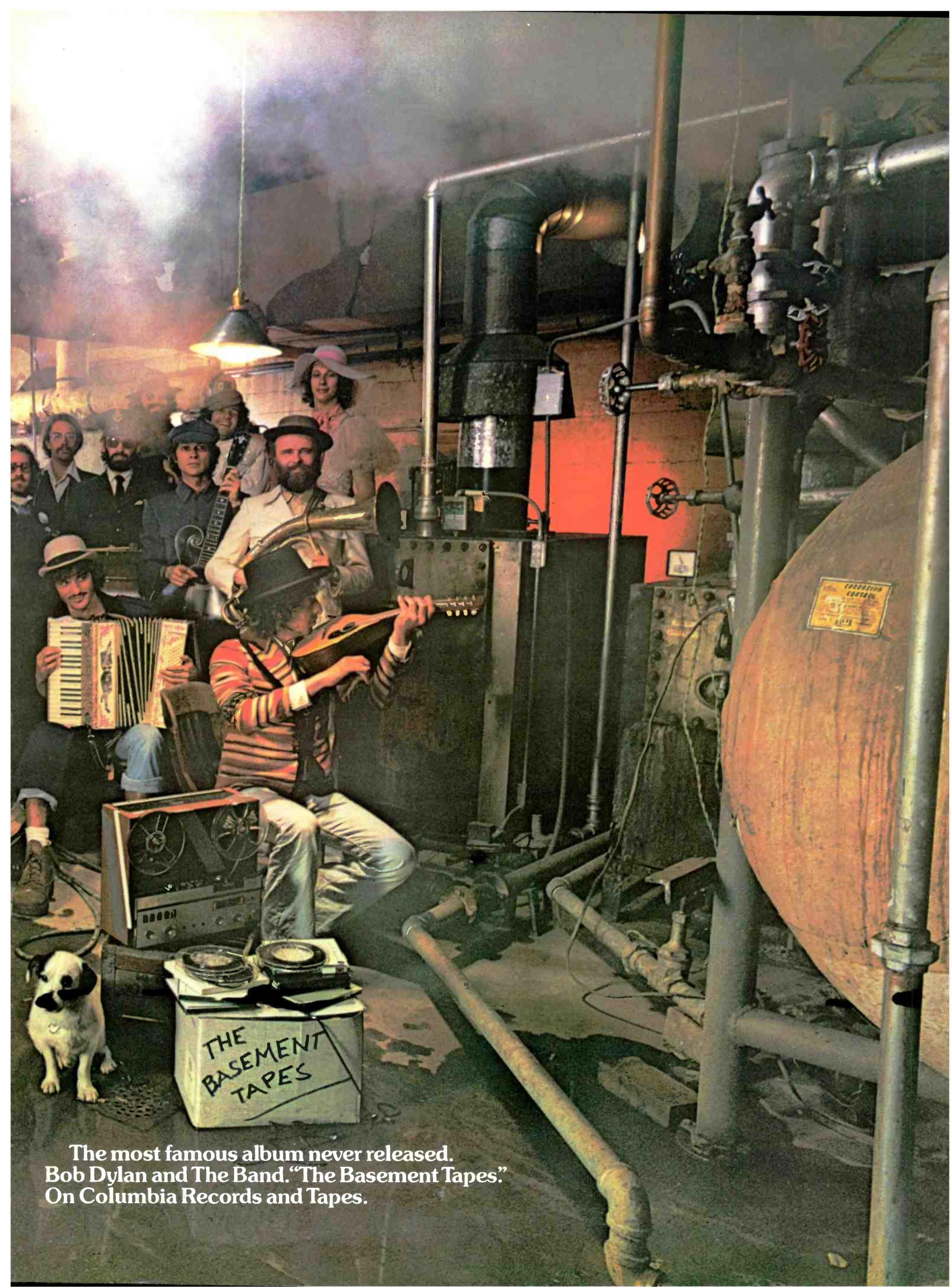


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Studio Track

By BOB KIRSCH

LOS ANGELES—At **Sound Ideas Studio** in New York, studio manager **Bob Schaffner** reports that the 24-track Studio C has been filled to capacity since its opening May 15. **James Brown** has been working on his next LP, while **Fred Wesley & the New J.B.'s** and **Lynn Collins**, all from the Brown organization, were in working on various singles and albums.

Felix Cavaliere (who headed the **Rascals** during their hit making years) came by to record and mix his second solo effort. Producer **John Lissauer** is in working with **Lewis Furey** on a film score. **Rick Rowe** was the engineer, as he was on the most recent **Janis Ian** project. **Dana Gillespie** stopped by to cut tracks for her next LP, as did **Tina Kaplan**. **Geoff Daking** handled engineering on the Kaplan effort. **Larry Coryell** is due into Studio C shortly, while sweetening for the upcoming **Deodato** album is also on the calendar.

Studio A has also been busy, with the **Firesign Theater** in with producer **John Simon** and engineer **Dave Stone**. **The Brecker Brothers**

and **Weldon Irvine** also cut LPs, while **Hidden Strength** cut an LP with **George Klabin** engineering. A number of commercials have also been handled in the studio.

At **Wally Heider's** in San Francisco, **Heartsfield** has been working on an album with **David Rubinson** producing and **Fred Catero** at the controls. In other activity: **Norman Connors** wrapped up an LP with **Skip Drinkwater** producing and **Catero** engineering, while **Carlos Santana** and **Eddie Henderson** helped drummer **Connors** on the music side; **Graham Central Station** just finished an album, producing themselves with **Mallory Earl** and **Steve Malcolm** engineering; **Bill Green** is doing some production with **Bunny Sigler's** band, with **Ken Hopkins** working the controls; **Jefferson Starship** is working on a quad mix with **Larry Cox** engineering and **Pat Ieraci** handling coordination; **Herbie Hancock** came by to lay down some tracks; and the **Sons Of Champlin** finished an LP with **Hopkins** at the board.

At the **House Of Music** in West Orange, N.J., **Stephan Galfas** and **Charlie Conrad** report the completion of "Synergy," an electronic opera by **Larry Fast**. Coming up next is an LP for **John Tropea**, producing himself on a debut effort with help from such notables as **Eumir Deodato**, **David Spinozza** and **Rick Marotta**. **Deodato** is also working on his own effort. **Jeff Kawalek** is handling the engineering for both the **Tropea** and **Deodato** efforts. **The Good Rats**, who haven't been heard from in a while, wrapped up an LP. **The Duprees** cut a single with **Jesus Alvarez** (who happens to be the male voice on "Shame Shame Shame") producing. Lots of film and jingle work going on at the studio as well.

Up at the **Sound 80 Studio** in Minneapolis, **Straight** is cutting tracks with producer **Norman Ratner**. And in other news from the studio, an LP by **Herb Pilhofer**, dubbed "Pilhofer—Music That Works 2," has just been finished. The effort is a cross-section of **Herb's** more recent musical activities, featuring selections of advertising music, several film cues, excerpts from audio/visual quad presentations and some record projects. The set is, obviously, a demo project.

In notes from around the country: producer **George Tobin**, who has had his **Music Machine Studio** in Las Vegas for the past 18 months, is back in Studio City, Calif. **Tobin** worked on the **Commodores'** "I Feel Sanctified" hits, and his 16-track facility has recently played host to publisher **Allan Rider** and manager/producer **Allan Rinde**. At **Clover Studios** in Los Angeles, the **Manhattan Transfer** did a few hours worth of live broadcasting over **KWST-FM**. Future concerts are a definite possibility. **Steve Cropper** is producing **Bruce Fisher** at the studio, while **Redbone** was in with **Pat & Lolly Vegas**. **Crackin'** recently did some work at the **Record Plant** in Sausalito, and those who dropped by to listen or help out included **Sly** and various **Family Stone** members, **Buddy Miles** and **Lenny White** of the **Chick Corea** band. As for **Crackin'**, their LP was produced by **John Guess**.

In **Alhambra, Calif.**, **Martinsound** has opened its doors, reports vice president **Jack Davis**. Included in the equipment is an **MCI** console and tape deck. **Spencer Proffer**, who along with **Denny Diante** has had seven chart records at **United Artists** (including "One Man Woman" with **Paul Anka** and "Changes" with **Vernon Burch**) has left his post as head of a&r for the label to work as an independent producer. **Proffer** and **Diante** are currently working with **Bobby Goldsboro**, **Ike Turner** and are putting the finishing touches on **Tina Turner's** LP of British rock hits. At **Sundance Recording Studio** in Dallas, a mobile video operation will be launched soon. This service goes with the firm's commercial music and radio production services currently offered. Several soundtracks are set for production using the new wing.

Artists in the **ABC studios** in Los Angeles recently have included **Lamont Dozier**, **Errol Sober**, **Freda Payne**, **Rosie & The Originals** and **J.B. Bingham**. At the **Creative Workshop** in Nashville, **Randy Matthews** finished an LP under the direction of producer **Austin Roberts**, who hit the top 20 himself a few years back with "Something's Wrong With Me." Up at **His Master's Wheels Studio** in San Francisco, **Wayne Berry** finished an LP with studio owner **Elliot Mazer** producing.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 7/12/75

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	4	6	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
2	5	9	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
3	1	7	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Alege, BMI/Double R, ASCAP)
4	2	11	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
5	12	5	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
6	8	8	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
7	3	13	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
8	19	5	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
9	6	11	OLD DAYS Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
10	16	5	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
11	7	8	THE LAST PICASSO Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
12	14	10	PLEASE TELL HIM THAT I SAID HELLO Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
13	9	9	SWEARIN' TO GOD Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
14	20	5	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
15	10	12	WHEN WILL I BE LOVED Linda Ronstadt, Capitol 4050 (Acuff-Rose, BMI)
16	27	3	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appleclider/Little Max, ASCAP)
17	28	4	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
18	18	6	ATTITUDE DANCING Carly Simon, Elektra 45246 (C'est/Jacob, ASCAP)
19	13	13	WILDFIRE Michael Murphey, Epic 50084 (CBS) (Mystery, BMI)
20	21	9	SUSANNA'S SONG (In The California Morning) Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
21	22	5	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
22	24	6	BURNING THING Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
23	23	6	WOODEN HEART Bobby Vinton, ABC 12100 (Gladys, ASCAP)
24	11	11	LIZZIE & THE RAINMAN Tanya Tucker, MCA 40402 (House Of Gold, BMI)
25	31	4	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (I.C., BMI)
26	15	13	SISTER GOLDEN HAIR America, Warner Bros. 8086 (Warner Bros., ASCAP)
27	34	2	BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)
28	17	15	LOVE WILL KEEP US TOGETHER Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
29	41	2	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
30	25	8	HARPO'S BLUES Phoebe Snow, Shelter 40400 (MCA) (Tarka, ASCAP)
31	39	3	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
32	36	3	YOU ARE MY SUNSHINE GIRL Lettermen, Capitol 4096 (House Of Gold, BMI)
33	35	4	MAKE THE WORLD GO AWAY Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
34	29	7	I DREAMED LAST NIGHT Justin Hayward & John Lodge, Threshold 67019 (London) (Justunes, ASCAP)
35	37	7	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
36	NEW ENTRY		ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)
37	49	2	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
38	38	4	FEELIN' THAT GLOW Robert Flack, Atlantic 3271 (Lonport, BMI)
39	40	6	KING KINGSTON George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
40	46	3	TAKE GOOD CARE OF YOURSELF The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
41	44	3	WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
42	50	2	RAG DOLL Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
43	45	4	FOREVER AND FOREVER Englebert Humperdinck, Parrot 40082 (London) (Mam, ASCAP)
44	47	2	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
45	NEW ENTRY		THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
46	48	3	TWILIGHT TIME Jose Feliciano, RCA 10306 (Devon, BMI)
47	NEW ENTRY		(All I Have To Do Is) DREAM Nitty Gritty Dirt Band, United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
48	33	10	LOVE WON'T LET ME WAIT Major Harris, Atlantic 3248, (Mighty Three/Friday's Child/WMOT, BMI)
49	NEW ENTRY		OUR LAST SONG TOGETHER Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
50	NEW ENTRY		BLUE SKY Joan Baez, A&M 1703 (No Exit, BMI)

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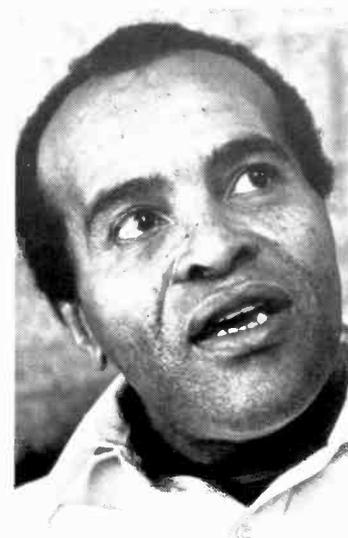
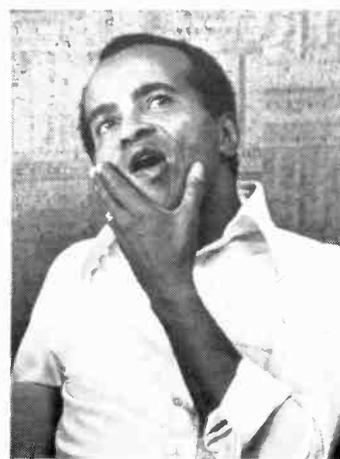
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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	19	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	7	14	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
3	3	5	TALE SPINNIN' Weather Report, Columbia PC 33417
4	5	12	TWO Bob James, CTI 6057 S1 (Motown)
5	2	14	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G (United Artists)
6	4	29	SUN GODDESS Ramsey Lewis, Columbia KC 33194
7	6	12	CHASE AWAY THE CLOUDS Chuck Mangione, A&M SP 4518
8	11	14	WHO IS THIS BITCH, ANYWAY? Marlena Shaw, Blue Note BN-LA397-G (United Artists)
9	9	10	DISCOTHEQUE Herbie Mann, Atlantic SD 1670
10	8	12	IN THE POCKET Stanley Turrentine, Fantasy F 9478
11	21	5	THE BRECKER BROTHERS Arista AL 4037
12	23	12	SURVIVAL OF THE FITTEST The Headhunters, Arista AL 4038
13	13	12	POLAR AC Freddie Hubbard, CTI 6056 S1 (Motown)
14	12	14	NO MYSTERY Return To Forever Featuring Chick Corea, Polydor PD 6512
15	NEW ENTRY		THE CHICAGO THEME Hubert Laws, CTI 6058 S1 (Motown)
16	22	5	NATIVE DANCER Wayne Shorter, Columbia PC 33418
17	20	14	I NEED SOME MONEY Eddie Harris, Atlantic SD 1669
18	18	14	TOM CAT Tom Scott & L.A. Express, Ode SP 77028 (A&M)
19	16	36	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
20	10	34	BAD BENSON George Benson, CTI 6045 S1 (Motown)
21	14	10	THE AURA WILL PREVAIL George Duke, BASF/MPS MC 25613
22	15	31	FLYING START Blackbyrds, Fantasy F-9472
23	17	38	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
24	NEW ENTRY		PURE DESMOND Paul Desmond, CTI 6059 S1 (Motown)
25	25	5	GOODBYE Gene Ammons, Prestige 10093 (Fantasy)
26	26	23	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson, Arista A 4030
27	38	3	SHABAZZ Billy Cobham, Atlantic SD 18139
28	28	14	SILVER 'N BRASS Horace Silver, Blue Note BN-LA406-G (United Artists)
29	30	3	ANOTHER BEGINNING Les McCann, Atlantic SD 1666
30	NEW ENTRY		PHOEBE SNOW Shelter SR 2109 (MCA)
31	NEW ENTRY		CHAPTER FOUR: ALIVE IN NEW YORK Gato Barbieri, ABC/Impulse ASD 9303
32	32	3	BASIE JAM Count Basie & His Orchestra, Pablo 2310.718 (RCA)
33	34	8	CONSCIOUSNESS Pat Martino, Muse 5039
34	40	3	A TEAR TO SMILE Roy Ayers Ubiquity, Polydor PD 6046
35	35	5	DIZZY GILLESPIE'S BIG 4 Pablo 2310 719 (RCA)
36	19	12	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
37	24	58	BODY HEAT Quincy Jones, A&M SP 3617
38	29	8	ATLANTIS McCoy Tyner, Milestone 5500 (Fantasy)
39	36	5	CHILDREN OF LIMA Woody Herman & The Thundering Herd with The Houston Symphony Orchestra, Fantasy F 9477
40	33	5	INTUITION Bill Evans, Fantasy F 9475

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Jazz



Billboard photos by Bonnie Tiegel

Jon Hendricks: he seeks the truth for American audiences.

JON HENDRICKS *Singer Swings Again Via LP and N.Y. Club Date*

By ELIOT TIEGEL

LOS ANGELES—Jon Hendricks' first American recording in 10 years, "Tell Me The Truth" on Arista, is out and the jazz singer is back on the personal appearance carousel.

He is scheduled to play the Bottom Line July 10-13 on a bill with Esther Phillips and plans using daughter Michelé, Beverley Getz (Stan Getz's daughter) and wife Judith as his associate voices.

Hendricks also intends forming a three-voice group again to rekindle memories of Lambert-Hendricks-Ross, the distinctive vocal trio which functioned in the sixties and recorded for Columbia.

The LP is the first step in Hendricks' formal return to American show business after living in England five years (1967-'72) and working as a critic for the San Francisco Chronicle for several years.

Hendricks' last recorded effort with an American company was for RCA with the Lambert-Hendricks-Yolande Bavan trio which produced three LPs and then faded.

While in England he cut four LPs for Philips with one, "Times Of Love," an all-ballad interpretation with strings being leased by Rod McKuen's Stanyan label and scheduled for release next month.

Hendricks says he stopped recording for the American market when he chose to become a single and needed time to develop his new stance. Then for personal reasons he moved away from Mill Valley, Calif., to London and discovered he was a renowned star, with subsequent bookings in continent clubs, on TV and in films.

Hendricks originally called CBS when he returned in 1972 but CBS was going through an internal investigation following the firing of several executives. He joined Arista because Clive Davis, one of those departed from CBS, was its head.

The LP is a strange potpourri of styles, from flashing scat singing to rompers and a pretty ballad. The Pointer Sisters who sang his lyrics for "Cloudburst" on their first Blue Thumb LP, back him on one tune. He also performs "Blues For Pablo," a Gil Evans composition from Miles Davis' noted "Miles Ahead" LP.

Hendricks says he plans recording all of the tunes in that Davis evergreen, creating his own unique lyrics for Davis' solos. Several of these Davis tunes are already in the can and will appear on his second Arista LP.

But first Hendricks says he's waiting for some reaction from broadcasters and the public as to what style they prefer so he has a clearer direction for himself.

"I can only think in terms of what I love," he says. "I can't perform only what is considered marketable. I regard myself as a cultural artist

and I'm singing American jazz music."

Hendricks says the reason the Europeans revere jazz—in contrast to the disdain often shown in America for the art form—is because "in Europe they never owned us, so they can love us."

He says the young rock players "respectfully went to the blues and they respected the musicians. The children reminded their parents they had been bigoted and prejudiced."

"The kids brought it out front. Okay, so they put us out of work for 10 years. That's all right. But in fact there is a renaissance of jazz. It happens every 20 years. We don't go anyplace. They went away."

"The kids," Hendricks continues, "have brought jazz out front and people who couldn't swing if you hung 'em can now dance."

He finds a lot of today's jazz dishonest. These players want to make money, he asserts, "so they water down their art." The fusion of jazz with rock is an "honest attempt" by young players to create a communications vehicle, Hendricks says.

There are a lot of young players who are good, like Grover Washington Jr., Tom Scott and Chuck Mangione, in Hendricks' opinion. "As they mature they'll mellow," he feels and "develop an intelligent understanding that the past is what makes the future."

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- Coleman Hawkins—Sirius—2310707
- Count Basie & Orch.—Basie Jam—2310718
- Joe Pass—Portrait Of Ellington—2310716
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Latin

Latin Scene

MEXICO CITY

One of the biggest interpreters of ranchera songs, **Vicente Fernandez**, left on one of his biggest tours ever of Europe—21 dates in Spain, two in Italy, two in France and one in West Germany. All will be on the gala style, with accompaniment being provided by **Mariachi Azteca**. . . . **Angelica Maria**, **Gerardo Reyes**, **Belinda**, **Felipe Arriaga**, **Juanello** and a host of others helped **KCOR**. San Antonio, in its big anniversary celebration June 15 right in the downtown of the Alamo City. . . . **Olga Breeskin** returned from some filmmaking and a personal appearance at the Caribe Hilton. Puerto Rico. . . . She's handled on the island by **Felix Luis Alegria**. . . . Unofficial reports are that promotion and publicity manager **Jose Camacho** of Polydor will be switching to Peerless shortly in a similar capacity. . . . Also rumored are dates of Aug. 7-11 for the **Rolling Stones** to appear at the Auditorio Nacional following their

U.S. tour. . . . It will be the kickoff of their Latin American junket before returning to England.

Jose Jose plays at Florida Park in Madrid starting July 7 for 12 days. . . . His appearance there will coincide with RCA's international convention July 12-16. . . . From the same disk stable, **Juan Gabriel** and **Estela Nunez** making their initial night club stands at the Casino Royale. They opened there June 12 for a minimum two weeks. . . . Local news outlet, *El Heraldo De Mexico*, reports **Hugo Lopez's** *Artimexico* and *Televisa* suffered a \$100,000 loss with the **Osmond Bros.** and **Engelbert Humperdinck** when they played the provinces recently. It was in great contrast to their huge successes here in the Distrito Federal where the **Osmonds** drew 34,000 in four shows. CBS getting high on **Valentina Leyva's** "A La Edad De Catorce Anos" ("At The Age Of 14") as an international hit. She happens to be 25. . . . Polydor's **Elio Roca** and

Orfeon's **King Clave** will be in here for engagements in July.

Lic. Juan Ramon Martinez Duran now coordinating three separate departments at *Cisne Raff-a&r*, publicity and sales. . . . CBS brought in new Argentine hopeful **Laureano Brizuela** for guest shots on "Siempre En Domingo" Sunday TV marathon (2 p.m. to 9 p.m.). Singer is currently riding the charts here with "Porque Te Quiero Tanto" ("Why Do I Love You So"). . . . **Amprophon** and the Mexican musicians' union resumed talks on contracts here June 16. **Musart** president **Eduardo L. Baptista** is in charge of the negotiating committee. . . . Latter executive reports one of his company's biggest sellers, **Mocedades**, is out with two new ones—"El Vendedor" and "La Otra Espana". . . . **Tirzo Paiz** has renewed his contract with **Musart**. . . . **Jose Antonio Sanchez** now heading out on the road after assuming his new post as director of sales at Peerless earlier this month. . . . Polydor giving a big push in the market for **Gladys Knight and the Pips'** "The Way We Were" (Buddah) single and **Marie Osmond's** "Who's Sorry Now" (MGM) LP. Both show strong early returns in this city, as well as in some parts of the interior.

MARV FISHER

Guerra Co. Productions has just released two new LPs—"The Latin Breed: U.S.A." and "El Disco Nuevo De Roberto Pulido y Los Clasicos." If some Top 40 station were to incidentally listen to a couple of songs included in the first of these LPs, it could give vocalist **Jimmy Edwards** the boost he deserves. The two songs are titled "Memories of The Love We Shared" and "If You Need Me." The other LP is the second done by **Roberto Pulido** for the GCP label. These two releases are proof that **Manny Guerra**, **Albert Esquivel**, **Gilbert Rivera** and the staff at GCP were kept busy during the past couple of months.

TEXAS

Two recent singles by a couple of promising young groups have been gaining in airplay these past few weeks. **Los Saneds**, directed by **Carlos Moreno**, are featured in **Bego Records'** "Quero Que Me Digas Quiero" b/w "Pon Tu Manita." These two songs will be included in the group's upcoming second LP. As in the first, all selections in this second LP will be composed and arranged by Moreno.

Meanwhile, **Freddie Records** has just released a single by a new group which calls itself **The USA Band**. This one is titled, "Amor Nocturno" b/w "Esta Mujer." Vocalist for the group is **Adalberto Gallegos**. The group has been working on their first LP which will soon be released by **Freddie Records**.

Henry Balderrama's version of "Tu Castigo" on **Mr. G. Records** was included in a recent playlist by **KWKW** in Los Angeles. This station has also been exposing **Big Lu's** "A Poco No" on **Buena Suerte** in that area. Other Texas artists receiving airplay on **KALI** are **Freddie Martinez** with "Angelito" on **Freddie** and **Xavier Passos** with "Isabel" on **Lado A**.

LUPE SILVA

LOS ANGELES

Dionne Warwick will serve as the hostess when the newly-formed **Down-To-Earth Productions** stages its first annual Multi-Sound concert series July 16-21 at the Scottish Rite Auditorium in Los Angeles.

July 17 has been designated as Latin-Jazz night and appearing for the first time this year will be the **King of Latin Music**, **Tito Puente**. Also on the same bill will be **Willie Bobo** and his Latin soul band and the number one salsa band on the West Coast **Johnny Nelson** and **La Moderna**.

All West Distributors on **Pico Blvd.** is going all out on a promotional campaign for salsa music, says **Buck Stapleton**.

Million dollar seller, **King Clave** of Orfeon Records, after a successful tour at Madison Square Garden in New York will be coming here for 10 days.

Willie Bobo played to S.R.O. at **Concerts By The Sea**. He will be back by popular demand the early part of July.

RAY TERRACE



RCA Mexicana photo

RCA Mexicana executives **Guillermo Infante**, **Latin American director**; **Artemisa Moreno**, **international department manager** and **Louis Couttolenc**, **label president**, will attend **RCA's worldwide convention** in Madrid July 14. Trio will then tour Europe promoting Mexican roster.

Orfeon's Expansion

• Continued from page 1

plans call for a full scale operation in Puerto Rico. Next year, the long range sights of **Azcarraga** are to launch more outposts in Miami, Chicago and Texas.

"We have been following the recent rise of Latin populations and buying power in the U.S.," he remarks, "consequently our great interest in that market, as well as our native, domestic coverage."

Azcarraga and his staff have made extensive studies of the Spanish-speaking peoples in the States, thereby the positive moves in that direction. Besides the close to 3 million in California, Orfeon will go after each Latin community in the U.S. in a scaled down order. New York's area roughly comes to around 2 million while Miami and Chicago and their environs totals to approximately 800,000 each. The lucrative, all-Spanish language island territory of Puerto Rico has an estimated 3 million inhabitants.

"We're not just going elsewhere to set up warehouses and distribution," **Azcarraga** emphasizes. The ambitious Mexican has blueprinted plans to develop talent and arrange for and/or construct recording facilities as well.

Oswaldo Bendor will continue to head the L.A. headquarters, while personnel will be selected by **Azcarraga** for the N.Y. outlet when he goes there within the next few weeks.

Mexico's Aura Label Moves Up

MEXICO CITY—The signing of Mexican film star **Fernando Almada** to a recording contract has prompted **Aurelio Salinas Urrutia** to establish his small label, **Discos Aura**, on a full-time basis.

Although there are more than a dozen more LPs and singles in the relatively tiny operation **Salinas Urrutia** is optimistic over his chances in breaking through the barrier here.

A gimmick which will be involved in the sell campaign for **Almada's** first disk is that he is being backed with a mariachi group playing a sophisticated style of music called "danzonero." It will be the first attempt by any group to adapt the folkloric, ranchero approach for dancing.

Others on the **Aura** label include **Jan Jose**, **Salvador Lopez**, **El Oso Negro**, **Antonio Flores** and **Estudiantina De San Pedro Xalostoc**.

Billboard SPECIAL SURVEY for Week Ending 7/12/75

Billboard Special Survey Hot Latin LPs™

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	KING CLAVE Los Hombres No Deben Llorar, Orfeon 38023	8	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
2	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	9	ROYAL JESTERS Their Second Album, GC 112
3	LOS UNICOS Siempre, UNI 1001	10	YOLANDA DEL RIO Ay Mama, Los Que Te, Arcano 3271
4	TORTILLA FACTORY Tortilla Factory, Falcon FL 4063	11	LITTLE JOE Manada, Freddy 1030
5	LOS ANGELES NEGROS A Ti, UA 135	12	LATIN BREED Minus One, GC 111
6	COSTA AZUL El La Cumbra, NV 304	13	JUAN GABRIEL Juan Gabriel, Arcano 3283
7	JULIO IGLESIAS A Mexico, Alhambra 21	14	SUNNY & THE SUNLINERS Los Enamorados, Keyloc 3020
		15	LOS KASINOS Los Kasinos, UNI 1002

IN LOS ANGELES

1	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	9	FELIPE ARRIAGA El Nuevo Idolo de La Cancion, Caytronics 1415
2	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	10	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Muiscmex 5080
3	VIKKI CARR Hoy, Columbia 3334	11	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
4	LOS FREDDYS Aqual Amor, Peerless 1021	12	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
5	JUAN TORRES A Borinquen, Musart 1640	13	CELIA & JOHNNY Quimbara, Vaya, XVS-31
6	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	14	AMALIA MENDOZA Yo Lo Comprendo, GAS 4060
7	BANDA MACHO La Noche Que Murio Chicago, Caliente, CLT-7106	15	LOS BABYS Como Suflor, Peerless 1769
8	HECTOR LAVOE La Voz, Fania XSLP-00461		

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Y SU ORQUESTA
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Rack Singles Best Sellers

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As Of 6/30/75

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

- | | | | |
|----|--|----|--|
| 1 | LOVE WILL KEEP US TOGETHER—
The Captain & Tennille—A&M
1672 | 22 | JIVE TALKIN'—Bee Gees—RSO 510 |
| 2 | WILDFIRE—Michael Murphey—Epic
8-50084 | 23 | SOMEONE SAVED MY LIFE
TONIGHT—Elton John—MCA
40421 |
| 3 | MAGIC—Pilot—EMI 3993 (Capitol) | 24 | THE LAST FAREWELL—Roger
Whittaker—RCA 50030 |
| 4 | LISTEN TO WHAT THE MAN SAID—
Paul McCartney & Wings—Capitol
4091 | 25 | SISTER GOLDEN HAIR—America—
Warner Bros. 8086 |
| 5 | I'M NOT LISA—Jessi Colter—Capitol
4009 | 26 | ROCKIN' CHAIR—Gwen McCrae—
Capitol 1996 |
| 6 | PLEASE MR. PLEASE—Olivia
Newton-John—MCA 40418 | 27 | ONLY WOMAN—Alice Cooper—
Atlantic 3254 |
| 7 | WHEN WILL I BE LOVED—Linda
Ronstadt—Capitol 4050 | 28 | BLOODY WELL RIGHT—
Supertramp—A&M 1660 |
| 8 | I'M NOT IN LOVE—10 cc—Mercury
73678 (Phonogram) | 29 | RAG DOLL—Sammy Johns—GRC
2062 |
| 9 | HEY YOU—Bachman-Turner
Overdrive—Mercury 73683 | 30 | (Hey Won't You Play) ANOTHER
SOMEBODY DONE SOMEBODY
WRONG SONG—B.J. Thomas—
ABC 12054 |
| 10 | MIDNIGHT BLUE—Melissa
Manchester—Arista 0116 | 31 | JACKIE BLUE—Ozark Mountain
Daredevils—A&M 1654 |
| 11 | THE HUSTLE—Van McCoy & The
Soul City Symphony—Avco 4653 | 32 | BLACK SUPERMAN/MUHAMMAD
ALI—Johnny Wakelin & The
Kinshasha Band—Pye 71012 |
| 12 | ONE OF THESE NIGHTS—Eagles—
Asylum 45257 | 33 | CHEVY VAN—Sammy Johns—GRC
2046 |
| 13 | SWEARIN' TO GOD—Frankie Valli—
Private Stock 45201 | 34 | THE IMMIGRANT—Neil Sedaka—
Rocket 40370 |
| 14 | ROCKFORD FILES—Mike Post—
MGM 14772 | 35 | ONLY YESTERDAY—Carpenters—
A&M 1677 |
| 15 | DYNAMITE—Bazuka—A&M 1666 | 36 | BAD TIME—Grand Funk—Capitol
4046 |
| 16 | TAKE ME IN YOUR ARMS (Rock
Me)—Doobie Brothers—Warner
Bros. 8092 | 37 | I'LL PLAY FOR YOU—Seals &
Crofts—Warner Bros. 8075 |
| 17 | PHILADELPHIA FREEDOM—Elton
John—MCA 40364 | 38 | GET DOWN, GET DOWN (Get On
The Floor)—Joe Simon—Spring
156 |
| 18 | LOVE WON'T LET ME WAIT—Major
Harris—Atlantic 3248 | 39 | THE WAY WE WERE/TRY TO
REMEMBER—Gladys Knight &
The Pips—Buddah 463 |
| 19 | RHINESTONE COWBOY—Glen
Campbell—Capitol 4095 | 40 | SATURDAY NIGHT SPECIAL—
Lynyrd Skynyrd—MCA 40416 |
| 20 | MISTY—Ray Stevens—Barnaby 614 | | |
| 21 | THANK GOD I'M A COUNTRY
BOY—John Denver—RCA 10239 | | |

Rack LP Best Sellers

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As Of 6/30/75

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

- | | | | |
|----|---|----|---|
| 1 | CAPTAIN FANTASTIC & THE
BROWN DIRT COWBOY—Elton
John—MCA 2142 | 21 | IF YOU LOVE ME (LET ME
KNOW)—Olivia Newton-John—
MCA 411 |
| 2 | FOUR WHEEL DRIVE—Bachman-
Turner Overdrive—Mercury 1827 | 22 | HEART LIKE A WHEEL—Linda
Ronstadt—Capitol ST 11358 |
| 3 | VENUS AND MARS—Paul
McCartney & Wings—Capitol
SMAS 11419 | 23 | PHYSICAL GRAFFITI—Led
Zeppelin—Swan Song SS2-200 |
| 4 | GREATEST HITS—Elton John—MCA
2128 | 24 | SPIRIT OF AMERICA—Beach Boys—
Capitol SVBB 11384 |
| 5 | WELCOME TO MY NIGHTMARE—
Alice Cooper—Atlantic SD 18130 | 25 | STRAIGHT SHOOTER—Bad
Company—Swan Song SS 8413 |
| 6 | LOVE WILL KEEP US TOGETHER—
The Captain & Tennille—
A&M SP 3405 | 26 | PHOTOGRAPHS & MEMORIES, HIS
GREATEST HITS—Jim Croce—
ABC ABCD-835 |
| 7 | HAVE YOU NEVER BEEN
MELLOW—Olivia Newton-John—
MCA 2133 | 27 | ENDLESS SUMMER—Beach Boys—
Capitol SVBB 11307 |
| 8 | CHICAGO VIII—Columbia PC 33100 | 28 | NOT FRAGILE—Bachman-Turner
Overdrive—Mercury SRM-1-1004 |
| 9 | BACK HOME AGAIN—John
Denver—RCA CPL1-0548 | 29 | GREATEST HITS—Tony Orlando &
Dawn—Arista AL 4045 |
| 10 | STAMPEDE—Doobie Brothers—
Warner Bros. BS 2835 | 30 | MADE IN THE SHADE—Rolling
Stones—Rolling Stones COC
79102 |
| 11 | TOMMY/ORIGINAL SOUNDTRACK
RECORDING—Polydor PD2 9502 | 31 | SURVIVAL—O'Jays—Philadelphia
International KZ 33150 |
| 12 | HEARTS—America—Warner Bros.
BS 2852 | 32 | BEFORE THE NEXT TEARDROP
FALLS—Freddy Fender—ABC/Dot
DOSD 2020 |
| 13 | THAT'S THE WAY OF THE
WORLD—Earth, Wind & Fire—
Columbia PC 33280 | 33 | THE HEAT IS ON—Isley Bros.—T-
Neck PZ 33536 |
| 14 | HORIZON—Carpenters—A&M SP
4530 | 34 | AVERAGE WHITE BAND—Atlantic
SD 7308 |
| 15 | Walt Disney's MICKEY MOUSE
CLUB Mousekedances and Other
Favorites—Disneyland 1362 | 35 | IV—Led Zeppelin—Atlantic SD 7208 |
| 16 | ONE OF THESE NIGHTS—Eagles—
Asylum 7E-1039 | 36 | METAMORPHOSIS—Rolling
Stones—Abkco ANA-1 |
| 17 | GREATEST HITS—John Denver—
RCA CPL1-0374 | 37 | DARK SIDE OF THE MOON—Pink
Floyd—Harvest ST 11163 |
| 18 | AN EVENING WITH JOHN
DENVER—RCA CPL2-0764 | 38 | CHOCOLATE CHIP—Isaac Hayes—
Hot Buttered Soul ABCD 874 |
| 19 | FANDANGO—Z.Z. Top—London PS
656 | 39 | DISCO BABY—Van McCoy & The
Soul City Symphony—Avco AV
69006 |
| 20 | I'LL PLAY FOR YOU—Seals &
Crofts—Warner Bros. BS 2848 | 40 | TWO LANE HIGHWAY—Pure Prairie
League—RCA APL1-0933 |

Concord Fest Opens July 18

CONCORD, Calif.—The seventh annual Concord Summer Festival will be spread over three weekends and take place in its new \$4.5 million Concord Pavillion.

The opening concert July 18 features dixieland to modern styles. Performing are the Olympia Brass Band from New Orleans, the Lee

Ritenour Quintet, Sir Roland Hana and the New York Ensemble and Gerald Wilson and his Band.

The other weekends are July 25-27 and Aug. 1-3. Tony Bennett and the Louis Bellson band are set for July 26. No other acts have been announced.

Classical



VOX SPEAKS—John H. Poelker, mayor of St. Louis, receives an autographed copy of the new Saint Louis Symphony Orchestra recording of Richard Strauss "Also Sprach Zarathustra," from Walter Susskind, music director of the Orchestra and conductor on the album. The album is on the Vox Turnabout label. The Saint Louis Symphony Orchestra has already produced a three-record Gershwin, All the Works for Orchestra set. Also, a new Holst Planets album.

Caedmon's Sweet Sixteen

Caedmon Records new releases consists of a "sweet sixteen" group of records which reflect the width and scope of the label's repertoire.

As usual, the items are all first-class, served with quality, discretion and taste and include works from Beatrix Potter (to Edgar Allan Poe to Rosemary and Stephen Vincent Be-

Biograph, Fox Hollow Record Tie

NEW YORK—The Fox Hollow Festival, Petersburg, N.Y., will celebrate its 10th anniversary this year with a special double record album set to be released by Biograph Records.

The albums will feature a cross section of the musicians who have helped to make Fox Hollow the oldest ongoing traditional music festival in the country. Such artists as Gordon Bok, Jean Ritchie, Dave Bromberg, Jim Ringer, Bottle Hill, Bruce Phillips, Dan Smith and Johnny Shines will be represented.

The two albums are scheduled for release in August to coincide with the Fox Hollow Festival. Fox Hollow also announced that this year Fox Hollow Lodge, in association with Arnold S. Caplin of Biograph Records, will present the first annual String Band Festival Aug. 30 & 31. The festival will feature a varied program of string band music as well as crafts displays, workshops, and contra dancing.

'Navarraise' Stirs 2 Disks

NEW YORK—The Jules Massenet opera "La Navarraise," once called obscure, may soon be termed popular—at least as far as the recording world is concerned.

It seems that Columbia Masterworks recorded the opera with Lucia Popp, Gerard Souzay and Alain Vanzo in featured roles and with Antonio de Almeida conducting the London Symphony Orchestra. The record, which was previewed at a private hearing for the press, was released last month.

Now comes an announcement from RCA Records that Marilyn Horne has been signed to star in a recording of the same opera. Ms. Horne will head a cast which also stars Placido Domingo, Sherrill Milnes and Gabriel Bacquier. The work will be conducted by Henry Lewis. "La Navarraise" will be recorded on the label this summer in London with Richard Mohr producing.

ASCAP Prizes To 14 U.S. Orchestras

NEW YORK—Fourteen U.S. symphony orchestras will receive plaques and \$13,000 in cash awards from the American Society of Composers, Authors and Publishers. These ASCAP Symphony Orchestra Awards will honor the musical organizations for "adventurous programming of contemporary music during the season 1974-1975," and will be presented by ASCAP composer-conductor and Board member Morton Gould at the American Symphony Orchestra League's 1975 conference at the Sheraton Harbor Island Hotel in San Diego.

Gould, who is Chairman of the Symphony and Concert Committee of the ASCAP Board, will present the awards at the Composers Luncheon at the Thirtieth National ASOL Conference.

ASCAP-Major Orchestra Awards, which consist of a check for \$2,000 each plus a plaque, go to: Cleveland Orchestra, Cleveland, Lorin Maazel, music director; Los Angeles Philharmonic Orchestra, Los Angeles, Zubin Mehta, music director; New York Philharmonic, New York, Pierre Boulez, music director.

ASCAP-Metropolitan Orchestra Awards, which consist of a check for \$1,500 each plus a plaque, go to: Chattanooga Symphony Orchestra, Chattanooga, Tenn., Richard Cormier, music director; Oklahoma City Symphony Orchestra, Oklahoma City, Okla., Fenslie Cox, music director; St. Paul Chamber Orchestra, St. Paul, Minn., Dennis Russell Davies, music director.

ASCAP - Urban Orchestra Awards, which consist of a check for \$500 each plus a plaque, go to: Country Symphony of Westchester, N.Y., Stephen Simon, artistic director; Huntsville Symphony Orchestra, Huntsville, Ala., Marx Pales, music director; New Hampshire Music Festival, Centre Harbor, N.H., Thomas Nee, music director.

ASCAP-Community Orchestra Awards, which consist of a check for \$200 each plus a plaque, go to: Port Angeles Symphony Orchestra, Port Angeles, Washington, David Andre, music director; Lawton Philharmonic Orchestra, Lawton, Oklahoma, Gene Chartier Smith, conductor; Topeka Civic Symphony, Topeka, Ks., Everett Fetter, conductor; Westside Symphony Orchestra, Beverly Hills, Calif., Bogidar Avramov, music director.

In a new category designated College/Community Awards, the first winner is California's Claremont Music Festival, Giora Bernstein, music director at Pomona College. The award was a \$200 check and a plaque.



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It's a tough time to be entering broadcasting, but here's one recent R-TV graduate who's not perturbed. The reason is simple: As an undergraduate at the University of Houston I have earned the respect of professionals in the media. Produced a widely distributed documentary on the drug subculture aired by the city's No. 1 AM station and the audio track on a film for a national insurance co. Can write copy and edit audio, as well as perform. At the age of 27, possess that combination of maturity and creativity so vital to a station's image. For tape and resume write GRADY McALLISTER, 26 PINE-DALE STREET, HOUSTON, TX 77006. (713) 529-6252, 526-7035. jy12

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Vox Jox

• Continued from page 20

Moorhead, in fact, has made a random survey of radio in the South Pacific as he island-hopped down to Australia.

There are others at the dinner table—John Burnley, Art Hay, Ron Blaise of 2SM. Paul Turner, head of the local WEA group office.

But we are joined by a common bond—perhaps it is love of music or love of swaying people through radio and music.

American Top 40 Celebrates 5th

• Continued from page 19

updated late last year. "California Special," another Ron Jacobs entry, is shipping now.

What amounts to another new area for Watermark is renting their radio production studio to outsiders. According to Rounds, "A couple of other syndicators are here because it's such an expensive proposition to build a studio."

This will lead to more competition in the syndication field, but Rounds doesn't mind. In fact he's delighted. "Radio needs good programming. It would take 100 Watermarks to satisfy that need. Fortunately, more and more good people are in syndication now. It's light years ahead of where it was 10 years ago, yet this is only the beginning of what will be a monster 10 years from now."

And as for "AT 40," how much longer can it go on? "Indefinitely," says Casey. "When I first proposed it to Ron Jacobs, I told him I felt it could last as long as there is radio and music being played on it. All the elements to sustain it are there. It renews itself every week."

How much longer can Casey go on counting 'em down? "I'll continue doing it until it stops being fun to do or until I'm so tied up with new projects that it's impossible to do. Also I owe some allegiance to the people who have worked so hard on the show. Most important, I want to stay until we achieve what we set out to do—have a successful show and be respected in the industry as good broadcasters who are responsible and creative. We're just beginning to have that impact."

Jazz Renaissance

• Continued from page 19

people like Frank Fried, Triangle Productions, usually a rock promoter, bringing in Dave Brubeck. The Civic Auditorium, usually classical, brought in Bobby Short and the Preservation Hall Jazz Band.

"The jazz listener is very loyal, and feels proprietary about his music. The word 'jazz' has life experience connotations to the listener. There was a large audience that was not being served, and we enjoy doing it."

ABC Records Bows 'John Mayall Story'

LOS ANGELES—An audio documentary covering the last 11 years of the musical life of John Mayall—"The John Mayall Story"—is now available to radio stations from ABC Records here, according to Steve Resnik, director of national LP promotion. The 58-minute program is 70 percent music and was created by Mike Fox, air personality at KWST here.

Jukebox Programming

JUKEBOX SURVEY

Late Used Models Strong In Market

By ANNE DUSTON

CHICAGO—Distributors are facing a soft market in jukeboxes, but a very strong market in late used models, according to a survey in the Midwest.

Operators continue to request optional equipment for an additional \$50 to \$200 increase in price. Most popular options are remote volume control, speakers, intercom microphone and additional amps. Dollar bill validators are popular in some areas, but in others it is considered too expensive at a \$300-plus tag.

At National Coin in Chicago, sales manager Mort Levinson sees a quiet market for the Deutsche Wurlitzer until September. Operators are ending toward the 160-selection box because records are too expensive, and they don't really need as many as 200, Levinson says. Wall speakers are a popular optional item for his operators, and substitute for the \$250 wall boxes. The German Wurlitzer models do not include a quad jukebox, which Levinson considers fortunate. "They are overpriced," he adds.

Wall boxes are a popular item for World Wide Distributors, Chicago, says Nathan Feinstein. The quad Seeburg box is moving well for him, and his customers are also happy with the 160-selection jukebox.

The general operator complaint that jukeboxes, at about \$1,800, are too high, is being heard by Mark Blum, United Distributing Co., Wichita, Kan. His firm is selling off a stock of 400 American Wurlitzers and plans to carry the German-made box later.

"Operators are not spending the money for jukeboxes, but prefer to put it into other things, like games," he complains. Instead, they stay with obsolete boxes rather than upgrade. "One of the things that is creating a slow market is the fact that there have been no new developments in the music business. Quad is not that important because of the lack of software."

He also reports that the export of jukeboxes is down over last year, probably due to the same economic conditions as in this country.

A drop in the number of locations is a factor in a soft market for Jack Gorelick, sales manager, L & R Distributors, St. Louis.

"Not only are we losing locations to urban renewal, but weekend live music in the places that are remaining are killing the jukebox."

The quad box apparently is not helping to save business. "The Midwest is too conservative. You need to put it in places that are hopping 24 hours a day."

Used jukebox sales are very good for L & R, but Gorelick points out that with resistance to new boxes, a shortage of late used models is developing.

Things are improved over 30 days ago as operators realize that they better upgrade locations before the end of the year, reports Marv Menefee, Rowe-Ami Intl., St. Louis. High price tags don't prevent his operators from buying fully equipped 200-selection models. Usual options include remote volume control, 100-watt amp, and intercom mike, for an additional \$150-\$200. "There is not much market for the 100-selection model, except for limited space locations like quick food hamburger places."

Norman Marsh, manager of Brandt Distributors, St. Louis, re-

ports that business has started to pick up since January. He handles two models of the Deutsche Wurlitzer, both 160-selection.

"We've had to regain the confidence of our customers that we were going to stay in business. When the American Wurlitzer went out of business last year, it left a bad taste in the mouth."

An exception to the quad sales picture comes from Sam Massaro, Musical Sales, St. Louis, who reports that quad is selling "very well" for locations that draw younger people.

Sales of Rock-Ola jukeboxes are very good after a slow beginning this year, with the 160-selection the more popular model. He supports the claim of a good market for used boxes.

Talent In Action

• Continued from page 30

Group's dazzling choreography coupled with neat tonal projection and audience empathy, i.e., dancing off stage at one point with a big fat lady, strutting throughout the front row tables with mike-in-hand to let the audience in on a few bars singing and clapping their hands, besides a couple of other gimmicks, proved to endear them further with the Mexico City-ites.

Despite the mile-and-a-half altitude here, which can sometimes present a problem, the energetic threesome kept pouring it on without any apparent lack of breath. MARV FISHER

DAVID BROMBERG

Boarding House,
San Francisco

Bromberg proved himself at his June 10 opener to be an exceedingly open and warm entertainer. His musical competence, of course, has rarely been questioned, but it was a pleasant experience for this reviewer, who (like many) has always had reservations about Bromberg's voice, to be won over by his manner and his ingeniously colored music to the point where I even began liking his voice.

The Boarding House was filled with Bromberg's natural constituents, down-home hippie followers of bluegrass and other acoustic music, and while giving them all they came for, Bromberg went beyond that and opened some interesting doors with his versions of Sam Cooke's errant schoolboy song "Wonderful World" and the Fleetwoods' old "Mr. Blue."

"Wonderful World," for instance, had a flute and clarinet behind Bromberg, and this was only one of many maneuvers by the six-piece band, whose members kept switching instruments constantly, interpolating tenor and soprano sax (an old, curved soprano that actually looked like a toy), fiddles, banjo, and the aforementioned woodwinds.

Bromberg, along the way of doing nine tunes, some with extended instrumental playing, threw in sound effects of trains and truck horns and did a healthy bit of solo work, as on his rendition of "Statesboro Blues." Perhaps the most noteworthy song was "I'll Never Be Your Fool."

JACK McDONOUGH

Lots Of Harmony

INDIANAPOLIS — Forty-five barbershop quartets and 15 choruses competed here for the International Championship Quartet and Chorus awards presented by the Society For The Preservation And Encouragement Of Barber Shop Quartet Singing in America. The week-long activity, June 23-28, drew 8,000 singing enthusiasts.

Soul Sauce

Wide Mix In Sampson's Radio Menus

By JEAN WILLIAMS

LOS ANGELES—Roy Sampson, who is national music director of Sheraton Broadcasting, which includes WILD, Boston; WAMO, Pittsburgh and WUFO, Buffalo, plus being program director at WUFO, gives his Buffalo audience pop, gospel and r&b within his soul format.

The reason: his audience is more educated and sophisticated than ever before and appreciates these forms of expression.

He admits that when he arrived at WUFO in August 1974, he firmly believed in a short r&b playlist, but says he realized that a short playlist would eliminate too many viable records. WUFO now has a playlist of 40 singles and 14 album cuts.

"The hits are rotated, with LP cuts and all extra records played upon request, and we take requests throughout the day," says Sampson.

"A large number of pop records are aired," he continues. "I have found that this market does not care if the artist is black or white; its only concern is to like the record.

"We are in the business to serve our listeners, therefore, we must play what they want to hear. However, the needs of our Boston market are quite different. For the most part, they want to hear music only by black artists."

Jazz is another area which WUFO has opened its doors for. "Originally, we played jazz only on Sunday afternoon, but the demand has become so great we are now airing it during the week."

Gospel is also on the upswing. Although it is only played on Sunday, WUFO has plans underway to have gospel played daily.

The plans include a trial situation for gospel. It will be aired during the regular r&b programs throughout the day, Sampson explains.

The growth of discotheques has given the station an idea for a remote disco. The initial event will be held this month in the parking lot of the station.

Each Saturday thereafter, from 3 p.m.-9 p.m. during the remainder of the summer, the remote broadcast will be held in a local park.

"This is an effort on the part of the station to gain a larger young audience," says Sampson.

He says that the Pulse survey for January and March indicates that WUFO's audience is generally between the ages 18-24, but an interesting slant is that the report also reveals that the station has an audience of men between 50-64 and women 25-34.

The 1,000-watt station has gathered an audience in Toronto, approximately 100 miles from Buffalo, says Sampson.

He explains that the station is located near Lake Erie which causes the signal to travel into Canada.

"I have found that Canadians are interested in black history, therefore, I have included in the format 90-second epics on black history aired four times daily."

The air personalities serving on the sunrise to sunset station are: Al Parker 6 a.m.-10 a.m.; Roy Sampson 10 a.m.-1 p.m.; Darcel Howell 1 p.m.-4 p.m., and Don Allen 4 p.m.-9 p.m.

(Continued on page 41)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 7/12/75

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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	12	★ THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	33	22	11	EASE ON DOWN THE ROAD—Consumer Rappart (C. Smalls), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	68	61	6	LOVE SONG—Simon Said (T. James, B. King), Roulette 7167 (Mandan, BMI)
2	6	7	★ FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	34	30	14	MISTER MAGIC—Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	69	75	4	I KNOW WHERE YOU'RE COMING FROM—Loleatta Holloway (S. Dees), Aware 050 (GRC) (Moonsong, BMI)
3	3	12	★ SOONER OR LATER—Impressions (F. Townsend), Curtom 0103 (Warner Bros.) (Cherrilow, BMI)	35	52	4	DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)	70	76	4	★ FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)
4	4	8	★ JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	36	41	4	SUMMER MADNESS—Kool & The Gang (R. "Spike" Mickens, aa. Taylor, Kool & The Gang) De-Lite 1567 (PIP) (Delightful/Gang, BMI)	71	63	6	★ A.I.E.—Blackblood (Kluger, Vangarde, Avion, Jasper) Mainstream 5567 (September, ASCAP)
5	1	12	★ SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	37	31	8	BABY GET-IN ON—Ike & Tina Turner (I. Turner), United Artists 598 (Uniart/Huh, BMI)	72	NEW ENTRY	NEW ENTRY	★ CAN'T GET YOU ANYTHING (But My Love)—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)
6	8	7	★ I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	38	32	15	★ KEEP THE HOME FIRES BURNING—Latiimore (B. Latiimore, S. Alarmo), Glades 1726 (TK) (Sherlyn, BMI)	73	82	4	★ SEXY WOMAN—Timmie Thomas (T. Thomas), Glades 1727 (TK) (Sherlyn, BMI)
7	11	7	★ PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (B. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	39	58	3	★ FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)	74	78	5	★ WE'RE GONNA MAKE IT—Philly Devotions (J. Davis), Columbia 3-10143 (John Davis/Bry-Wek, ASCAP)
8	13	6	★ DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	40	33	11	★ ME AND MRS. JONES—Ron Banks & The Dramatics (K. Gamble, L. Huff), ABC 12090 (Assorted, BMI)	75	90	2	★ I'LL BE COMIN' BACK—Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 835 (Cafe Americana/Peabody, ASCAP)
9	5	13	★ LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	41	51	7	★ DISCO QUEEN—Chocolate (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)	76	84	4	★ IT'S THE J.B.'S MONORAIL PART 1—Fred Wesley & The New JB's (J. Brown), People 655 (Polydor) (Dynatone/Belinda/Chappell, BMI)
10	12	7	★ SEXY—MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	42	46	5	★ THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	77	85	3	★ GOOD LOVIN' IS JUST A DIME AWAY—The Originals (L. Dozier), Motown 1355 (Dozier, BMI)
11	7	13	★ TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	43	35	11	★ TAKE IT FROM ME—Dionne Warwick (J. Ragovoy), Warner Bros. 8088 (Society Hill, ASCAP)	78	NEW ENTRY	NEW ENTRY	★ GLASSHOUSE—Temptations (Charlamagne, Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI)
12	9	11	★ WHY CAN'T WE BE FRIENDS?—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	44	48	8	★ IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)	79	68	12	★ I WANNA DANCE WIT' CHOO (Doo Dat Dance)—Disco Tex & The Sex-O-Lettes Featuring Sir Monti Rock III (B. Crew, D. Randell), Chelsea 3015 (Heart's Delight/Caseyem/Desiderata, BMI)
13	16	9	★ FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	45	36	16	★ SHACKIN' UP—Barbara Mason (J. Avery), Buddah 459 (Groovesville, BMI)	80	87	5	★ I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowal, BMI)
14	10	8	★ HURT—Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	46	37	10	★ IT AIN'T NO FUN—Shirley Brown (F. Knight), Truth 3223 (Stax) (East/Memphis/Two Knight, BMI)	81	88	3	★ TAKE GOOD CARE OF YOURSELF—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3568 (Epic/Columbia)
15	19	7	★ 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	47	39	14	★ CUT THE CAKE—AWB (White, Gorne, McIntish), Atlantic 3261 (Average/Colliton, BMI)	82	89	2	★ REACH FOR THE MOON (Poor People)—Angel Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)
16	14	8	★ SEVEN LONELY NIGHTS—Four Tops (J.R. Bailey, K. Williams, R. Clark), ABC 12096 (Pocketful of Tunes/Giant, BMI)	48	34	10	★ SADIE—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3268 (Mighty Three, BMI)	83	72	7	★ LET ME WRAP MY ARMS AROUND YOU—Solomon Burke (S. Burke), Chess 2172 (Chess/Janus) (First Central, BMI)
17	15	12	★ GIVE THE PEOPLE WHAT THEY WANT—O'Jays (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	49	54	5	★ I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsoop 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	84	100	2	★ LIFE AND DEATH IN G&A (Love Childs Afro)—Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)
18	17	11	★ THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	50	64	3	★ MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)	85	92	2	★ YOU'RE EVERYTHING I NEED—Major Lance (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)
19	28	6	★ THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	51	67	5	★ DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	86	94	3	★ SEXY SUMMER—Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)
20	26	8	★ SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	52	43	9	★ GOD BLESS OUR LOVE—Charles Bremmer (A. Green, W. Mitchell, E. Eandle), Chelsea 3017 (Hi, BMI)	87	91	4	★ THREE STEPS FROM TRUE LOVE—Billy Davis (J. R. Bailey, K. Williams), ABC/Dunhill 12106, (A Dish A Tunes, BMI)
21	25	8	★ COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	53	47	12	★ PHILADELPHIA FREEDOM—Elton John Band (E. John, B. Taupin), MCA 40364 (Big Pig/Leeds, ASCAP)	88	96	3	★ (Baby) DON'T LET IT MESS YOUR MIND—Donny Gerard (N. Sedaka, P. Cody), Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
22	23	8	★ FOREVER IN LOVE—Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)	54	49	15	★ SPIRIT OF THE BOOGIE—Kool & The Gang (R. Bell, D. Boyce, Kool & The Gang), De-Lite 1567 (PIP) (Delightful/Gang, BMI)	89	93	3	★ I AM HIS LADY—Melba Moore (M. Ames), Buddah 452 (Sweet Hooper, ASCAP/Sky Forest, BMI)
23	18	10	★ WHAT CAN I DO FOR YOU—Labbelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	55	65	7	★ SWEARIN' TO GOD—Frankie Yalli (B. Crew, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desiderata, BMI)	90	NEW ENTRY	NEW ENTRY	★ LOVE IS MISSING—Dells & Dramatics (T. Hester), Cadet 5710 (Gospel/Janus) (Groovesville, BMI)
24	20	17	★ ROCKIN CHAIR—Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	56	71	2	★ YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	91	95	2	★ HARMOUR LOVE—Syaleta (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
25	27	9	★ PAIN—Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)	57	70	3	★ YOLANDA—Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	92	NEW ENTRY	NEW ENTRY	★ UNDER YOUR POWERFUL LOVE—Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)
26	29	8	★ CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI)	58	77	2	★ OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	93	NEW ENTRY	NEW ENTRY	★ HUSTLE!!! (Dead On It)—James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)
27	21	18	★ LOVE WON'T LET ME WAIT—Major Harris (B. Eli, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMDT, BMI)	59	50	11	★ IS IT TRUE—Barrett Strong (B. Strong), Capitol 4052 (Beechwood/Sunbar, BMI)	94	98	2	★ IF YOU WANT A LOVE AFFAIR—Jesse James (B. Craig, R. Carson, H.B. Barnum), 20th Century 2201 (Hi Ward/El Patricio, ASCAP)
28	24	9	★ LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	60	53	8	★ SUGAR PIE—Sugar Billy (W. Garner), Fast Track 2503 (Mainstream) (Fratelli, BMI)	95	NEW ENTRY	NEW ENTRY	★ SIX DAYS AND A NIGHT—Candi Staton (F. Wright, D. Greer, G. Jackson, F. Cage), Warner Bros. 8112 (Gre-Jac/Superheavy, BMI)
29	45	4	★ HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia), (Mighty Three Music, BMI)	61	80	2	★ THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephey, V. White), Columbia 3-10172 (Sagittame, ASCAP)	96	NEW ENTRY	NEW ENTRY	★ A WOMAN NEEDS TO BE LOVED—Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)
30	38	5	★ FEELIN' THAT GLOW—Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	62	56	9	★ WENDY IS GONE—Ronnie McNeir (R. McNeir, M. Cummings), Prodigal 614 (Mac West/Crisshelle, BMI)	97	NEW ENTRY	NEW ENTRY	★ IT'S IN HIS KISS—Linda Lewis (R. Clark), Arista 0129 (Hudson Bay, BMI)
31	40	6	★ ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	63	74	3	★ LOVE INFLATION (Part 1)—The Joneses (G. Dorsey), Mercury 73689 (Phonogram) (Landy/Unichappell, BMI)	98	NEW ENTRY	NEW ENTRY	★ LOVE AIN'T NO TOY—Yvonne Fair (N. Whitfield), Motown 1354 (Stone Diamond, BMI)
32	42	5	★ GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	64	59	17	★ DYNAMITE—Bazuka (T. Carmio), A&M 1666 (Tonob, BMI)	99	83	7	★ ALL THE WAY IN OR ALL THE WAY OUT—Betty Swann (C. Putnam, R. Lane), Atlantic 45-3262 (Tree, BMI)
				65	69	5	★ I CAN'T QUIT YOUR LOVE—Buck (L. Caston, C. Wakefield), Playboy 6039 (Jobete/Stone Agate, ASCAP)	100	86	5	★ I ONLY FEEL THIS WAY WHEN I'M WITH YOU—Jimmy Briscoe & The Little Beavers (P. Kyser, L. Stuckey), Pi Kappa 604 (Wonderik, BMI)

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	12		DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	32	38	17	TOM CAT Tom Scott & The L.A. Express Ode SP 77029 (A&M)
2	1	18		THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	33	43	17	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867
3	5	29		SUN GODDESS Ramsey Lewis, Columbia KC 33194	34	23	12	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)
4	4	11		ROLLING DOWN A MOUNTAIN Main Ingredient, RCA APL1-0644	35	48	33	FLYING START Blackbyrds, Fantasy F-9472
5	7	12		SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	36	45	7	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
6	16	4		THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	37	24	6	NIGHT LIGHTS HARMONY Four Tops, ABC ABCD 802
7	15	4		UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	38	42	11	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
8	13	21		TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	39	NEW ENTRY		LOOK AT ME Moments, Stang ST 1026 (All Platinum)
9	3	18		MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	40	NEW ENTRY		WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G
10	11	7		SEX MACHINE TODAY James Brown, Polydor PD 6042	41	46	3	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483
11	27	4		CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	42	52	3	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
12	8	18		CAUGHT IN THE ACT Commodores, Motown M6-820 S1	43	30	17	STEPPING INTO TOMORROW Donald Byrd, Blue Note BN-LA368-G
13	14	6		MOVING VIOLATION Jackson 5, Motown M6-829-S1	44	41	8	KOKOMO Kokomo, Columbia PC 33442
14	26	5		THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	45	NEW ENTRY		FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)
15	20	5		CUT THE CAKE Average White Band, Atlantic SD 18140	46	29	20	MY WAY Major Harris, Atlantic SD 18119
16	17	7		ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	47	36	30	NEW AND IMPROVED Spinners, Atlantic SD 18118
17	22	5		THANK YOU BABY Stylistics, Avco AV 69008	48	28	8	PHOEBE SNOW Phoebe Snow, Shelter SH 210 (MCA)
18	6	24		A SONG FOR YOU Temptations, Motown C6 969S1	49	NEW ENTRY		STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021
19	10	23		NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)	50	50	4	RENAISSANCE Ray Charles, Crossover CR 9005
20	21	5		FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131	51	35	7	DYN-O-MITE Jimmy "JJ" Walker, Buddah BDS 5653
21	9	29		RUFUSIZED Rufus Featuring Chaka Khan, ABC ABCD 837	52	47	12	SOLID Mandrill, United Artists UA-LA408-G
22	18	12		CHOCOLATE CITY Parliament, Casablanca NBLP 7014	53	58	3	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215
23	39	5		TALE SPINNIN' Weather Report, Columbia PC 33417	54	49	4	LATIMORE II Latimore, Glades 7505 (T.K.)
24	19	11		IN THE POCKET Stanley Turrentine, Fantasy F 9478	55	55	7	DUST YOURSELF Pleasure, Fantasy F 9473
25	12	14		JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466	56	NEW ENTRY		HEAVEN RIGHT HERE ON EARTH Natural Four, Curtom CU 5004 (Warner Bros.)
26	31	4		ROCKIN' CHAIR Gwen McCrae, Cat 2605 (T.K.)	57	53	6	NATIVE DANCER Wayne Shorter, Columbia PC 33418
27	25	10		THE BRECKER BROTHERS Arista AL 4037	58	59	3	POWER IN YOUR LOVE Hodges, James & Smith, 20th Century T 475
28	32	5		THE SUPREMES Motown M6-828 S1	59	NEW ENTRY		LOVE CORPORATION Hues Corporation, RCA APL1-0938
29	34	8		BLIND BABY New Birth, Buddah BDS 5636	60	54	7	MUSIC TO MAKE LOVE BY Solomon Burke, Chess CH 60042 (Chess/Janus)
30	33	13		TWO Bob James, CTI 6057 S1 (Motown)				
31	37	4		INTERNATIONAL Three Degrees, Philadelphia International KZ 33162 (CBS)				

General News

'I Plan More,' Says Seidenberg

• Continued from page 28

contracts. A fair arrangement is initially a three-year period, or one year with options."

"My theory on management is very simple," he says. "Over the past 25 years, I have developed attitudes which are the same as the artists. Seeing a lot of acts not being treated properly, and generally taken advantage of, I have built up an empathy for the artists. Therefore, my outlook is the artist's outlook, and I feel that that's the attitude a manager must have to successfully manage an act."

"I have developed an approach whereas I believe that the act, who is the creator of the talent, should get the bulk of the monetary rewards for his labor."

"If we can refine this into a business arrangement," he continues,

"where it's equitable for both parties, it's a perfect solution. That is why I have created a support organization for the acts' entities."

"I do not become their partner; I am only there for support. This is a very important psychological idea."

"I form a publishing company for the acts, and they own it 100 percent. I administer the firm for which I receive a commission. And that is all I expect to get."

"Gladys Knight and the Pips own their own corporation, their own record contract, publishing company, and they completely own themselves," he adds.

"This is done so that when they are no longer performing, they will own their own copyrights and entities," he explains.

All public relations for the acts is coordinated through TASCOS, a PR division of Sidney Seidenberg Inc.

Outside PR firms are also used for Seidenberg artists. "My theory is to use outside people. I can't profess to know everything," he says. "I use PR firms all over the country, I also use outside booking agencies, attorneys and tax consultants. But everything is coordinated through me."

"The publicity is done on a no-cost basis. I just rebill the acts for a service charge. I use an international approach to PR. For instance, I employ Rogers and Cowan in Beverly Hills, but rely heavily on their London office."

"When I had a campaign on Gladys and the Pips during the first year and a half, they did 34 TV appearances."

"I believe that if an act gets this kind of attention, it can come into its own in six months."

Seidenberg feels that no act can manage itself. He says, "Being a manager is a full-time job, and if the artist is performing then he does not have the time to also be a manager."

"A good manager does not have to be on the road with his act," he continues, "but only goes when he feels that it's necessary. A manager is an administrator, and it's impossible to manage a group from the road."

"I am on the phone eight hours a day," and he asks, "how can I spend that much time on the phone and be on the road? The deals and propositions come through the office, and managers should remember that."

Seidenberg has a transportation division incorporated into his firm. He states that many managers buy into a travel agency because of their vast travel expenses. "I will not do that because I want to be able to press the agency when I want action, and if I own part of the company, I couldn't do that," he explains.

He speaks of the error managers tend to make in overloading their roster of acts. "I originally had nine acts out of my Los Angeles office. I realized that to do an effective job, I had to cut down. I cut down to three and closed the L.A. office," he says. (He now maintains an office in New York.)

"I have built a new organization in which I have expanded, but gotten smaller. I now have seven or eight persons working on three acts instead of nine, therefore every act that's with me gets triple the attention and more of my personal time," he adds.

"If a manager functions in this way, the acts must get the benefits," he continues. "But managers must realize that they can't manage the world. They must know their limitations."

Sampson Menu: a Wide Mix

• Continued from page 40

Gospel is played on Sunday 6 a.m.-9 a.m. with Ted Johnson hosting the show followed by Monzon who takes over the jazz program 3 p.m.-9 p.m.

Gino Barmore, program and music director of KVOV, Henderson, (Las Vegas) Nev., agrees with Sampson that jazz is on the upswing.

He says that younger people are now requesting jazz. "We play the records and they are not always aware that it's jazz; they just know that they like the 'new' sound. They are requesting music by artists such as Bobbi Humphrey, Roy Ayres, Stanley Turrentine and Donald Byrd," he adds.

KVOV has an r&b format, but jazz is played daily, one record each hour. Barmore admits that Henderson is not a gospel town. However, like jazz, it is aired daily.

He says that programming for the Las Vegas audience is a little different than programming for a non-resort area.

"Because we get such a cross section of people, we must cater to their different cultural tastes," says Barmore.

"We play standards, pop and oldies throughout the day. Two oldies from the late 50s-early 60s are aired each hour," he continues. "Standards by artists such as Nancy Wilson or Johnny Mathis are played 20 minutes to the hour," he adds.

Barmore explains that four new records are entered each hour along with seven current r&b hits.

Because of the tremendous impact that discotheques have had on the industry, the station has adopted the slogan "Disco-Tainer," with disco music being aired throughout the day.

KVOV, a daytime station, is operated by three air personalities. Paul Dawkins 6 a.m.-1 p.m.; Barmore 1 p.m.-6:15 p.m. Barry A. is added on weekends hosting a 12 p.m.-6:15 p.m. show.

Skip Blackburn, disco coordinator of Capitol Records, reports the label is pressing 1,000 of the 4:46 version of "It Only Takes A Minute" by Tavares.

This version will be distributed to discotheques across country. The retail rendition is 3:13.

Ed Wright, president of Edward Windsor Wright Corp., says in the past two weeks he has been retained to represent De-Lite recording art-

ists Kool & The Gang; The Kay-Gees, on Gang Records (the label owned by Kool & The Gang); The Crusaders, on ABC; Linda Lewis, Arista; Charles Whitehead, Island and Gil Scott-Heron and the Midnight Band, Arista.

Margie Joseph and Blue Magic have completed their first single together for Atlantic titled "What's Come Over Me?" originally performed on Blue Magic's first album. The tune was written by Ted Mills, leader of the group.

Casablanca Records has changed its original concept of promoting "Chocolate City" by the Parliaments in album form only. . . . Due to radio station telephone request response, and the demands of retail record customers, the label is forced to release "Chocolate City" as a single, says Cecil Holmes, vice president of the label. . . . John Tropea, formerly lead guitarist for Deodato with whom he has recorded five albums, has decided to go solo as a vocalist with a new album on TK's Marlin label.

Deodato is providing the orchestration for one of the tracks on the LP.

Tropea also worked with such artists as James Brown, Frankie Valli, The Main Ingredient, Bob Crewe, Brooks Arthur, Astrud Gilberto and others.

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



RED HOT LP'S (ALSO ON 8 TRACK)

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 OLIVER SAIN/"BUS STOP"/ABET 406
 BOBBY POWELL/"THANK YOU"/EXCELLO 8028
 EXCELLO 8028 ALSO CONTAINS THE HIT SINGLE
 "HER LOVE IS ALL I NEED"/EXCELLO 2343

RED HOT CHART SINGLES

"FUNKY MUSIC IS THE THING"/Dynamic Corvettes/Abet 9459
 "LONDON EXPRESS"/Oliver Sain/Abet 9460

EXCELLOREC MUSIC/Nashville, Tenn. 37206

FAIR TRADE DILEMMA

It's Pioneer Vs. Arrow

By RADCLIFFE JOE

NEW YORK—U.S. Pioneer Electronics, caught between the release of its new line of hi fi equipment, and the phaseout of fair trade prices in the New York/New Jersey/Connecticut areas, is faced with the vexing dilemma of maintaining suggested list prices and profit margins, and coping with dealers who are chafing at the bit to start discounting the line.

Pioneer had what could probably be a taste of things to come last week when the 11-store Arrow Audio chain based here announced it was breaking fair trade prices on in-line Pioneer products with discounts as high as 46 percent off list.

Obviously caught by surprise in

the Arrow action, Ken Kai, Pioneer's vice president, marketing, admits that Arrow had caught his company "on a technicality." He adds there is little they can do about it because of the nearness of the deadline for the abolition of fair trade in New York. (The law prohibiting price fixing by manufacturers went into effect July 1).

However, the Pioneer executive remains hopeful that the flexibility offered by the new pricing statutes will not be abused. He says: "We expect some more price cutting in the weeks immediately following the end of fair trade, but we do not believe that the practice will be sustained." (Continued on page 44)

DELIVERIES BEGIN

Fisher \$230 Dolby Deck!

NEW YORK—Fisher Radio has begun delivering its new \$229.95 Dolbyized cassette deck which caused a stir among manufacturers and dealers alike when it was first unveiled at the Continental Plaza Hotel in Chicago during the summer Consumer Electronics Show last month.

The unit represents a price breakthrough for Fisher, in the industry, as all previously debuted low-priced three-head, Dolbyized cassette decks have sold in the \$400 price range.

According to key Fisher dealers, the unit which also features two-position tape selector and tape counter,

separate record level controls and VU meters, can also be sold profitably at the \$200 mark.

Fisher is also gearing for delivery of its stepup cassette deck, model CR5030. This is also a three-head Dolbyized unit with memory rewind, three-position tape selector and auto-stop. It will sell for \$449.95, and should be available for delivery next month.

Also new from Fisher is its Studio Standard turntable line, receivers separates and a number of mid-fi products. The popular priced unit is the turntable line is a belt-drive system with automatic reject and shut-off. It lists at \$129.95, but could profitably be sold for under \$100. Among its other features are 4-pole synchronous motor, and die-cast aluminum platter.

The next step up from the \$129.95 unit is model MT6020. This is a fully automatic unit with adjustable anti-

(Continued on page 44)

Duplicators Urged To Diversify

SAN CARLOS, Calif.—Professional and OEM suppliers who can diversify can offset the numbing sluggishness of tape duplicator equipment sales, according to executives at Otari Corp. and Recortec. Both are expanding and diversifying.

Otari Corp. says marketing director Brian Trankle has been exhibiting in various industry shows, including its first ever involvement at a National Assn. of Music Merchants (NAMM) event.

Other recent exhibits have been at the Audio Engineering Society (AES), National Assn. of Broadcasters (NAB), and Consumer Electronics Show (CES). In several, Otari teams up its professional open reel with other exhibitors (at CES Otari got exposure at the Maxell, Fuji Film and Burwen exhibits and at NAMM was with Technical Audio Products and Systems & Technology in Music).

But Otari isn't leaving duplicating by any means. Trankle expects a new 1/4-in. bin loop duplicator for fall delivery that will handle up to 10 slaves off the one master unit (either stereo or mono, C-60 or C-90 and 4:1 or 16:1) at around \$7,500.

At Recortec, William Lawless says the firm is finding that adding services makes more sense than the company ever imagined. What this means is that new prototype units can be life-tested while Recortec runs off a 20,000-piece cassette winding job for a client.

Recortec has expanded to over twice its size in recent months and is adding video tape duplicating

(Continued on page 45)

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 sources and Billboard Reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

CD-4 Discrete 4-Channel

Soul—"Tell Me What It Is" from "Graham Central Station," Graham Central Station, WB, BS4-2763.

Soft Rock—"Down By The Sea" from "Duit On Mon Dei," Harry Nilsson, RCA APL1-0817.

Jazz—"Swingin' Shepherd Blues" from "Reggae," Herbie Mann, Atlantic, QD 1655.

Country Rock—"T-R-O-U-B-L-E" from "Elvis Today," Elvis Presley, RCA, APD1-1039.

MOR—Title cut from "Cold On The Shoulder," Gordon Lightfoot, Reprise, MS4-2206.

Folk Rock—"Sister Golden Hair" from "Hearts," America, WB, BS4-2852.

QS Matrix Quadraphonic

Contemporary—"Tell Me Something Good," from "Rags To Rufus," ABC Command, CQD 40024.

Soft Rock—"Jenny" from "Heaven & Earth," Heaven & Earth, Ovation, OVQD 1428.

Classical—Presto movement from "Ravel: Piano Concerto In G," Abby Simon, Turnabout, QTVS 34589.

Jazz—"Ballad For A Child" from "Attica Blues," Archie Shepp, Impulse, AS 9222.

Soul—"Take Over Chicago" from "Chicken Hearts," Mighty Joe Young, Ovation, OVQD 1437.

Instrumental—"To Life" from "Fiddler On The Roof," 101 Strings, Audio Spectrum, QS 15.

SQ Matrix 4-Channel

Jazz—"Man In The Green Shirt" from "Tale Spinnin'," Weather Report, Columbia, PCQ 33417.

MOR—Title cut from "Adventures In Paradise," Minnie Riperton, Epic, PEQ 33454.

Soul—Title cut from "Ship Ahoy," O'Jays, Philly Intl., (Columbia), ZQ 32408.

Classical—Act II conclusion from Massenet's "La Navarraise," Antonio de Almeida and London Symphony, Columbia, MQ 33506.

Rock—"Dance To The Music" from "Sly's Greatest Hits," Sly & The Family Stone, Epic, EQ 30325

Progressive—Title cut from "Bitches Brew," Miles Davis, Columbia, GQ 30997.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of March 8, April 12, May 17, June 21.

JULY 12, 1975, BILLBOARD

BETAMAX BUILDUP?

TOKYO—Sources close to Sony Corp. headquarters here say Sony Corp. of America's planned \$16 million blank audio/video tape plant in Dothan, Ala. (Billboard, June 21) scheduled for completion in early 1977 will "mainly produce" new 1/2-inch Betamax home videocassette blanks (apparently anticipating significant market penetration). At the same time, Maxell, a member of Japan's Hitachi group, says that manufacture of Betamax cassette blanks here would begin "just as soon as demand exceeds the supply from Sony."

Car Stereo

CB Big At Muntz Canada

CHICAGO—Citizens Band (CB) units are doing extremely well at the 150 franchised Muntz Canada stores. "As fast as you can get the product, it goes," according to Ian Paisley, accessory product manager

visiting the recent Consumer Electronics Show here.

Clarion (still Muntz in Canada) autostereo is also doing well, along with the J.I.L. line carried by the outlets, and Paisley was impressed with the J.I.L. CB/cassette unit which will probably be added soon. Chain is also the exclusive Royce CB outlet in the Dominion.

Headquartered in Burlington, outside Toronto, Muntz Canada was the first to Dolbyize 8-tracks to back up its extensive car stereo business, convincing several labels, including Columbia and UA, that it was worth the investment, Paisley notes.

Software backs up both the stores' car stereo and quad hardware, with tapes in all franchises—some as much as 50 percent of available space, including disks.

The chain has weathered some financial difficulties, Paisley says, due mainly to local manufacture of receivers, speakers and quad units, now being shifted to Japan. The popular quad system has a built-in 8-track, simple matrix and plug-in CD-4 module, with 20 watts RMS per channel. Volume for the 150 stores, carrying both pure and mixed lines, was approximately \$12 to \$14 million last year, according to Paisley, with a generally bullish outlook for 1975.

Phono Sales Up For May

WASHINGTON—Sales to dealers of portable, compact and component phonograph systems for May were up 40 percent from a year ago, continuing their solid gains for the year, according to the Electronic Industries Assn. (EIA) marketing service department.

Portable and table units, including compact and component systems, were up nearly 52 percent, more than offsetting a 14 percent decrease in console sales. For the first

21 weeks of 1975, portable/table compact/component systems sale were nearly 1.18 million, up almost 26 percent from a year ago, while the total of 171,000 console units was a 34 percent drop from 1974.

Auto radio sales to dealers, including combination cassette or 8 track units, continue to reflect the drop in new car sales. Five-month total of 3.34 million units is more than 19 percent behind the 1974 sales pace.

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SPECIAL DESIGNS ON REQUEST

Memorex 'Positioning' With Move Into Disk Accessories

By EARL PAIGE

SANTA CLARA, Calif.—If it seems paradoxical that a tape products giant like Memorex here is marketing disk care accessories, it isn't paradoxical. The new accessory product line is all part of positioning Memorex as not just a tape company but a firm offering a variety of consumer products related to sound. Look for many new sound-related products.

That's the word out of Memorex here from Ted Cutler, Memorex marketing director and part of the newly-organized consumer and business media group headed up by Bob Janauch II, a vice president of corporate operating committee as well. Janauch's group now has responsibility for consumer products, basically audio ones, professional products including audio and video, and word processing, consisting of far-flung items from copy machine toner to computer support materials.

Memorex looked long and hard at the sound products accessory field and found it one that is growing rapidly but also one in which no strong brand identity exists. Secondly, Memorex is vitally interested in the quality of recordings and it's here that disk care items make sense. If sound is to be transported in disk form the disks need to be as good as possible.

Specifically, the new accessories are an 8-track head and capstan cleaner for under \$3 retail; a cassette cleaning kit at the same price point; a professional type head demagnetizer under \$11; a disk care kit (cleaner fluid, stylus cleaning brush, plastic storage case for the kit) at around \$6; disk cleaner (small felt-type cloth covered cylindrical tube) under \$3.50.

These add to an already existing line that includes 8-track and cassette head cleaner, storage library with and without empty albums and empty reels.

Cutler believes whereas some accessory marketers have not sought or earned a brand recognition image and while others have an image but for only one or two items that Memorex brings to its accessories a "halo effect." That means the strong identity of the whole Memorex blank tape line will embrace the accessories.

As for shelf-space, this was of course considered as possibly crowding out blank tape but Cutler stresses that only a few high-volume items are involved in the added accessory line and that they do, after all, integrate well with tape. Moreover, where Memorex already has a strong position in, say, a drug store or other multiple type outlets that do not carry disks and tapes it now means these become outlets for accessories—Memorex's, of course.

Essentially, Memorex has equity in its established brand image. This was built, Janauch points out, by deliberate marketing planning such as the super wide window in the blank cassette and the unique fold-out cassette holder that is actually an album.

But essentially, it is the subtle new positioning of Memorex as a company involved in all the things sound and sight related. "When you consider what that opens up," says Cutler, "it tends to be mind-boggling." He even suggests that new product areas can embrace prerecorded product, but certainly anything in accessories and support of recordings is a possibility.

However, nothing gets past product planning until its quality is as-

sured and its need established as viable. Tied to this vitally is Memorex's tough specs for any outside supplier just as its equally tough

internal controls. And yes, Memorex is looking for propositions from accessory OEM suppliers.

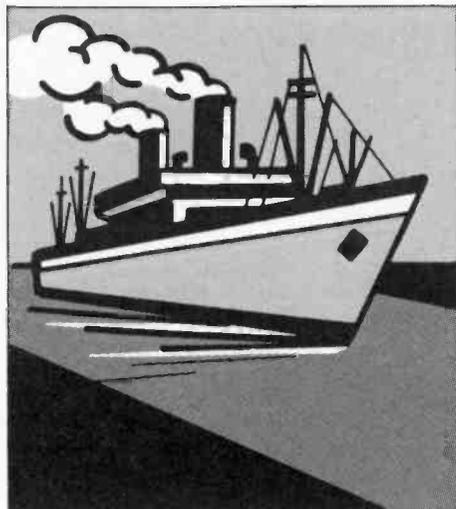
Cutler isn't saying what accessory

items were originally considered and then eliminated for now in the determination to launch the present ones. And when you consider the myriad

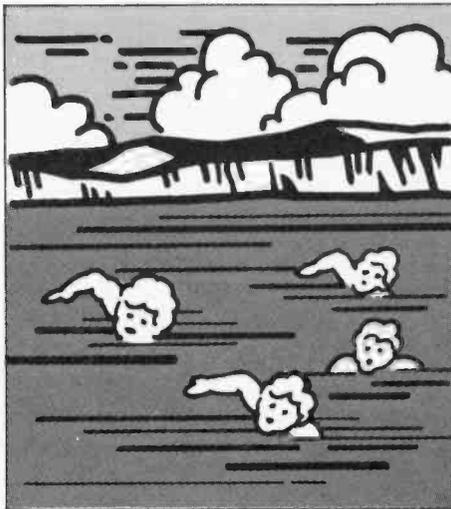
production capabilities in-plant here and elsewhere already supporting Memorex products, the potential for accessories is that much greater.

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New York, N.Y., 10036
(212) 764-7300

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:

John McCartney
1717 West End Ave., # 700
Nashville, Tenn. 37203
(615) 329-3925

ISSUE DATE: August 9 AD DEADLINE: July 25

It's Pioneer vs. Arrow!

• Continued from page 42

Kai adds, "Ours is a bread and butter line for retailers; it would be foolish for them to cut us too much."

Bernie Mitchell, the firm's president is even more optimistic. He does not see Arrow Audio as a "potent enough force in the hi fi industry to dictate price margins." He further adds that there is little to be gained by retailers footballing Pioneer or any other line on an extended basis.

He continues, "Some may try to match Arrow's price points, while others will even try to better them, but we are confident that they will quickly realize it is not in their best interest to sell at or near cost, and a reversing trend toward stabilization will soon emerge."

Mitchell further reveals that his firm has sent a letter to its dealers outlining that a stable pricing structure was in their best interest. However, he emphasizes, "Price fixing is

gone. Fair trade is dead, and it is the right of the retailer to discount if he so desires."

Meanwhile Mitchell and the rest of the Pioneer executive staff are keeping their fingers crossed that their predictions on footballing are borne out. The new line, unveiled at the summer CES in Chicago, is in the process of being shipped to dealers, and there is nervousness that those products may also fall victim to the discounter's scalpel.

The product in that newly-released line include a front-loading Dolbyized cassette deck at under \$200; a model CT-9191 cassette deck, also with front load and Dolby, as well as two independent drive motors, tape memory rewind control, automatic replay and record and three-digit tape counter, with a \$449.95 list.

There are three integrated amplifiers among the new products. They include the SA-7500 with selectable turnover tone controls, and a continuous power output of 40 watts RMS per channel. The list is \$299.95 without cabinet, which costs \$34.95 extra.

Model SA-8500 has dual twin cone controls which, according to Pioneer engineers, allow nearly 4,000 individual precision tonal settings. Power output is 60 watts RMS per channel, list price is \$399.95 without the cabinet.

The top-of-the-line integrated amplifier is model SA-9500. This unit, with a \$499.95 price tag, features three-position turnover selection for tone controls, and 80 watts RMS per channel power output.

An FM/AM stereo tuner, and a power amplifier packing 250 watts RMS power per channel, round out the line, the tuner carries a list price of \$249.95 without cabinet, and the power amp, model SPEC 2, lists at \$899.95.

RepRap

Among highlights of the recent CES was the birthday party thrown by **Estersohn Assoc.**, Willow Grove, Pa., in honor of **Harry Estersohn's** 25 years as an electronics rep. Now grown to a 27-member organization, the firm began with clients H.H. Scott, Switchcraft, Jerrold Electronics and Thordarson-Meissner. It has handled more than 100 lines as the industry grew.

★ ★ ★

First reps named by **Fuji Photo Film** audio-tape marketing manager **George Saddler** include:

J.A. Gedney Co., Jim Gedney, 476 E. 58th Ave., Denver 80216, for New Mexico, Utah, Colorado, Wyoming, East Montana, South Idaho.

Guggenheim Rep Corp., Henry Guggenheim, 171 Orshand Rd., Demarest, N.J. 07627, for metro New York, North New Jersey, Long Island.

Leet Co., Inc., Leet Wilson, 12443 River Ridge Blvd., Burnsville, Minn. 55377, for North Dakota, South Dakota, Minnesota, West Wisconsin.

Markman Co., Mark Markman, 6611 Odessa Ave., Van Nuys, Calif. 91406, for South California, South Nevada, Arizona.

Southwest Reps, Inc., Duck Kuebler, 400C S. 1st St., Lufkin, Tex. 75901, for Arkansas, Louisiana, Oklahoma, Texas (except El Paso).

R.J. Throckmorton Sales, Ron Throckmorton, 306 Bright Meadows, Baldwin, Mo. 63011, for Missouri, Nebraska, Louisiana, Kansas, S. Illinois.

Winfield Electronic Sales Co., 1875 N.E. 149th St., N. Miami, Fla. 33161, for Florida.

Fisher Delivers

■ Continued from page 42

skating. It lists for \$169.95. Model MT6030 sells for \$199.95, and features variable speed control and built in strobe, in addition to all the other features found in the lower priced systems. Rounding out the new line of turntable products is Model MT6040 with a list price of \$249.95.

Fisher's new Studio Standard line of separates includes a pair of matched amp/pre-amp units, three integrated amplifiers and three AM/FM tuners.

New additions to the Fisher line of receivers include units ranging in wattage and price from 15 watts RMS per channel at \$229.95, to 40 watts RMS per channel at \$449.95.

The Fisher model MC3010 is an integrated music system with record changer, AM/FM stereo radio, 8-track recorder and two speakers. It lists for \$299.95. Model MC3000, with playback only features in the 8-track system, lists for \$249.95.

Also included in the new Studio Standard products from Fisher is a line of two and three-way speaker systems for which list prices are yet to be established.

IN CHICAGO AREA

Zenith Most Popular Hi Fi

CHICAGO—Zenith brand stereo hi fi equipment is the most popular among Chicago area buyers, and Sears is the store that most buyers frequent for hi fi equipment, according to a report prepared for The Chicago Sun-Times and The Chicago Daily New by Carl J. Nelson Research Inc.

The report shows that Zenith leads other brands with 10.5 percent of stereo equipment owned by an audited 2,507 homes in the metropolitan and outer suburban Chicago area. Magnavox follows a close second with 10.3 percent and Panasonic is third with 9.2 percent.

Other brands represented are: Sears (8.8); General Electric (7.6), Garrard (4.1), RCA (3.9), Motorola (3.8), Ward's Airline (3.1), Admiral (3.0), Sony (2.8), and Electro-Phonic (2.5). Brands not mentioned represent less than 2 percent in homes.

The survey shows that 56.4 percent of the homes contacted owned stereo equipment, with 23.2 percent having bought it in the last three years.

Over a five-year period, the report

indicates that Zenith retains first place, with Panasonic rising from 10th place to third. Increases in shares of the market are shown by Magnavox which moved from third to second and Airline, from 12 to ninth place.

Sears dropped from second to fourth place in the five-year period. Motorola from fourth to eighth place, RCA from sixth to seventh, Admiral from seventh to 10th place and Philco disappeared altogether.

New brands mentioned include Garrard, Electro-Phonic and Sony.

Who is buying stereo equipment? The report indicates that the typical buyer has an income of \$15,000 or more, has lived at his present address less than five years, lives in the suburbs, has children in the 6-1 year bracket, has at least one to three years of college education, is employed in crafts and skills, owns his own home, and has one employed adult in a household of three to four persons.

In households with female heads the age of the buyer is 35 to 49.

Update From Asia

By HIDEO EGUCHI

TOKYO—Maxell, a member of the Hitachi group, is marketing its new C90 UD XL blank-loaded tape of epitaxial cobalt ferrite/gamma hematite formulation in Japan at the list price of 1,250 yen or about \$4.28, the same price as the chromium dioxide C-90 blanks from **Fuji Film** and **TDK**. **Nippon Columbia**, also a member of the Hitachi group, is offering its new DH (Dynamic Hi-Output) low noise cassette tape to Japanese audiophiles at 600 yen (\$2) for C-60 and 900 yen (\$3) for C-90.

Sumitomo 3M has started manufacturing the new Scotch brand LH cassettes with Posi-Trak backing for retail at 600 yen (\$2) for a C-45 blank, 700 yen (\$2.40) for C-60 and 1,000 yen (\$3.40) for C-90.

At long last, industry sources say, Philips has given manufacturers of Compact Cassette hardware the okay to produce units with discrete 4-channel recording heads, presumably under license to the Dutch developer. However, **Aiwa**, **Hitachi**, **JVC**, **Matsushita** and **Sony** were still keeping their prototype 4-channel cassette decks under wraps as of press time. For the time being, Japanese manufacturers are busy turning out new variations of the stereo component type that was introduced by **Beltek** about two years ago. Newest is the **TEAC A-400** stereo cassette deck with front access of unique "French door" design. This Dolbyized unit, marketed June 10 in Japan at 65,800 yen or about \$225 list, will be introduced to audiophiles overseas via **TEAC Corp. of America**.

Following the Sony line of cassette units for stereo tape recording outdoors and the **Nakamichi 500** portable stereo cassette deck, **JVC** has marketed a new model, the **KD-3**, in Japan at 73,800 yen or about \$250 list. It allows up to 12 hours of continuous recording with six ordinary (D) flashlight batteries, the manufacturer says. Other features include JVC's ANRS (automatic noise reduction system) and its SA (senalloy) recording head. For budding audiophiles, **Matsushita** has turned out the **National RS-4400 FM/AM/FM** stereo cassette recorder for retail in Japan at 74,800 yen (about \$255). This AC/DC portable combination can be connected

to a pair of Technics SB-102 speakers, which are listed at 19,800 yen or some \$66 each for full stereo sound reproduction. . . . **Nippon Gakki** has started marketing the **Yamaha** stereo cassette deck **TC-800** at 59,000 yen or about \$200 list and the **Dolbyized TC-800GL** at 75,000 yen (\$255). Both models are of the wedge-shape.

(Continued on page 45)

Exhibits Big For SMPTE

SCARSDALE, N.Y.—A record 71 exhibitors have taken 122 booths—the most ever—for the 117th Society of Motion Picture & TV Engineers (SMPTE) technical conference Sept. 28-Oct. 3 at the Century Plaza in Los Angeles.

According to exhibit chairman Warren Strang, this represents 30 added booths in a second exhibit area at the hotel, necessitated by heavy demand—due mainly to the fact that SMPTE has gone from two shows a year to one.

At the same time, where attendance at the semi-annual shows usually exceeded 3,000, this year the SMPTE expects more than 5,000 for its technical sessions on sound recording, lighting and electronic news gathering for TV, film and tape production, TV, lab practices and projection.

Among the more familiar audio/video firms involved in the show are **Capitol Magnetics**, **CMX Systems**, **Dolby Labs**, **Electro-Voice**, **General Electric**, **GTE Sylvania**, **International Video Corp. (IVC)**, **Magna-Tech Electronic**, **Multi-Track Magnetics**, **Nagra Magnetic Recorders**, **Quad-Eight**, **RCA**, **Super8 Sound** and **Trans Sound**.

Jack Valenti, president of the Motion Picture Assn. of America, will be guest speaker at the get-together luncheon, Oct. 29, SMPTE president Ken Mason of Eastman Kodak announces. Also featured will be the annual SMPTE awards for outstanding achievements in the motion picture and TV fields, and service to the society.

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By ANNE DUSTON

around the country. The plan provides special group subscription rates to organizations that get together to share a group of programs.

A special committee of librarians will select 120 half-hour units, covering cultural, scientific, social, instructional and other areas, to be used in the plan. The videocassettes will be rotated in

packages of 10 to a subscribing group at 12 geographically-associated libraries or agencies. Each agency will use a package for three weeks.

The annual cost per agency will be \$1,500, or \$12.50 per half hour unit. PTL will provide posters, bookmarks, mini-catalogs and other support material to establish use in the agency's area.

The PTL, a department of the Public Broadcasting Service, is at 475 L'Enfant Plaza, S.W., Washington 20024 (202) 488-5000.

★ ★ ★

Arabs and Israelis, a seven-part TV series, is now available on 3/4-inch "U" standard videocassette from The Public Television Library,

Washington, D.C. The half-hour programs can be purchased for \$130 each, or rented for two weeks, for \$50 each.

NOVA, the 10-part TV series of science adventures is also available now on videocassette at \$150 per program, or \$70 rental fee per program. The programs are one hour.

★ ★ ★

Chicago area video artists, in a television production **VIDEOWORKS** produced under a grant from the Illinois Art Council, will present images of sound effects created electronically with a Sandin video synthesizer, a device designed by Don Sandin, assistant professor at the Univ. of Illinois' Chicago Circle Campus.

Two programs include works by Sandin, Lou Rinson, Phil Morton, Drew Browning and Jim Seman.

The first segment of Wiseman's "TV Song" is performer Barbara Mayfield's alpha brain waves transmitted via electrodes and connected to an FM radio transmitter, to activate and control the music and video synthesizer.

★ ★ ★

The Public Television Library has established a WATCHBOOK Subscription Plan for the distribution of public television programs on videocassette to libraries and service organizations

Update From Asia

Continued from page 44

portable typewriter" design by Mario Bellini. The Yamaha TB-10X prototype was introduced to the public last November at the 23rd Japan Audio Fair.

Competing against more than 20 Japanese brands of cassette decks are several imports, including Adant, Beocord, Harman-Kardon, Philips, Schaub-Lorentz (ITT), Tandberg, Uher and Wollensak. . . . Denon Power, international manager of rowtaps, purchased an Aiwa portable AM/SW/FM stereo cassette recorder upon his arrival in Tokyo from London. . . . The latest portable radio from Matsushita boasts a rhythm machine. The 12-pound AM/FM set offers eight different dance rhythms and four different rhythmic sounds. The model RF-1000 went on sale in Japan on June 2 for 46,900 yen or \$160 retail.

An automatic changer designed to play 12 TED videodisks at a time will be demonstrated at the 1975 Berlin Radio/TV Show opening Aug. 29, according to AEG-Telefunken's liaison office in Japan. At present, the NTSC version of the TED videodisk player is being demonstrated at the Tokyo office, but no Japanese licensees have been named as of press time.

Otari/Recortec

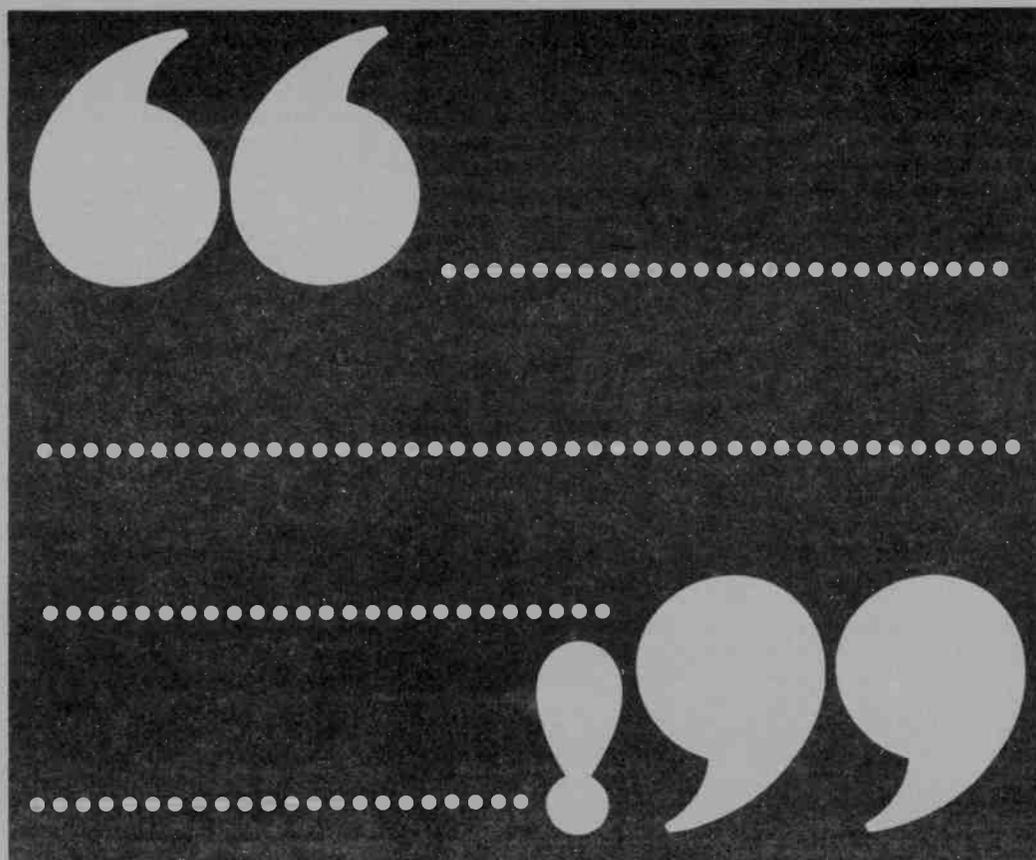
Continued from page 42

equipment steadily and is just into digital tape units. One of Recortec's safeguards against ebb and flow of volume is to job out many elements of fabrication with Lawless adding that he often has a second and even third supplier on tap for a sudden flux.

Otari Corp., a subsidiary of Japanese tape duplicating equipment manufacturer Pioneer, now has reps in Brussels, London, Australia and Canada.

The firms respectively: S.A. Fayon Electronics N.V., Brussels; Industrial Tape Applications, Camden Town, London; Klarion Enterprises Proprietary Ltd., South Melbourne; Presco Manufacturing Co., Toronto.

BILLBOARD WOULD LIKE TO SAY A FEW WORDS ABOUT BLANK TAPE:



(These words -- and many others -- will be revealed in Billboard's July 26 Blank Tape Special Issue!)

In our Blank Tape issue we'll present our annual market wrap-up on the *entire* blank tape scene: (cartridges, cassettes, reel-to-reel, video cassettes...professional duplicating equipment and systems...manufacturers and marketers of raw tape... tape cases and accessories)...and of course much more!

Say a few words for yourself about blank tape in our July 26 issue-- Call your local Billboard sales rep and start up the conversation now:

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Issue Date: July 26 Ad Deadline: July 11

MUSIC INDUSTRY APATHETIC

Colo. Fest Lays Awards On 100

DENVER—The 13th annual Colorado Country Music Festival and Trade Convention here gave out more than 100 awards in all segments of the industry, a record number for the organization.

And while the convention entertainment drew massive crowds and the seminars were well-attended, the trade aspect of the gathering was a disappointment, with little interest displayed by labels.

In the mammoth Merchandise Mart, only six display booths were

utilized ("hundreds" had been anticipated), and they were mostly local radio stations plus one souvenir seller.

The awards banquet was poorly attended, but the dinner price was scaled exceptionally high, with all of the money going to the Merchandise Mart.

The shows and seminars, however, were well organized and well received. Jim Peters, a veteran of the Colorado music industry, was talent co-ordinator, while Patty Gallagher and Gary Courtney of the Show-downers were in charge of rehearsals and screening of new acts. All talent appearing was made up from the membership roster of the Country Music Foundation of Colorado, of which Gladys Hart is president.

Little Richie Johnson, promotion man from Belen, N.M., was guest speaker at one gathering of artists, bookers, promoters, record companies, news media, clubs, distributors and radio personnel. There also was a musicians' seminar, put together and directed by Bill Cook and Bill Clossey, two of the outstanding instrumentalists of the area. For the first time, a gospel meeting was held, and there was gospel entertainment, although the numbers were small.

The convention included a trip to radio station KUAD, Windsor, Colo., in a caravan led by Bonnie Nelson, former United Artists performer, now recording independently.

Curley Rhodes of Cedarwood Publishing in Nashville conducted a songwriter/publisher meeting which was more of a rap session dealing with the basics of the business.

Rhodes warned against publishers who charge for accepting material, and described the essentials of presenting a song for publishing consideration.

For the first time, a special seminar on tape piracy was held, and the guest speaker was Robert Woods of the FBI, a special agent for the area, who explained federal laws in connection with illegal tape duplication.

While the awards were the dramatic highlight of the week, the abundance of such handouts diminished their importance, and extended the Saturday night activities to something in excess of eight hours. This included the banquet and entertainment, the latter lasting through the meal.

Again Ms. Hart was the subject of lavish praise for her activities in behalf of country music. She has, over the years, created a situation in which there is more live country music per capita than any other place in America.

The convention outgrew its old quarters at the Four Seasons in Aurora, a suburb here, but the Merchandise Mart was a little large despite crowds of 500 and more which came to the free talent shows.

Plenty Of Directors For 1976 South Dakota Event

SIOUX FALL, S.D.—What is described as "the largest single event of America's bicentennial," the Cornstalk Country Music Holiday, has added Da Hartstone to its massive staff.

Ace London, creator-producer of the event to be held on a 1,500-acre near here, says Hartstone will design the entire sound system. Experimentation for the sound will be done by the Itnava Foundation, with findings to be shared with the entertainment industry for use in the years ahead.

Set for August of 1976, officials say they anticipate an audience of one million. It will, as previously announced, feature 40 of the leading acts of country music.

Co-producers of the event are Bill Boyd, Marty Hornstein and Bill Burd. More than 90 percent of all executive positions have been filled, including such posts as director of hair and makeup artists, director of choreography and costume design.

There also are directors of logistics (a retired Army colonel); director of intelligence, director of lost and found, director of souvenirs, medical center, beauty pageant, ecology and sanitation, child care centers, parking lot, and a finitum.

Stax Refutes Rumor It Is Dropping Country Efforts

MEMPHIS—Despite a cutback for economic reasons, officials of Stax Records deny reports that there is an impending shutdown of its country subsidiaries such as Enterprise and Truth.

Paul Isbell, director of promotion for the parent firm, says in a statement that "the country divisions are not being abolished or terminated." He adds that, due to the economy, certain acts are being notified that their contracts are not being renewed, but that this is a normal activity with any firm.

Earlier, a spokesman in the publicity department noted that both O.B. McClintock and Cliff Cochran have records in the can due for release.

The biggest artist in the Stax country field is McClintock, who is on Enterprise. On that same label is Cliff Cochran. On the Truth label are Joyce Cobb and Paul Craft.

Despite the denials, Bill Hickman, national coordinator of country product for Stax Records, has left the firm.

Sports Figures Sliding Into Record World

NASHVILLE—Involvement of those engaged in professional sports with the field of country music is growing to new proportions. In recent months, there have been these developments:

An MCA album cut by a group of NASCAR race drivers, sold primarily at tracks around the nation.

A recording session on an independent label by heavyweight boxer Jerry Quarry.

A similar session by Pittsburgh Steeler quarterback Terry Bradshaw.

Tom Dempsey, holder of the record in the National Football League for the longest field goal (New Orleans Saints), has joined the country disk jockey staff at WSHO radio in New Orleans. Now assigned to the Los Angeles Rams, he will nonetheless make his home in Louisiana.

B.C. Youth Wins 'Opry' Regional

NASHVILLE—A 16-year British Columbia youth has won the first regional contest sponsored by the "Grand Ole Opry" in observance of its 50th anniversary. The event, held in San Diego, covered four states and the Vancouver area.

Brian Pickering, who is blind, was selected by the judges to compete in the finals to be held here in October. The next regional competition will be held in Omaha July 12.

In the San Diego contest, there were 14 competitors from California, Arizona, Oregon and Washington, selected by stations in those states. The winner had won the local contest of station CJJC.

In the upcoming Omaha competition, six states and Alberta, Can., will be represented: Nebraska, Montana, Minnesota, Iowa, Utah and Idaho.

Similar regional events will be held in Dallas, July 26; in Indianapolis Aug. 9; in Philadelphia Aug. 30; and Atlanta, Sept. 13. The ultimate winner will receive a recording contract, an appearance on the "Grand Ole Opry," appearances on various syndicated shows and cash.

UA In Pact With Lone Star Diskery

NASHVILLE—Agreement has been reached between Lone Star Records, owned by Willie Nelson, and United Artists, for manufacture and distribution of Lone Star product.

That product includes some Nelson singles and at least one LP of all gospel music, cut in the interim between his contract expiration at Atlantic and his signing with CBS. All of his future songs, however, will be on Columbia.

Artists currently under contract to Lone Star include Milton Carroll, Billy "C," Jimmy Day and Hank Cochran. It is expected that others will be added.



Bob Schanz photo
FENDER FETED—Freddy Fender, left, whose hit song "Before the Next Teardrop Falls" brought him the Golden Mike Award, is shown with those responsible for his country success. They are Jim Foglesong, president of ABC-D (holding plaque); publisher Shelby Singleton, and producer Huey Meaux.



La Louisianne photo
NEWMAN CITED—Jimmy Newman, right, is presented a gold record by Yves DuFresne of London Records of Canada for his single, "Lache Pas La Pate," (The Potato Song). Shown with the two are Rufus Thibodeaux, Carl Rachou of La Louisianne Records, the producer.



BAREFOOT IN THE PARK—Barefoot Jerry, with his progressive rock band, performs before more than 15,000 Nashvillians at Centennial Park on a warm Sunday.



CHILDREN'S PLEASURE—Songwriter-singer Phyllis Hiller performs for a group of youngsters with her message songs of love and understanding.

Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	3	8	MOVIN' ON—Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)	35	6	14	TRYIN' TO BEAT THE MORNING HOME—T.G. Shepard (R. Williams, T.G. Shepard, E. Kahane), Melodyland 6006 (Motown) (Don Crews, BMI)	68	55	17	FORGIVE & FORGET—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45237 (Briar Patch/Dee Dee, BMI)
★	4	8	TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	36	22	15	THERE I SAID IT—Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)	★	84	4	I'LL GO TO MY GRAVE LOVING YOU—Statter Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)
3	1	12	LIZZIE & THE RAINMAN—Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	37	42	7	HONKY TONK WAYS—Kenny O'Dell (K. O'Dell), Capricorn 0233 (Warner Bros.) (House Of Gold, BMI)	★	85	2	THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)
4	2	15	RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	★	47	5	SPRING—Tanya Tucker (J. Tipton), Columbia 3-10127 (Galleon/Motola, ASCAP)	★	NEW ENTRY	THE BARMAID—David Wills (T.J. White), Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)	
★	9	8	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove), Mercury 73682 (Window, BMI)	★	50	6	BURNING THING—Mac Davis (M. Davis, M. James), Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)	72	64	8	LOVE YOU BACK TO GEORGIA—Freddie Weller (L. Martine, Jr.), ABC/Dot 17554 (Ahab, BMI)
6	5	12	LITTLE BAND OF GOLD—Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	40	43	7	I DON'T LOVE HER ANYMORE—Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)	73	78	6	RED ROSES—Eddy Arnold (R.C. Bennett, S. Tepper), MGM 14780 (Mills, ASCAP)
★	8	10	THAT'S WHEN MY WOMAN BEGINS—Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)	★	54	5	THINGS—Ronnie Dove (B. Darin), Melodyland 6011 (Motown) (Hutson Bay, BMI)	★	NEW ENTRY	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owens, BMI)	
★	14	8	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (B. Sherrill, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)	★	57	3	THE FIRST TIME—Freddie Hart (J. Grayson), Capitol 4099 (Hartline, BMI)	74	76	4	YOU BELONG TO ME—Jim Reeves (P.W. King, R. Stewart, C. Price), RCA 10299 (Ridgeway, BMI)
9	7	14	YOU'RE MY BEST FRIEND—Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)	43	26	13	WHEN WILL I BE LOVED—Linda Ronstadt (P. Everly), Capitol 4050 (Acuff-Rose, BMI)	★	NEW ENTRY	BACK IN THE USA—Carmel Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)	
10	11	11	FREDA COMES, FREDA GOES—Bobby G. Rice (A. Hammond, M. Hazelwood, R. Cook, R. Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)	44	33	17	WORD GAMES—Billy Walker (R. Graham), RCA 10205 (Show Biz, BMI)	★	NEW ENTRY	STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	
11	12	9	T-R-O-U-B-L-E—Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)	★	60	4	YOU'RE NOT THE WOMAN YOU USE TO BE—Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)	79	82	6	DON'T DROP IT—Fargo Tanner (E. Presley), Avco 612 (Rambalero, BMI)
★	20	8	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)	★	56	7	STORMS NEVER LAST—Dottsy (J. Colter), RCA 10280 (Baron, BMI)	★	NEW ENTRY	THE SAME OLD STORY—Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)	
13	15	12	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	★	62	3	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3-10160 (Window/Screen Gems-Columbia, BMI)	★	NEW ENTRY	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, L. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	
★	19	7	DEAL—Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	48	53	5	I'LL BE YOUR STEPPIN' STONE—David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)	82	88	2	FROM THIS MOMENT ON—George Morgan (B. Guitart), 4-Star 5-1009 (Four Tay, BMI)
15	16	9	WHY DON'T YOU LOVE ME—Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)	49	34	12	SHE TALKED A LOT ABOUT TEXAS—Cal Smith (D. Wayne), MCA 40394 (Coal Miners, BMI)	83	86	3	THERE HAS TO BE A LOSER—Diana Trask (P. Anka), ABC/Dot 17555 (Spanka, BMI)
★	28	4	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)	50	45	8	SEARCHIN'—Melba Montgomery (P. Drake), Elektra 45247 (Hill & Range, BMI)	84	70	7	LYING IN MY ARMS—Rez Allen Jr. (J. Allen), Warner Bros. 8095 (Tree, BMI)
17	18	9	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones (R. McCown), 20th Century 2181 (Sawgrass, BMI)	★	61	8	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	85	87	3	THAT'S JUST MY TRUCKIN' LUCK—Hank Thompson (J. Koonse, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)
★	21	5	PLEASE MR. PLEASE—Olivia Newton-John (Welch, Rosill), MCA 40418 (Blue Gum, ASCAP)	52	41	10	UNCHAINED MELODY—Joe Stampley (H. Zaret, A. North), ABC/Dot 17551 (Frank, ASCAP)	★	NEW ENTRY	I'M TOO USE TO LOVIN' YOU—Nick Nixon (B. Peters), Mercury 73691 (Phonogram) (Ben Peters, BMI)	
★	23	6	THE SEEKER—Dolly Parton (D. Parton), RCA 10310 (Owens, BMI)	★	66	4	LET THE LITTLE BOY DREAM—Even Stevens (E. Stevens), Elektra 45254 (Debdave, BMI)	87	79	6	A STRANGER IN MY PLACE—Anne Murray (K. Rogers, K. Vassey), Capitol 4072 (TRO-Devon/Flea Show, BMI/Amos, ASCAP)
20	10	11	DREAMING MY DREAMS WITH YOU—Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)	54	39	9	EARLY SUNDAY MORNING—Chip Taylor (C. Taylor), Warner Bros. 8090 (Blackwood/Back Road, BMI)	88	89	4	LET ME TAKE CARE OF YOU—Bobby Lewis (F. Stanton, A. Kent), Ace Of Hearts 00502 (Golden Horn, ASCAP)
★	24	7	FARTHEST THING FROM MY MIND—Ray Price (J. Weatherly), ABC 12095 (Keca, ASCAP)	55	37	11	THE DEVIL IN MRS. JONES—Billy Larkin (E. Conley, M. Larkin), Bryan 1018 (Blue Moon, ASCAP)	89	74	5	PUTTING IN OVERTIME AT HOME—Del Reeves (B. Peters), United Artists 639 (Ben Peters, BMI)
★	25	8	I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Myownak, BMI/Owlous, ASCAP)	★	71	3	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)	★	NEW ENTRY	IT MUST HAVE BEEN THE RAIN—Jim Weatherly (J. Weatherly), Buddah 467 (Keca, ASCAP)	
★	29	6	RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)	★	72	3	EVEN IF I HAVE TO STEAL—Mel Street (R. Carter), GRT 025 (Chess/Janus) (Peer International, BMI)	91	91	5	LONELY RAIN—Wynn Stewart (O. Earl), Playboy 6035 (Singletree, BMI)
★	25	9	GOD'S GONNA GET'CHA (For That)—George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Hermitage/Altam, BMI)	59	48	17	MISTY—Ray Stevens (E. Garner, J. Burke), Barnaby 614 (Chess/Janus) (Vernon, ASCAP)	92	81	5	I'VE GOT A LOTTA MISSIN' YOU TO DO—Jerry "Max" Lane (J. Lane), ABC 12091 (ABC/Dunhill, BMI)
★	31	4	FEELINS'—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI)	★	80	2	BOUQUET OF ROSES—Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)	93	94	2	BOOM BOOM BARROOM MAN—Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)
★	27	13	CLASSIFIED—C.W. McCall (B. Fries, C. Davis), MGM 14801 (American Gramophone, SESAC)	★	73	2	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Ripa, ASCAP)	★	NEW ENTRY	DON'T TAKE IT AWAY—Jody Miller (T. Seals, M.D. Barnes), Epic 8-50117 (Columbia) (Danor, BMI)	
★	35	6	THIS HOUSE RUNS ON SUNSHINE—La Costa (B. Bennett, M. Redway), Capitol 4082 (Al Gallico/Algee, BMI)	★	75	3	BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell), GRT 2070 (Acuff-Rose, BMI)	95	★	NEW ENTRY	THE TELEPHONE—Jerry Reed (J. Owen), RCA 10325 (Vector, BMI)
29	32	7	MOLLY (I Ain't Getting Any Younger)—Dorsey Burnette (B. Linde), Melodyland 6007 (Motown) (Mynowa, BMI/Owlous, ASCAP)	63	52	10	LET'S LOVE WHILE WE CAN—Barbara Fairchild (R. Scaife), Columbia 3-10128 (Partner/Algee, BMI)	96	★	NEW ENTRY	HE LOVES ME ALL TO PIECES—Ruby Falls (Rils, Fields) 50 States 33 (NSD) (Sandburn/Music Craftshop, ASCAP)
★	36	6	DEAR WOMAN—Joe Stampley (M. Sherrill, S. Davis, J. Stampley), Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	64	68	6	STRINGS—Johnny Carver (B. Wills, T. Saussy), ABC 12097 (Milene, ASCAP)	97	★	NEW ENTRY	(All I Have To Do Is) DREAM—Nitty Gritty Dirt Band (B. Bryant), United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
★	40	5	WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)	65	67	10	ROLLIN' IN YOUR SWEET SUNSHINE—Dottie West (B. Morrison, J.M. Harris), RCA 10269 (Music City, ASCAP)	98	99	2	FALLING—Lefty Frizzell (S.D. Shafer, A.L. "Doodle" Owens), ABC 12103 (Acuff-Rose/Hill & Range, BMI)
32	17	12	PICTURES ON PAPER—Jeris Ross (G.F. Paxton), ABC 12064 (Acoustic, BMI)	66	59	11	FIREBALL ROLLED A SEVEN—Dave Dudley (R. Banam), United Artists 630 (New Keys, BMI)	99	100	2	CAROLYN AT THE BROKEN WHEEL INN—Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)
★	44	4	LOVE THE BLUES AND THE BOOGIE WOOGIE—Billy "Crash" Craddock (D. Statter), ABC 12104 (Chappell, ASCAP)	★	77	2	LOVE IS STRANGE—Buck Owens & Susan Raye (Smith, Baker, Robinson), Capitol 4100 (Ben-Ghazi, BMI)	100	97	4	YOU BRING OUT THE BEST IN ME—Brenda Peppar (I. Darrell), Playboy 6038 (Excellorec, BMI)
34	38	9	MR. RIGHT AND MRS. WRONG—Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)								

Nashville Scene

By COLLEEN CLARK

Anita Kerr is returning to RCA. Chet Atkins is producing and an album is scheduled in the near future. RCA has also signed Jack Ruth, Johnny Cash's son-in-law. He too will be produced by Atkins. . . . Billy Walker featured at the 1975 Georgia Watermelon Festival in Forest Park, Ga., last week. The Festival drew nearly 50,000 this year. . . . The Oak Ridge Boys received their 1974 Grammy Awards through the mail for their single, "The Baptism Of Jesse Taylor" and five out of the eight were broken. However, they returned them to NARAS and they are being replaced. . . . The Virginia Folk Music Assn. held a "Mother Maybell Carter Day" last week. . . . Diana Lynn in Nashville recording under the direction of Mike Curb. . . . Barbi Benton and Mickey Gilley have teamed up and recorded a duet with Eddie Kilroy producing, Barbi also has a new single coming out in a couple of weeks. . . . Jerry Clower is booked solid throughout the balance of the year. Tandy Rice, Clower's personal manager, says this is the second year this has happened. . . . Jeannie Seely and husband, Hank Cochran, recently purchased a customized 50-foot (Continued on page 48)

Skylite Country Expands With 45s

NASHVILLE—With its expansion into the country field now a reality, Skylite Talent has two singles releases out on its newly-formed label, Skylite Country. Doug Wayne, who is handling the label with Jimmy Dempsey producing, says the traditional gospel agency will deal with both country and bluegrass. First releases are by Laverne Layne ("Our Bodies Just Forgot To Bring Our Hearts") and Benny Lindsey ("He Don't Love You.")

Folk Life Center Hosts Tenn. Event

COSBY, Tenn.—The Folk Life Center of the Smokies will host a weekend of craft workshops and seminars July 11-13 at the Sunset Gap Community Center near here. Instruction will be available for beginners and skilled craftsmen in making virtually everything, including handcrafted instruments. A Saturday night gathering will feature a live string band and mountain dancing. Lee Schilling, co-founder of the Folk Life Center, will conduct a seminar in instrument making, including repair and finishing of instruments.

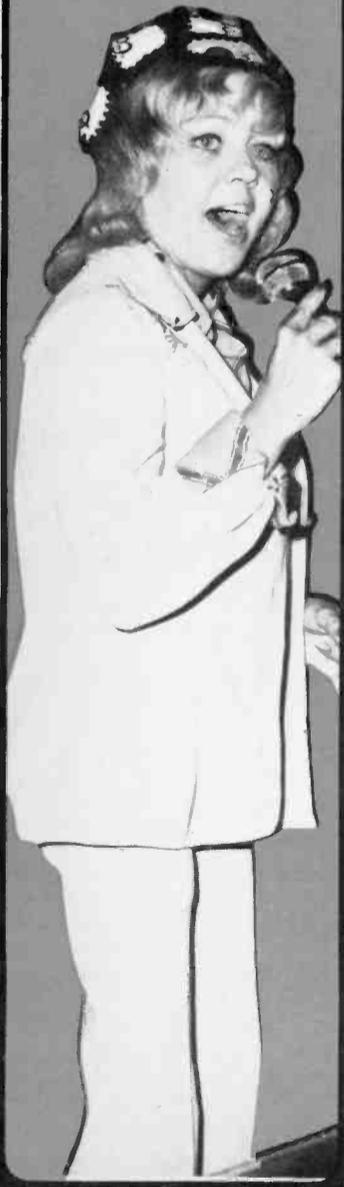
Blackwoods Edge Away From Gospel

NASHVILLE—In what almost appears to be a trend, the Blackwood Singers, with their roots in gospel music, have switched almost totally to country. The group just released its first country single. Ron Blackwood, manager of the group, says the Blackwood Singers are playing about 60 fairs this summer doing about 90 percent country songs. They also are performing with the Roy Rogers Show and the Dale Robertson show, also singing country.

"Little Debi is going to be a monster"
AL GALLICO

"What I Keep Sayin' Is A Lie"
DEBI HAWKINS
WBS 8104

ANOTHER REASON TO THINK
WARNER COUNTRY



Country

CMA BOARD TO CANADA

NASHVILLE—Vancouver, B.C., is the site of the third quarterly Country Music Assn. Board of Directors meeting for the current year. It will be held July 15-16 at the Bayshore Inn.

Topics on the agenda include a review of Fan Fair, plans for the upcoming October CMA Awards Show, nomination of board members for the October election, CMA bicentennial plans, antipiracy developments, and audio-visual sales presentation, membership activities and related subjects.

Nashville Scene

• Continued from page 47

yacht called "The Legend II." The boat is equipped with three decks, four staterooms, washer and dryer and radar range. A maiden voyage is scheduled for Alaska next month. . . . **Debbie Campbell**, Playboi recording artist, has signed with the Jim Halsey Agency. . . . **Danny Davis and the Nashville Brass** will headline the Ottawa Fair in Holland, Mich. July 26. . . . **Roy Clark** barely made it through the **Jerry Lewis, Roy Clark Expedition Show** held in Nashville last week. He was hospitalized immediately following the show with pneumonia. . . . **Roy Head** has signed an exclusive booking contract with the William Morris Agency. . . . **Freddy Weller** made his debut on "Dinah" at Television City in L.A.

Tillman Franks, personal manager of **David Houston**, hospitalized for surgery on injured disk. . . . **Dottie West** has had her share of bad luck lately. While on the way to a date in Canada, her bus broke down and she missed the date, the first time she's ever missed one. The bus cost \$3,000 to repair. Following that she had to play a string of dates in Iowa without husband/drummer **Byron Metcalf**, who was hospitalized with the flu. However, they are back in Nashville now and Byron is recovering. . . . Producers **Saul Ilson** and **Ernie Chambers**, of the Tony Orlando and Dawn Show, were so impressed with **Mel Tillis'** performance on the show that they are developing a situation comedy series to star Tillis. CBS has asked for a script and pending approval, a pilot will be shot this fall for a possible 1976 starting date. . . . Actor/director **Fred Williamson** wants **Gunilla Hutton** for a major role in his upcoming film, "Blues For a Hundred Yards." Williamson, a former Chiefs football star, plans to shoot the picture in Kansas this winter.

The **Blackwood Singers** are the second gospel group to change to country. The **Oak Ridge Boys** changed to country just recently. . . . International Record Distributing Assoc. hosted a party for **Stella Parton** for her single "I Want To Hold You In My Dreams Tonight." The highlight of the event was the presentation to **Doug Dickens**, WSIX deejay, or a bronze plaque containing the actual acetate of the record. Doug was the first to play the record.

Jeannie C. Riley was among the guests of honor at the 25th annual National Awards of the Religious Heritage of America program. She was joined by **Pat Boone** and **Dale Evans Rogers** in receiving the honor.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 7/12/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
2	2	9	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
3	3	29	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
4	4	10	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
5	6	7	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
6	7	19	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★	14	3	TODAY—Elvis Presley, RCA APL1-1039
8	10	20	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
9	5	9	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
★	13	4	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
11	11	8	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
12	12	16	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	17	4	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
★	30	2	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
★	18	4	RECONSIDER ME—Marvel Felts, ABC/Dot D0SD 2025
16	9	19	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
17	8	8	TANYA TUCKER—MCA 2141
18	19	12	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
★	24	4	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	35	2	MISTY—Ray Stevens, Bannaby BR 6012 (Chess/Janus)
21	22	17	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
22	23	18	OUT OF HAND—Gary Stewart, RCA APL1-0900
23	20	17	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
24	15	25	LINDA ON MY MIND—Conway Twitty, MCA 469
25	27	20	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
26	16	15	REUNION—B.J. Thomas, ABC ABDP 858
27	25	16	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
28	29	11	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
★	38	2	MY KIND OF COUNTRY—Cal Smith, MCA 485
★	NEW ENTRY		DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★	39	2	I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
32	21	4	41ST STREET LONELY HEARTS CLUB—Buck Owens Capitol ST 11390
33	26	18	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
34	32	21	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy, GRC 10007
35	28	4	GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot D0SD 2023
★	NEW ENTRY		CHARLEY—Charley Pride, RCA APL1-1038
37	36	23	PROMISED LAND—Elvis Presley, RCA APL1-0873
38	40	37	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM 1-1012 (Phonogram)
39	31	9	GREATEST HITS—Charlie Rich, RCA APL1-0857
★	NEW ENTRY		LIVE IN PICAYUNE—Jerry Clower, MCA 486
41	45	51	BACK HOME AGAIN—John Denver, RCA CPL1-0548
42	42	8	WITH ALL MY LOVE—La Costa, Capitol ST 11391
43	44	8	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
44	46	12	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
★	NEW ENTRY		FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA-LA216-12
46	37	19	PAIR OF FIVES (Banjos That Is)—Roy Clark & Buck Trent, ABC/Dot D0SD 2015
47	49	2	ANNIVERSARY SPECIAL VOL. 1—Earl Scruggs Revue, Columbia PC 33416
48	33	7	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye, Capitol ST 11393
49	41	18	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
★	NEW ENTRY		HONEY ON HIS HANDS—Jeanne Pruett, MCA 479

RCA & Kay Jewelry In Tie

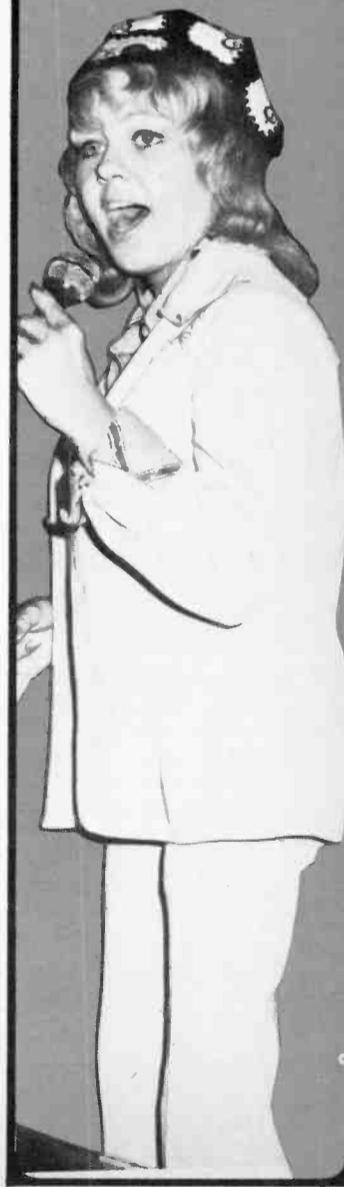
NEW YORK—RCA Records and the 68 Kay Jewelry stores east of the Mississippi are collaborating in an extensive radio campaign this month to boost Henry Mancini's

soundtrack LP, "Return Of The Pink Panther." Radio spots offer a free album for each customer purchasing \$50 in merchandise at participating stores.

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"What I Keep Sayin' Is A Lie"
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WBS 8104

ANOTHER REASON TO THINK
WARNER COUNTRY



Commission Said To Plan Action vs. Luxembourg

PARIS—According to reports reaching Paris, the European Commission in Brussels is to take legal action, presumably before the Community Court, against Radio Luxembourg, which is accused of abusing Community statutes through its special association with certain record companies.

This appears to be part of the great "crusade" against all the radio and television stations. They are accused of these special relationships but, and this is of the greatest importance, not with the large record-producing companies, but with the smallest.

Jean Loup Tournier, the chairman of French copyright society SACEM—Societe des Auteurs, Compositeurs and Editeurs de Musique—has now joined in the dispute. So has Jacques Souplet, of CBS, and they are on the same side.

According to Tournier, French television and radio producers concentrate not only on a handful of artists but, because of this, on a handful of writers, since each artist generally sings the compositions of one writer, if he does not write his own material for records.

The result is that creative music has become a kind of closed shop, or at least that is one side of the argument goes. Those who are outside the chosen few are out for good and do not stand a chance of exposure.

Tournier, however, denies that this liaison between the program producers and the record companies concerns the giant organizations. "The latter produce around 30,000 new disks each year, half of which sell no more than 500 and nine-tenths of them sell less than 10,000, and this proves that investment in research for new talent is enormous."

Accusations made by the French Artists Syndicate that the big record

BBC Records' Contemporary Compilation LP

LONDON—The first inter-company compilation album spotlighting contemporary rock material was released here last week by BBC Records.

The album, titled after BBC-TV's "Old Grey Whistle Test" program, includes tracks by Rick Wakeman, Queen, Van Morrison, Roger Daltrey and Supertramp. It is also available on cassette and cartridge.

The LP, compiled by BBC Records' Richard Robson, draws material from Polydor, EMI, Warner-Reprise, A&M, Atlantic, Swan Song, Track and MCA.

Robson says: "Contemporary rock is an area largely ignored by the compilation companies, but we believe there is great potential for such a package. The popularity of the television series will obviously be a sales boost."

Earlier this year, K-Tel issued a package of rock artists such as Procol Harum, the Who, Jimi Hendrix and Joe Cocker, but the material mostly originated from the 1960's.

BBC expects sales around 120,000, similar to the success of their "Top of the Pops" compilations, also based on a weekly television series. A second volume of "Old Grey Whistle Test" is likely, though only one release a year is planned.

companies are responsible are discounted here, and in any case at this moment the National Syndicate is preparing a case against radio and television for the payment of royalties.

Jacques Souplet's view is that the record companies are opposed to the policies of radio and television which fail in their duty to promote new talent and give the public the chance of judging the value of new talent.

"As far as we are concerned," he says, "we sign a considerable number of contracts with young talent in which we have faith. We are disappointed, naturally, that our enthusiasm is not shared and followed and that apparently no time can be found to expose our efforts on radio and television."

And Souplet deplores the fact that little can be done about it. He says record companies have tried hard to come to terms with radio and television but so far with little success.

Charisma Plans Ambitious & 'Charismatic' Program

LONDON—Notwithstanding the financial collapse of the B'C operation, which may leave the Charisma label a creditor for upwards of \$120,000, managing director Tony Stratton Smith is laying ambitious plans for his company.

Under the new pressing-distribution deal with Phonogram, Charisma is surging back with a package of singles, plus a 14-album release schedule for three months from September.

Says Smith: "It is depressing to see the personal hurt suffered by people who genuinely tried to do something for the industry. What has happened to B'C makes it tougher for the independents generally and encourages a sense of recession in the industry at times when companies should be making new investment and trying to do something positive to stimulate the marketplace."

He referred to problems besetting the B'C company together with Trojan, which had left an estimated deficiency of \$1.2 million.

Smith says he had made it clear in advance that Charisma's licensing deal with B'C would be terminated as soon as alternative arrangements could be made. He felt a licensing deal was too limiting. Originally, his new deal with Phonogram had been planned to start in June, but at B'C's request he agreed to a three-month extension for catalog sales to give the company an opportunity to replace lost business or gear down to a reduced turnover.

"It doesn't make me happy to have been one, but only one, of the precipitating factors. It has been a chastening and expensive business."

Concentration on Charisma's future release schedule will be on new talent. Says Smith: "Companies seem to be polarizing around proven winners and the time will come when they have lost their capacity to stimulate or excite. If they lose ground now they are building up a bigger talent recession in a year or two's time."

"I know the public is ready to seek out and support new acts, but the industry has in a way abdicated its role of leadership and is just playing safe."

First album release under the

Single Plays 15 Min.; Cost Is \$1.50

LONDON—A seven-inch single, playing for 15 minutes and retailing for \$1.50, is the first release by a new record company, CJO Records, distributed through Pye.

CJO, the initials of the C. John Mears Organization, has moved into the commercial market after some years of concentrating on specialist releases with "Who's Who In The Zoo" by disk jockey Ed Stewart. The record comes in a laminated color sleeve.

There are five animal songs on the record, which is enhanced by animal noises in stereo. Three are performed by Stewart and the others by young girl singers Tracey Miller and Melita, who is 11.

CJO previously concentrated on minority releases such as fair-ground organ records. It has also been involved in premium business—it produced 100,000 demonstration disks for a new line of GEC record players.

International Turntable

Colin Hadley, commercial director of Anchor Records, has resigned and is returning to independent consultancy with his McKinley Marketing company. He formed that company when he left Pye and was representing a number of companies, including Bell, when he joined Anchor a year ago.

At McKinley he rejoins Ivan Alter, who has been "caretaker" in the interim and, says Hadley: "It's quite likely we shall be forming music publishing and property development companies in the near future." No replacement for Hadley has been announced at Anchor, but managing director Ian Ralfini will take over his responsibilities and assume direct supervision of sales.

Growth in popularity of tape has prompted British Decca in London to appoint a tape marketing manager, David Rickerby, who has been working as assistant middle-of-the-road marketing manager since April and was previously promotion manager.

Rickerby reports to pop marketing and promotions manager John McCready, and reporting to him will be tape promotions manager Gary Mann and Eric Lotinga, who handles tape product and co-ordination.

Roger Watson, formerly a&r coordinator at the Chrysalis London office, has moved to the company's Los Angeles office, leaving a vacancy which managing director Doug D'Arcy is trying to fill. Watson is to initiate an American a&r division as part of the company's expansion into the U.S. market. He is to link closely with the London office.

Former Radio Leicester broadcaster John Martin has joined the DJM field promotion team covering north Midlands and northwest England.

Andrea Cassel has left Decca to form her own independent record promotion company. She joined the a&r department at Decca three years ago after running her own theatrical company in Manchester.



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Pop Attendance In London Is Swell And At Swelling Point

• Continued from page 10

early summer activity in the live show field was climaxed by Mel Bush's promotion of the day-long bill at Wembley Stadium, topped by Elton John, with the Beach Boys, Rufus, Joe Walsh and the Eagles. With so many gatecrashers over the official 72,000 limit it was difficult to assess the attendance figure, but one national newspaper put it as high as 120,000. At any rate, total receipts were in excess of \$552,000.

This stadium, usually the venue for international sporting events, has a football cup final limit of 100,000. Around the country, football clubs, normally unused in the summer, are staging pop concerts, one at North-country Huddersfield hitting a 30,000 figure for a bill topped by Mud.

In the London area, just a few weeks ago, a Saturday concert by Yes, with U.S. duo Seals and Crofts on the bill with back-up U.K. bands, attracted a crowd of 25,000 at Queen's Park Rangers Football

Club headquarters in suburban West London.

If Wembley pulled the biggest single crowd, the total audiences for Led Zeppelin at the huge Earls Court stadium over five performances reached 85,000 and again all tickets were sold well in advance.

Earls Court was also the venue for two shows by the Osmonds, who attracted a total of 34,000 fans for two concerts at an average \$4.80 per ticket. A special proviso for these shows was that all fans under 14 had to be accompanied by an adult.

An equally predictable sellout was for three performances by the Bay City Rollers at the nearby Odeon Hammersmith, with a total of 9,000 more paying customers.

Status Quo ended a tour to commemorate their 13th year together as a group with two sold-out concerts at Wembley Pool, a total of 16,000. Those shows were preceded by three from Rick Wakeman, A&M keyboard star, who presented, on ice, his "Myths And Legends Of King Arthur And The Knights Of The Round Table."

Tickets for Wakeman's extravaganza ranged from \$3.60 and though not sold out on two of the shows, they attracted a total of 20,000 with takings not far short of \$120,000. Wakeman was, in a sense, a "victim" of the parade of big names in the London area.

He says: "When I booked myself in for dates in May at Wembley Pool, the calendar was clear of rival attractions. By the time the shows came along, it seemed everybody else had booked in—Status Quo, Elton John, Led Zeppelin and all the others.

"In some cases, the sheer weight of big names must have caused at least a slight drop in potential business."

Estimates vary for the Don McLean free show at Hyde Park, but police estimates put the figure at 70,000. And this follows a total of 14,000 paying customers for McLean's two concerts at the Royal Albert Hall, barely a mile from Hyde Park.

Barry White's Albert Hall concert was a sellout at the \$14.40 ceiling, a uniquely high price for a typical pop show in London, Sinatra being an obvious exception. Rod McKuen also sold out the Albert Hall, another 7,000 customers.

Attendance at the Crystal Palace garden party for pop fans in South London, featuring Steve Harley and Cockney Rebel, Jack Bruce and Steeleye Span, was estimated at 18,000. Tickets were \$7.20 on the day and \$6.60 if sold in advance. In a 50-50 ratio, the boxoffice took about \$120,000.

And the roster of big names pulling big attendances spread to more orthodox theaters such as the London Palladium, where French singer Gilbert Beaud had a successful Sunday concert, to the Royalty and to Drury Lane, where Helen Reddy sold out two shows and Ralph McTell one. Loudon Wainwright III was a sellout draw at the Victoria Palace, while Vicky Leandros undertook her U.K. concert debut in front of a 5,000-strong audience at the Albert Hall.

Other concert appearances with sold out or nearly sold houses, averaging 3,000, have included those by Bachman-Turner Overdrive, Dr. Hook, Greenslade, Jose Feliciano, David Gates, The Three Degrees, Frankie Laine, Marty, Paul and Danny; Slade, Demis Roussos, the Shadows, Tammy Wynette, and the Glitter Band.

Radio Audience Research Report

LONDON—The first of a series of comprehensive radio audience research reports in the form recently agreed by the Joint Industry Committee for Radio Audience Research (JICRAR) has been issued here.

It concerns the findings of the recent survey for Radio Hallam. The 44-page documents includes technical details of the study, and average and cumulative date for the WHF and total area, and is color-coded for the different sections.

Until now, audience surveys have been published independently and this standardization will be a great help to the industry in assessing the merits of advertising in different time slots. In addition to the Hallam report, research books will be soon available for London, Liverpool, Glasgow, Edinburgh and Newcastle.

From The Music Capitals Of The World

LONDON

Associated Television Corp. profits after taxation down from \$8.846 million the previous year to \$6.566 million for the year ended March 30, 1975, despite turnover being up, but Sir Lew Grade told shareholders that the decline experienced by the television side was partly offset by excellent results from Pye Records and the music publishing arm.

Hollies' manager Robin Britten, who also represents ex-Marmalade lead singer Dean Ford, launches his own label, RCB Records, with Sunderland-based band Cirkus and is himself test-marketing their debut album "Cirkus I" in the North-East area. ... Rick Wakeman's English Rock Ensemble drummer Barney James to play major acting role in new "Sebastian" movie, set in 300 AD and filmed in Sardinia. ... Jonathan King celebrated his 10th anniversary in pop music with a Thames trip aboard a "royal" yacht, complete with feasting, minstrels and fireworks.

Billy Joel expected for European tour in the fall, and Charlie Rich and his son Allen in September, with tentative feelers out for Tammy Wynette to return in November. ... Johnny Cash fixed for gigs in Switzerland, Germany, London, Ireland, Scotland in September. ... And Santana and Earth, Wind and Fire also in Europe during September.

Pye Records and Precision Tapes took a party of industry folk, plus prize-winning dealers, to Holland for the Dutch Grand Prix, the two top sales representatives being Ray Mills and Terry Lang and the top area managers Bernard Sager and John Timpon. ... The album Best Of The Stylistics looks like being Phonogram's all-time best-selling album, following its heavy sales after television advertising campaign.

Status Quo celebrated its 13th anniversary as a group at a London party hosted by Phonogram International's president Pet Schellevis and U.K. managing director Tony Morris. ... RCA team the Ryders, John Griggs and Suzie Neilson, picked as "superstars of tomorrow," and will appear in Royal Superstar Show before Princess Anne and Captain Mark Phillips here, July 14. ... "Goodbye Love" first single by Geordie (EMI) with new guitarist Mickie Bennison, who joined after founder member Vic Malcolm decided to quit to become studio musician.

Slade's debut film to be released in the fall in U.S., but under the title "Flame," rather than "Slade In Flame." ... Moody Blue man Ray Thomas held reception aboard the Hispaniola II on the Thames to launch his debut solo album "From Mighty Oaks."

Following success of Elton John-Beach Boys' starrer at Wembley Stadium, Who likely to top bill at a second rock concert here on Aug. 23. ... New BBC radio series insight concentrating on pop music matters opened with program on Lieber and Stoller and future sessions include Jimi Hendrix, Slade, Eric Clapton in a total of 27 which could be extended further. ... And Tony Palmer directing a 16-part television series on the history of pop music, "All You Need Is Love."

PETER JONES

STOCKHOLM

Local EMI recording artist Harpo has his self-penned "Movie Star" single released in the U.K. on the DJM label, and will simultaneously be issued through Europe via EMI.

... Polar has produced a 15-minute television promotion film on Swedish group Abba for export promotional use and including four songs from their current album "Abba." Atlantic has released "SOS" from the album for the U.S.

Chrysalis artist Robin Trower with his group played a concert in Stockholm's Concert House earlier and liked the atmosphere so much they will return to record a live album between July 19-21, with tickets given away free for these shows. ... United Artists album with Doctor Feelgood selling extremely well for a virtually unknown band here, and group is in Stockholm July 23 for a concert. LEIF SCHULMAN

BRUSSELS

To tie in with the group's recent concert in Antwerp, Polydor rush-released the single "The Proud One" and the new album "I'm Still Gonna Need You" by the Osmonds, and an Osmonds' television special is to be shown on BRT. ... Success for U.K. group Slade on the TV show "Chanson a la Carte" brought the quartet back for more television exposure here.

South African singer Richard Jon Smith, now living in London, here to boost strong initial reaction to his Polydor single "Live For You." ... Rubettes here for concerts and they flew by private jet to Hamburg for the television show "Disco." ... New single by Joost Vuissl "Ik Ben Blij Dat Ik Je Niet Vergeten Ben" doing well and in the charts, and the singer had extra promotion via the BRT-TV program "Slalom."

Leading Belgian Walloon folk singer Julos Beaucarne (RCA) visiting Canada on a two-month tour and with his support among French people is expected to make considerable impact there. Before leaving he taped a television special for the Flemish network "Bilateraal" series and from Canada he goes to France to receive the new award "Le Marteau de Harlequin."

The annual Spa Festival, organized by the French networks of Canada, France, Switzerland and Belgium, is to be officially this year by the French RCA representative Guy Frassetto. ... French singer Marie to film for an RTB-TV summer special her latest single here on Lark "Si L'On S'aimait Comme Ils S'Aiment Dans Les Journaux."

Various Erato artists to participate in this summer's Festival de Wallonie concerts at the Prince de Chimay's Castle, where Monice Haas is to give a recital. ... "Save Me" by the Silver Convention climbing the charts here. ... Looks as if the All-Platinum label will be the big soul sound of 1975, with "Girls" by Moments and Whatnauts breaking really big. ... Much radio time for the Turtles' "Happy Together," Crystal Grass and "Crystal World" and Nic Nac's "Let The World Go Round Again."

Trinity is the name of a new Belgian group made up of Sofie (winner of the Ontdek de Ster in 1973) and Bob and Fred, the Pebbles boys and their first single "Play The Game" is just out, written by Bob and Fred.

Each record company was represented by an established star and a newcomer in the Vlaamse Hit Gala, organized here by Sibesa, in the Ostend Casino, including Inelco entry the RCA organist Roger Danneels, most important Flemish artist of the year, with new Lark Flemish singer Stefan Sheran as the newcomer.

JUUL ANTHONISSEN

Jazz In Poland Booming

• Continued from page 6

the constant demand for concert appearances and has to reject many offers.

There is no doubt that the Polish jazz boom has been greatly helped by the efforts of the Concert Agency of the Polish Jazz Society. This agency organizes the many jazz festivals and contests, including the International Jazz Jamboree held each year in Warsaw in October; the Jazz

on the Odra River Festival, at Wroclaw, in March; the Jazz Jantar, in the coastal Baltic cities each August; the Jazz Singers' Competition, in Lublin; and the Trad Jazz Festival, held each January in Warsaw.

Polish jazz artists also tour abroad extensively. The Jazz Carriers give concerts in Sweden this month, featuring guest vocalist Anita O'Day and the Ossian group, which specializes in Hindu sounds, toured Switzerland earlier this year. The Polish Radio Jazz Studio Big Band is just concluding a tour of Scandinavia, and the Hagaw Assn. has also toured Sweden.

The trad-jazz High Society group played clubs in Dusseldorf through May and another trad band, the Jazz Band Ball of Krakow, was in the German Democratic Republic and the Federal Republic of Germany in May and June.

The Polish Radio Orchestra is now led by one of Poland's foremost jazz composers, group leader and pianist Andrzej Trzaskowski, who has enlisted the services of many leading musicians. He is also interested in cooperating with foreign arrangers, composers and instrumentalists who might like to visit Poland and make guest appearances with the orchestra. And there are already prospects of making albums and radio recordings as well as arranging concert dates for such augmented groups.

Though many top-line international jazz artists are invited each year to the big festivals in Poland, invitations are also sent out for club dates, and recently Polish jazz enthusiasts have been hosts for U.K. jazz singer Beryl Bryden. Prospects of cooperation with outside musicians are also created by the other major Polish radio jazz orchestra, the Jazz Studio of the Polish Radio.

There are problems in inviting foreign artists because of currency limitations if they wish to have their fees paid in hard cash. But there are absolutely no problems if the foreign artist agrees to be paid in Polish currency.

Any jazz musician or composer interested in making contact should write to the Redakcja Muzyczna (Music Section) of the Polish Radio, Program Krajowy, addressing letters to Andrzej Trzaskowski, P.O. Box 46, 00-950, Warsaw, Poland.

Pablo Jam Session At Montreux

MONTREUX—A Pablo jam session featuring, among others, Dizzy Gillespie, Johnny Griffin, Toots Thielemans, Niels Henning, Oersted Pedersen, Clark Terry, Milt Jackson and Zoot Sims, will be one of the highlights of the jazz section of the 9th Montreux International Festival July 15-20.

The jazz events open July 15 with a program of Swiss jazz, the Pablo session follows on July 16 and the following evening will feature Ella Fitzgerald, Joe Pass and Oscar Peterson.

On July 18 there will be performances by Roland Kirk, Sadao Watanabe and Archie Shepp and on July 19 a swing session will feature the Count Basie Orchestra, Maria Muldaur and Shirley Scott.

The jazz events terminate with a Today & Tomorrow concert featuring Anthony Braxton with Dave Holland, Kenny Wheeler and Barry Altschul, Andrew Hill, Bill Evans with Eddie Gomez and the Charlie Mingus Quintet.

Purcell Opens In U.K.

LONDON—Gerard Purcell Assoc., U.S.-based management, disk production and publishing firm, opens a branch operation here Monday (14).

Named as manager of the branch, which will be coordinating all aspects of European tours for Purcell clients, is Mary Kidd. Purcell will work from the new offices one week per month.

Canada Col Tape Price Up

TORONTO—As of Friday (18) all 8-track and cassette in Columbia Records of Canada Ltd.'s catalog in the series' PCA, PEA, PZA, PCT, PET and PZT will be increased to a suggested list price of \$8.98. The new dealer cost in all tape configurations is now \$5.57.

Coinciding with the price change, a good portion of the label's top line catalog product will undergo a series change on all tape configurations including LP product.

From June 16 until Thursday (17) Columbia Record Distributors Canada Ltd., offers its customers the opportunity to purchase the complete Columbia/Epic tape catalog at a discount of 10 percent.

A number of Columbia and Epic LPs featuring such artists as Bob Dylan; Blood, Sweat & Tears; Charlie Rich; Santana and others are being re-cataloged at a suggested list price of \$7.98 up from the current suggested list at \$7.29.

From June 16 until Thursday (17), all albums in that series can be purchased at the lower price and Columbia indicates that all orders will be filled on a first come, first served basis.

Recently, to tie-in with the release of Edgar Winter's "Jasmine Night-dreams" album, Columbia Record Distributors of Canada offered the complete catalogs of Edgar Winter, Johnny Winter and Rick Derringer at a special discount of 10 percent.

BTO Canadian Tour Set

VANCOUVER — Bachman-Turner Overdrive will kick off a 13-day cross-Canada tour in Regina with a concert at the Exhibition Grounds on July 28. A press conference will be held in Regina on the day of the concert, with many of Canada's top media personnel being flown in by Polydor Ltd. (distributors of BTO's Mercury label in Canada).

The dates, which will be promoted by Jerry Libbin in the west and Donald Tarlton of Donald K. Donald Productions in the east and coordinated by Don Fox of the New Orleans-based Beaver Productions are the Exhibition Grounds, Regina, July 28; Halifax Forum, Aug. 11; Moncton Coliseum, Aug. 13; Lord Beaverbrook Rink, Saint John, Aug. 14; Ottawa Civic Centre, Aug. 15;

Montreal Forum, Aug. 16; Sudbury Arena, Aug. 17; Canadian National Exhibition Grandstand Memorial Arena, Aug. 26; McMahon Stadium, Calgary, Aug. 29; Edmonton Coliseum, Aug. 30; and the Winnipeg Arena, Sept. 1.

With all four of the band's albums being certified platinum in Canada it is expected that BTO will establish new concert-gross records for a Canadian band in the venues across the country.

The Charlie Daniels Band and Bob Seger will accompany BTO on the western dates and Bob Seger will open the concerts in the Maritimes. Bruce Allen, the manager of BTO indicates that he is not sure who they will use in Ontario in Quebec though there is some indication that it will be the Hans Staymer Band from Vancouver.

From The Music Capitals Of The World

TORONTO

Anne Murray's new producer is Tom Catilno. An August recording date is set for her album with a release date of September. . . . Peter Shurman, a former sales representative for CJAD, Montreal, has been appointed station manager of CJFM, Montreal, following the resignation of Paul Fockler. The appointment was made by Donald Hartford, vice president of Standard Broadcasting Corporation. . . . Joe Summers, head of sales for A&M Records of Canada has appointed Bill Meehan to the position of Ontario branch manager for A&M Canada. Meehan had formerly worked with Decca, United Artists, Polydor and Handleman out of Detroit in a promotional capacity. At

Ms. Murray Honored By Broadcasters

TORONTO—Close to four hundred broadcasters, performers and other music industry people were on hand at the Four Seasons Sheraton Hotel in Toronto when the Broadcast Executives Society named Anne Murray as the outstanding artist in Canada.

Guests at the head table included Gordon Lightfoot, Peter Appleyard, Ricki Turofsky, Sylvia and Ian Tyson, George Anthony, Brian Linehan, Tommy Hunter and Gene McLellan. Gordie Tapp was master of ceremonies.

The gathering watched filmed highlights of Ms. Murray's career on the CBC television network and listened to speakers that included Arnold Gosewich, the president of Capitol Records-EMI of Canada Ltd.; George Anthony, the entertainment editor of the Toronto Sun; and the Honorable Garnet Brown, recreation minister for the province of Nova Scotia, pay tribute to Ms. Murray's achievements in the music world.

Garnet Brown indicated that Anne Murray had been inducted as an honorary captain of the legendary Blue Nose schooner in appreciation for her support of a fund-raising campaign to keep the schooner afloat.

Ms. Murray was presented with the CBC film containing highlights of her career, and the "Bessy Award" commemorating her contributions to music.

A&M Canada, Meehan will oversee activities in sales and promotion for Ontario and will supervise warehouse and computer operations. He'll work out of the distribution office at 1149 Bellamy Road, Toronto.

Simon Caine has been signed to WEA Music of Canada. . . . John Renton was signed to Warner Bros. in the U.S. through Happy Sack Productions, the company headed up by Brian Ahern and Skip Beckwith.

An album was released under the title "Half In, Half Out." WEA Music of Canada has now released a single from it entitled "When I Talk." The single has so far only been released in Canada. . . . Dominic Postorino has been appointed promotion man for Northern and Eastern Ontario by MCA Records (Canada). . . . Quality Records are predicting that the Stampeders' new single "Hit The Road Jack" could be the biggest selling single for the group since "Sweet City Woman." The record is close to half way to Canadian gold status. . . . Moe Koffman recorded a live album for GRT of Canada from June 23-June 28 at George's in Toronto. Engineer Terry Brown of the Toronto Sound Studios set up a 16-track mobile studio outside of the Toronto club and Doug Riley produced. Members of the Moe Koffman Quintet are Koffman on woodwinds; Don Thompson on keyboards; Ed Bickert on guitar; Gerry Fuller on percussion; and Rick Homme on bass. . . . Paramount Films and ABC Records (Canada) premiered the Robert Altman film "Nashville" for a select group of media people on June 26 at the Towne Cinema in Toronto.

MONTREAL

April Wine opened their Atlantic Canada tour on June 24 in Edmunston, New Brunswick. The band is seeing strong chart action across Canada with their single on Aquarius Records, "Oowatanitex." . . . "Le Complaints Du Phogue" from Beau Dommage's debut platinum album for Capitol in Quebec will be recorded by Felix Leclerc on his next LP. . . . Polydor Ltd. is rush-releasing the single "It's The Same Old Song" by the Armada Orchestra on the Contempo label. There is a great demand for the single in Montreal and some import copies have been selling for \$30 each. Polydor has also released the single "Kung Fu Man" by Ultrafunk also on the Contempo label.

MARTIN MELHUISS



RAH-RAH, RAJAH—Rajah, the talking mynah bird from Canada, is the subject of talk about a record he recently recorded with Colin Kerr, left, who owns the bird. On disk, "The Mynah Bird Song," Kerr sings and interviews Rajah. The bird has appeared on more than 400 television shows. He is currently touring U.S., recently taping a segment for the "Dinah Shore Show."

Three Hats, RCA In Tie

TORONTO—Three Hats Productions, headed by Willi Morrison and Ian Guenther, have signed a deal with RCA in which they will have four singles distributed by RCA over the next couple of months.

Initial releases are "When The Last Dance Is Danced" by Blue Lick Road and "The Blue Danube Fiddle Stomp" by Blue Danube Stompers and features Ian Guenther on the fiddle.

Upcoming singles include "Thing That Go Bump In The Night" which debuts Morrison as a recording artist. That single will be followed up

by "Pistolero" also performed by Morrison, who actually wrote all four singles.

"When The Last Dance Is Danced" and "Pistolero" were co-produced by Mark Smith, Bachman-Turner Overdrive's engineer. George Semkiw handled the mixing at the Phase One Studios in Toronto.

Publishing on the material is administered by Ample Parking (CAPAC), a division of THP. Three Hats Productions will go back into the studio shortly to produce one of their new signings, Lydia Taylor.

YOU make me want to be DAN HILL

the beginning of something special
AFTER ONLY 4 WEEKS

CHUM-24, CHUM-FM, CKOC-22, CFRW, CFRA,
CFGO, CHEX, CKPT, CKWS, CKLC, CKBB,
CJAD, CJFM, CKVL, CHYM, CKLB, CJME,
CKLY-25, CKLC, CKTB, CKWW, CJET,
CHNR, CFRB, CKFM, CJEM, CFTR

distributed by **GRT** records of Canada, Ltd.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Label
1	1	I'M NOT IN LOVE—*10c.c. (Mercury)—St. Annes (10c.c.)	
2	5	TEARS ON MY PILLOW—Johnny Nash (CBS)—ATV	
3	4	THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)	
4	2	WHISPERING GRASS—*Windsor Davies/Don Estelle (EMI)—Campbell Connelly (Walter J. Ridley)	
5	10	MISTY—Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)	
6	8	DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)	
7	3	THREE STEPS TO HEAVEN—*Showaddywaddy (Bell)—Palace Music (Mike Hurst)	
8	6	DOING ALRIGHT WITH THE BOYS—*Gary Glitter (Bell)—Leeds (Mike Leander)	
9	22	HAVE YOU SEEN HER/OH GIRL—Chilites (Brunswick)—Burlington (Eugene Record)	
10	11	MOONSHINE SALLY—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)	
11	7	THE PROUD ONE—Osmonds (MGM)—KPM (Mike Curb)	
12	9	LISTEN TO WHAT THE MAN SAID—*Wings (Apple)—McCartney/ATV (Paul McCartney)	
13	12	BABY I LOVE YOU, OK—*Kenny (RAK)—Martin/Coulter (Bill Martin/Phil Coulter)	
14	20	I DON'T LOVE YOU BUT I THINK I LIKE YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)	
15	44	EIGHTEEN WITH A BULLET—*Pete Wingfield (Island)—Island/Uncle Doris (Pete Wingfield)	
16	13	MR. RAFFLES (MAIN IT WAS MEAN)—*Steve Harley & Cockney Rebel (EMI)—Trigram/RAK (Steve Harley)	
17	18	MY WHITE BICYCLE—*Nazareth (Mooncrest)—Getaway/Carlin (M. Charlton)	
18	24	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (MGM)—Acuff-Rose (Mike Curb)	
19	23	FOE-DEE-O-DEE—*Rubettes (State)—Pamscene/ATV (Bickerton/Waddington)	
20	15	OH WHAT A SHAME—*Roy Wood (Jet)—Roy Wood/Carlin (Roy Wood)	
21	30	MAMA NEVER TOLD ME—Sister Sledge (Atlantic)—Warner Bros. (Taylor/Hurt/Bell)	
22	17	DISCO QUEEN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	
23	33	BLACK PUDDING BERTHA—*Goodies (Bradley's)—Oddssocks/ATV (Mild Anthony)	
24	19	THE WAY WE WERE—Gladys Knight & The Pips (Buddah)—Screen Gems-Columbia (Ralph Moss)	
25	16	STAND BY YOUR MAN—Tammy Wynette (Epic)—KPM (Billy Sherrill)	
26	14	SING BABY SING—Stylistics (Avco)—Avebe/Cyril Shane (Hugo/Luigi/Weiss)	
27	46	SOMEONE SAVED MY LIFE TONIGHT—*Elton John (DJM)—Big Pig (Gis Dudegon)	
28	50	JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Siam (Arif Mardin)	
29	21	SEND IN THE CLOWNS—Judy Collins (Elektra)—Beautiful/Revelation (Arif Mardin)	
30	36	D-I-V-O-R-C-E—Tammy Wynette (Epic)—London Tree (Billy Sherrill)	
31	34	SWEARIN' TO GOD—Frankie Valli (Private Stock)—KPM/Carlin (Bob Crews)	
32	—	JE T'AI AIME—Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)	
33	48	SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)	
34	25	WALKING IN RHYTHM—Blackbyrds (Fantasy)—Blackbyrd (Donald Byrd)	
35	27	SWING LOW SWEET CHARIOT—*Eric Clapton (RSO)—Throat (Tom Dowd)	
36	—	I WRITE THE SONGS—David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)	
37	—	BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)	
38	28	ROLL OVER LAY DOWN—*Status Quo (Vertigo)—Shawbury/Valley (Status Quo)	
39	32	TAKE ME IN YOUR ARMS—Doobie Bros. (Warner Bros.)—Jobete London (Ted Templeman)	
40	29	AUTOBAHN—Kraftwerk (Vertigo)—MCPS (Heutter/Schneider)	
41	26	ONE BITTEN TWICE SHY—*Ian Hunter (CBS)—April/Ian Hunter (Ian Hunter/Mick Ronson)	
42	47	PER-50-NAL-LY—*Wigan's Ovation (Spark)—Feldman (Barry Kingston)	

43	37	YOU LAY SO EASY ON MY MIND—Andy Williams (CBS)—Cyril Shane (Billy Sherrill)	
44	31	SENDING DUT AN SOS—Retta Young (All Platinum)—Sunbury (Goodman/Ray/Morris)	
45	49	IT OUGHTA SELL A MILLION—*Lyn Paul (Polydor)—Cookaway (Mavid MacKay)	
46	35	ISRAELITES—*Desmond Dekker (Cactus)—Sparta Florida/Blue Mountain (Al Kong)	
47	—	ROLLIN' STONE—*David Essex (CBS)—April/Rock On (Jeff Wayne)	
48	—	LONG LOST LOVER—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)	
49	—	YOU GO TO MY HEAD—*Bryan Ferry (Island)—Glesby/Coots (B. Berry/C. Thomas)	
50	—	FOOT STOMPIN' MUSIC—Hamilton Bohannon (Brunswick)—Burlington (H. Bohannon)	

This Week	Last Week	Title	Label
1	5	HORIZON—Carpenters (A&M)	
2	1	VENUS & MARS—Paul McCartney & Wings (Apple)	
3	2	BEST OF THE STYLISTICS (Avco)	
4	3	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)	
5	4	ONCE UPON A STAR—Bay City Rollers (Bell)	
6	6	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)	
7	—	RETURN TO FANTASY—Uriah Heep (Bronze)	
8	24	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)	
9	9	10C.C.—Greatest Hits (Decca)	
10	11	AUTOBAHN—Kraftwerk (Vertigo)	
11	12	TUBULAR BELLS—Mike Oldfield (Virgin)	
12	8	BEST OF TAMMY WYNETTE—(Epic)	
13	18	STAND BY YOUR MAN—Tammy Wynette (Epic)	
14	10	ROLLIN'—Bay City Rollers (Bell)	
15	13	THE SINGLES 1969-1973—Carpenters (A&M)	
16	—	24 CARAT PURPLE—Deep Purple (Purple)	
17	7	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphina)	
18	42	MADE IN THE SHADE—Rolling Stones (Rolling Stones)	
19	17	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
20	15	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)	
21	16	BAND ON THE RUN—Paul McCartney & Wings (Apple)	
22	21	ELTON JOHN'S GREATEST HITS (DJM)	
23	20	JUDITH—Judy Collins (Elektra)	
24	30	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)	
25	—	40 GREATEST HITS—Elvis Presley (Arcade)	
26	37	THE BEST OF BREAD (Elektra)	
27	—	THANK YOU BABY—Stylistics (Avco)	
28	23	SNOWFLAKES ARE DANCING—Tomita (Red Seal)	
29	32	I FEEL A SONG—Gladys Knight & The Pips (Buddah)	
30	40	NEIL DIAMOND'S 12 GREATEST HITS—(MCA)	
31	14	FOX—(GTO)	
32	33	ROCK 'N ROLL—John Lennon (Apple)	
33	19	I'M STILL GONNA NEED YOU—Osmonds (MGM)	
34	26	ON THE LEVEL—Status Quo (Vertigo)	
35	—	LIVE AT MREORCHY—Max Boyce (One Up)	
36	22	GLENN CAMPBELL'S GREATEST HITS—(Capitol)	
37	25	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)	
38	39	20 GREATEST HITS—Tom Jones (Decca)	
39	31	THE SHIRLEY BASSEY SINGLES ALBUM—(United Artists)	
40	34	MEMORIES ARE MADE OF HITS—Perry Como (RCA)	
41	46	AL GREEN'S GREATEST HITS—(London)	
42	28	MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)	
43	38	BLUE JAYS—Justin Hayward/John Lodge (Threshold)	
44	—	CUT THE CAKE—Average White Band (Atlantic)	
45	27	IAN HUNTER—(CBS)	
46	49	STRAIGHT SHOOTER—Bad Company (Island)	
47	—	HIS GREATEST HITS—Engelbert Humperdinck (Decca)	
48	—	TONIGHT'S THE NIGHT—Neil Young (Reprise)	
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48	—	TONIGHT'S THE NIGHT—Neil Young (Reprise)	
49	35	STAMPEDE—Doobie Bros. (Warner Bros.)	
50	50	COP YER WHACK FOR THIS—Billy Connolly (Polydor)	

This Week	Last Week	Title	Label
1	5	HORIZON—Carpenters (A&M)	
2	1	VENUS & MARS—Paul McCartney & Wings (Apple)	
3	2	BEST OF THE STYLISTICS (Avco)	
4	3	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)	
5	4	ONCE UPON A STAR—Bay City Rollers (Bell)	
6	6	THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)	
7	—	RETURN TO FANTASY—Uriah Heep (Bronze)	
8	24	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)	
9	9	10C.C.—Greatest Hits (Decca)	
10	11	AUTOBAHN—Kraftwerk (Vertigo)	
11	12	TUBULAR BELLS—Mike Oldfield (Virgin)	
12	8	BEST OF TAMMY WYNETTE—(Epic)	
13	18	STAND BY YOUR MAN—Tammy Wynette (Epic)	
14	10	ROLLIN'—Bay City Rollers (Bell)	
15	13	THE SINGLES 1969-1973—Carpenters (A&M)	
16	—	24 CARAT PURPLE—Deep Purple (Purple)	
17	7	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphina)	
18	42	MADE IN THE SHADE—Rolling Stones (Rolling Stones)	
19	17	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)	
20	15		



During the '60s,
Lesley Gore and her
producer Quincy Jones
gave you hits like "It's My
Party," "Judy's Turn To Cry"
and "You Don't Own Me."

Now, they're back together with
what's being called "The Come-
back of the Year." And it's already
Bill Gavin's Personal Pick.

The explosive
LESLEY GORE
and her new single

"IMMORTALITY" (AM 1710)
(Im-im-im-im-More-more-more-more-Tality)

HER DEBUT ON A&M RECORDS

Produced by Quincy Jones and Tom Bahler



Soul

JOE SIMON—*Get Down*, Spring SPR 6706 (Polydor). Once again Simon comes up with a well-produced and well-performed effort. There are some changes here, though, as Simon moves more into the disco bag. The break with the past isn't complete because the singer does include a few cuts more in the ballad vein. The mixture works well and the dance songs earmark Simon for some strong reception at the club level. Radio should also be pleased with several of the selections. Arrangements are full, but not overdone.

Best cuts: "Get Down" (the hit single), "Music In My Bones," "Fire Burning," "You Don't Want To Believe It," "Still At The Mercy Of Your Love."

Dealers: Art concept on cover deserves more than token display. If you have special disco bins, give this LP front space.

MILLIE JACKSON—*Still Caught Up*, Spring SPR 6708 (Polydor). One of soul's best belters comes up with another set of mid-tempo rockers, ballads and her always well done street raps. Ms. Jackson has one of the most distinctive voices in music today, throaty, deep and still able to put across a feminine quality. The singing works well, but the most interesting things are the LP are the raps. Raps are one of the more difficult things to pull off successfully, but Ms. Jackson handles them convincingly, be they humorous or serious. A true stylist, and a controlled screamer. Material from Tom Jans, Mac Davis and a number of originals—all cut at Muscle Shoals.

Best cuts: "Loving Arms," "The Memory Of A Wife," "Leftovers," "I Still Love You (You Still Love Me)."

Dealers: Ms. Jackson is one of soul's more consistent artists.

THE HUES CORPORATION—*Love Corporation*, RCA APLI 0938. The "Rock The Boat" trio comes on the scene again, and it's with an above average recording effort. The material is well suited for radio and disco play and production and arrangements buttress the group's flowing delivery. The cuts aren't all up-tempo, and the slower pieces lend themselves well for continuity and diversity. It might be one's imagination, but the group does seem a little more sure of themselves, and it only adds to what previously were nothing but quality.

Spotlight



Best cuts: "One Good Night Together," "Follow The Spirit," "When You Look Down The Road," "Long Road" and "You ??????"

CLARENCE CARTER—*Lonliness & Temptation*, ABC ABCD-896. Carter has not been among the chart-toppers LP-wise over the past several years, but this excellent blend of rural blues, smooth soul, funky but not flash material and blues stories a la Joe Tex should move him back to the top again. Working within simple yet effective guitar, harp and horn arrangements, Carter uses his expressive, gruff vocals well on most of the material, with the strong points being the lamenting love songs and the story cuts. The raps also work well. Refreshing to hear a soul set not blatantly aimed at the disco market. On the whole, good, funky no-holds barred soul that reminds one of the early Joe Tex and the Clarence Carter of "Slip Away" days.

Best cuts: "Love Ain't Here No More," "Take A Taste Of Your Love," "Just One More Day," "I Got Caught Making

JEFFERSON STARSHIP—*Red Octopus*; Grunt BFLI-0999 (RCA); The recharged Starship duplicates the power and energy of the early Airplane here while still bringing fresh elements to the music. Marty Balin returns as a full time member with this set, Grace Slick's vocals are stronger and she sounds more interested than she has in several years and the harmonies worked through by Balin, Slick and Paul Kantner sound uncannily like the Airplane at times. The rest of the band (bassist/keyboardist David Freiberg, keyboardist Pete Sears, violinist Papa John Creach, drummer John Barbata, lead guitarist Craig Chaquico) sounds as if they have been together for years, with guitar and keyboard work particularly outstanding. Good balance between rockers and ballads, but uptempo instrumentals with some excellent lyrics and vocal interchanges between Balin and Slick are high points. LP is a fine example of the ability to recapture some of the good music and feelings of the past without looking backwards.

Best cuts: "Miracles," "Sweeter Than Honey," "Al Garimasu (There Is Love)," "Play On Love," "I Want To See The World," "There Will Be Love."

Dealers: LP getting exceptionally heavy FM play.

Love," "Let's Live For Ourselves," "Dear Abby."

Dealers: Play in store and let people know Carter is back in full form.



JIM REEVES—*Songs Of Love*, RCA APL 1-1037. The ghost of Jim Reeves rises from the Country Music Hall of Fame, where he is enshrined, to sing an entire album of pop love ballads. All have been previously released, but most have become standards over the years, and it makes an excellent collection of the smooth sounds, with arrangements from the past by Anita Kerr and Bill McElhiney. Harold Bradley, the unsung hero of Nashville sidemen, gets special credit.

Best cuts: "You'll Never Know," "Oh, What It Seemed To Be," "(There'll Be Blue Birds Over) The White Cliffs of

Dover," "That's My Desire," and "Oh, How I Miss You Tonight."

Dealers: This should have tremendous cross-over appeal.

FREDDY WELLER—*Freddy Weller*, ABC-Dot 2026. A variety package of up songs, ballads, existing singles, and even an old Lester Flatt tune such as "Salty Dog." Good production work by Ron Chancey, and Weller shows versatility in his treatment of the tunes.

Best cuts: "That's You," "Stone Crazy," "Show Me the Way To Your Love," and the rather suggestive lyric tune, "Have You Ever Done It," which might be a good follow-up to his current "Love You Back To Georgia" hit.

Dealers: Among other things, picture of vintage auto on the back cover might attract attention of car buffs.

DANNY DAVIS AND THE NASHVILLE BRASS—*Dream Country*, RCA APL 1-1043. The title song on the LP is a beautiful original by Danny's arranger, Bill McElhiney, who does many things well. And Danny Davis does virtually nothing wrong. That's quite a pairing. The result is another in an outstanding series of LPs by Davis and his famous group. Again, a lot of thought in this one (as well as strong production by Bob Ferguson), as it offers everything from movie and television themes to old country tunes, a hoedown, a standard or two, and even a little Chicano sound. That's a lot of one album.

Best cuts: "Dream Country," "Runnin' Bear," "I Can't Help It If I'm Still In Love With You."

Dealers: Stand by for another surge of demand. The steady award winner has another one going.

TOMMY OVERSTREET—*Greatest Hits Vol. One*, ABC Dot 2027. As the title suggests, these are hits from the past, mostly the recent past, which Tommy has come up with since joining forces with Ricci Mareno and the Dot lot. They also show his progression in development, both in confidence and in maturity as a real singer.

Best cuts: "Heaven Is My Woman's Love," "Gwen (Congratulations)," "Send Me No Roses," "(Jeannie Marie) You Were A Lady," and "I'll Never Break These Chains."

Dealers: A collector's item, and then some.

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.



Pop

PAUL ANKA & ODIA COATES—*I Believe There's Nothing Stronger Than Our Love* (2:51); producer: Rick Hall; writer: P. Anka; publisher: Spanka, BMI. United Artists XW685-Y. Winning team gets together again with a mid tempo rocker started off by Anka, moving to a duet with Odia tossing in some good background shouting and getting more powerful as the cut moves along. Cut is on Anka's last LP, but Odia has added her vocals for the single. Singer has not missed top 10 his last three times out.

CARLY SIMON—*Waterfall* (3:32); producer: Richard Perry; writer: Carly Simon; publisher: C'est, ASCAP. Elektra 45263. Another soft rocker from Carly, again using the title over and over as an effective hook and using strong backup vocals as a buffer. Expect strong MOR as well as pop. Flip: After The Storm (2:46); info same in all categories.

ZZ TOP—*Tush* (2:14); producer: Bill Ham; writer: not listed; publisher: Hamstein, BMI. London 5N-220. Strong FM play already on this straight rocker in the BTO vein about a guy heading downtown in search of a little bit of "Tush." One of biggest in person bands in country, trio is currently on tour.

recommended

MAUREEN McGOVERN—*Even Better Than I Know Myself* (3:14); producer: Carl Maduri; writer: Paul Williams; publishers: 20th Century/Hobbitron, ASCAP. 20th Century 2213.

HOYT AXTON—*Southbound* (2:27); producers: Hoyt Axton & Henry Lewy; writers: Hoyt Axton-Mark Dawson; publisher: Lady Jane, BMI. A&M 1713.

STYX—*Best Thing* (3:03); producers: Bill Traut & John Ryan; writers: James Young-Dennis DeYoung; publisher: Harvey Wallbanger, ASCAP. Wooden Nickel JH-10329 (RCA).

BEVERLY BREMERS—*What I Did For Love* (2:59); producer: Charlie Calello; writers: M. Hamlish-E. Kleban; publishers: Wren/American Compass, BMI/ASCAP. Columbia 3-10180.

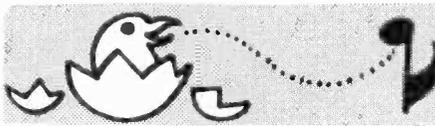


Soul

TAVARES—*It Only Takes A Minute* (3:13); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill/One Of A Kind, BMI. Capitol 4111. The five brothers come up with another disco oriented rocker that should find them moving strongly into pop after an initial breakthrough in soul. Arrangement and powerful vocals sound somewhat like the Four Tops, but with the brothers' own distinctive style embedded solidly.

recommended

LEA ROBERTS—*Loving You Gets Better With Time* (3:30); producers: Denny Diante & Spencer Proffer; writers: S. Proffer, Marmeizat-V. Burch; publishers: United Artists/Unart, ASCAP/BMI. United Artists XW675-Y.



First Time Around

SMOKEY—*If You Think You Know How To Love Me* (3:23); producers: Mike Chapman & Nicky Chinn; writers: N. Chinn-M. Chapman; publisher: Chinnichap, BMI. MCA 40429. Already on several major stations around the country, single from throaty voiced singer works against an acoustic background that builds to a chorus arrangement when the title is repeated. Perfect AM oriented, summer type disk.

MIKE BERRY—*Don't Be Cruel* (3:25); producer: Miki Dalon; writers: Blackwell-Presley; publishers: Travis/Elvis Presley, BMI. MCA 40432. Britisher comes up with arrangement of the old Presley hit that is strikingly similar to that used by Billy Swan—slowed down to about half the pace of the hit of two decades ago. Takes a listen or two, but the slow, haunting sound is one that could catch on big.

SYLVIA SMITH—*Original Midnight Mama* (2:59); producers: Steve Barri & Michael Omartian; writer: M. Creamer; publisher: Meadow, ASCAP. ABC 12112. Rocking disco flavored cut from former member of the Glass House. Powerful vocals are the standout here.

MARIAH—*Hey Mama* (3:12); producer: Bob Destock; writer: J. Trust; publisher: Silver Chalice. United Artists XW665-Y. Good rocker that reminds one of the BTO school in spots. Good balance between instrumental breaks and vocals and sold AM sound.

THE RITCHIE FAMILY—*Brazil* (3:14); producer: J. Morali; writer: Ary Barroso; publisher: Peer, BMI. 20th Century 2218. Standard song worked up to a disco fever deserves a listen to. Should hit soul, pop and MOR, a la "El Bimbo."

MICHAEL KENNY—*Morning* (3:18); producer: Edward Germano; writer: Michael Kenny; publishers: Cataclysmic/Dantroy/Kenny Tunes, BMI. Tom Cat JH-10327 (RCA). Easy to listen to rocker should garner pop and MOR activity. Big orchestration works well against soft voiced singer.

THE INNERSECTION—*Let Me Love Yuh* (3:29); producer: Tom Nixon; writer: A.G. Robertson; publisher: Group V, ASCAP. Group 5101 (World Wide). Pleasant soul sound which works as disco record or as listening disk. Excellent, low key lead and harmony vocals.



RONNIE PROPHET—*Sanctuary* (2:46); producer: Harry Hinde; writer: Rory Bourke; Chappell (ASCAP); RCA Victor PB 50072. Already a solid hit in Canada, this is being released in the U.S. and had all the ingredients for equal success here. Prophet is multi-talented, and this is his best record to date, a well-written song. Flip: "Wild Outlaw"; writer: Darrell Statler; other credits same.

CRYSTAL GAYLE—*This Is My Year For Mexico* (2:45); producer: Allen Reynolds; writer: V. Matthews; Jack (BMI); UA XW680-Y. It's from her last album, and the young singer is as hot as can be. This won't cool things off at all. Flip: No info.

RONNIE MILSAP—*Daydreams About Night Things* (2:21); producers: Tom Collins and Jack Johnson; writer: John

Schweers; Chess (ASCAP); RCA 10335. Ronnie is such an exceptional singer that this is bound to make it, although frankly it doesn't measure up to his other great hits. But they say a sign of true greatness is making it even with a bad day. Flip: No info.

SHERRY BRYCE—*Congratulations* (3:09); producer: Dick Glasser; writers: Dick Glasser, J. Arbuckle; Beechwood/Richbare (BMI); MGM 14812. Congratulations is what we say to Sherry, for she has steadily improved over the years, and comes on so well with this one that it has the elements of success all over. A little different approach for her, plenty of feeling, fine production. She has it together. Flip: No info.

BOBBY BARE—*Alimony* (2:14); producers: Bobby Bare & Bill Rice; writer: Shel Silverstein; TRO-Hollis (BMI); RCA 10318. When we first heard it in the album, it had that feeling about it. Now as a single it should really fly. Silverstein tailor makes clever songs—especially for Bare, and Bobby knows what to do with them. Flip: No info.

JERRY WALLACE—*Wanted Man* (3:21); producer: Joe Johnson; writer: N. Davenport; Four Toy/Locomotive (BMI); MGM 14809. There is no better ballad singer anywhere in any field, and, again from an album produced by Joe Johnson, he comes across with something so smooth people will stop to listen. Flip: "Your Love"; producer: same; writers: B. Lewis, G. Kennedy; Golden Horn/Firewood (ASCAP).

recommended

JIMMY BUFFETT—*Door Number Three* (3:03); Don Gant; writers: J. Buffett/Steve Goodman; publishers: ABC/Dunhill (BMI) & Red Pajamas (ASCAP). ABC-12113.

WILLIE NELSON—*Blue Eyes Crying In The Rain* (2:17); producer: Willie Nelson; writer: F. Rose; publisher: Milene Music (ASCAP). Columbia 3-10176.

JERRI KELLY—*I Don't Wanna Be Lonely Tonight* (2:35); producers: Nelson Larkin & Dick Heard; writers: Even Stevens & Eddie Rabbitt; publisher: Briarpatch Music/DebDave Music (BMI). GRT Records GRT 026.

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.

HOT SINGLE From a HOT ALBUM

**“LIFE
and
DEATH
in
G&A”**

Roulette 7172



“Out Among 'Em”

Roulette SR3016

Love Childs Afro Cuban Blues Band



Hot Single  **Hot Album**

STEREO

Produced by Jerry Love & Michael Zager
For Louise/Jack Ent. Inc.
(Product Of Love)

17 West 60 Street N.Y.

I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE - Paul Anka & Orla Coates (United Artists 685) WATERFALL - Carly Simon (Asylum 45263) TUSH-ZZ Top (London 220) SEE TOP SINGLE PICKS REVIEWS, page 54

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Main chart table with columns for Week, Last Week, Wks On Chart, Title-Artist, and other chart data. Includes entries like 'LOVE WILL KEEP US TOGETHER', 'THE HUSTLE', 'MORNING BEAUTIFUL', etc.

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 the product is 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 Co.; 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; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music; A-R = Acuff-Rose.

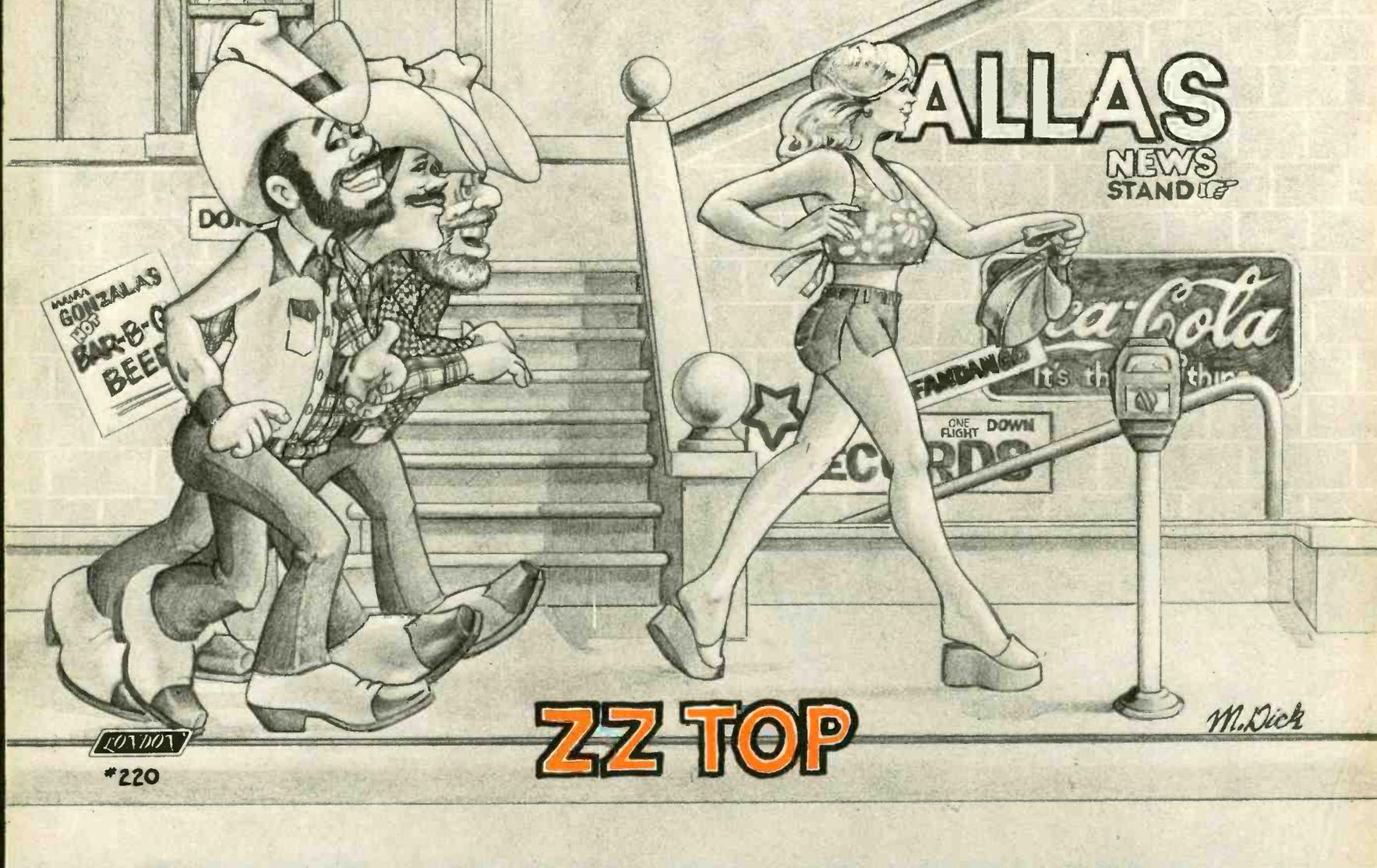
HOT 100 A-Z - (Publisher-Licensee)

A-Z index table listing song titles and their corresponding chart positions, such as 'Action Speaks Louder Than Words', 'Come And Get Yourself Some', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

It's worth going downtown for.

TUSH



Their new single. One of the most requested songs on their new album.



"TUSH" on ZZ TOP ("Fandango.") is one of the strongest reaction cuts in the country.
Mike Harrison, RADIO & RECORDS

"TUSH" is a tremendous rock'n'roll cut. Pulling strong phones.
Kal Rudman, THE FRIDAY FRIDAY MORNING QUARTERBACK

"TUSH" . Reported to THE GAVIN REPORT for 4 consecutive weeks as the most popular cut on "Fandango."

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL					
1	1	6	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98				36	22	15	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97				71	49	8	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98	7.95	7.95	7.95	7.95			
★	2	5	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98				37	40	14	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97				★	84	5	STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98			
★	9	3	THE EAGLES One Of These Nights Asylum 7E-1039	6.98		7.97		7.97				★	44	11	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95				★	73	62	18	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97		
★	6	5	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98				39	29	19	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95				★	85	52	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98			
5	3	18	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98				40	31	6	WEATHER REPORT Tale Spinnin' Columbia PC 33417	6.98		7.98		7.98				★	87	16	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			
★	21	3	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97				41	32	14	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98				★	76	61	12	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98	6.98	7.97	7.97	7.97		
★	13	4	ROLLING STONES Made In The Shade Rolling Stones CDC 79102 (Atlantic)	6.98		7.97		7.97				42	42	13	SMOKEY ROBINSON A Quiet Storm Tamla T6-337 S1 (Motown)	6.98		7.98		7.98					★	77	83	5	POINTER SISTERS Steppin' ABC/Blue Thumb BTSD 6021	6.98		7.95		7.95	
★	12	4	ROLLING STONES Metamorphosis Abkco ANA-1 (London)	6.98		7.98		7.98				43	48	20	HAROLD MELVIN & THE BLUENOTES To Be True Featuring Theodore Pendergrass Philadelphia International KZ 33148 (Epic/Columbia)	5.98		7.98		7.98				★	93	55	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95			
9	7	16	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98	8.97	11.98				44	47	11	THE WIZ/ORIGINAL CAST RECORDING The Super Sou Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97				★	89	7	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		7.98			
★	14	7	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97				45	33	11	CARLY SIMON Playing Possum Elektra 7E-1033	6.98	7.98	7.97	8.97	7.97					★	80	71	18	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98	
★	11	5	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95				46	37	13	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97					★	81	63	18	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95	
★	16	5	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98				47	51	11	DISCO TEX & THE SEX-O-LETES Chelsea CHL 505	6.98		7.98		7.98					★	92	16	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95		
★	13	4	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	6.98	7.97	7.99	7.97				★	58	8	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95					★	94	16	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95		
★	14	15	GROVER WASHINGTON JR. Mister Magic Kudu JU-20 S1 (Motown)	6.98		7.98	7.98	7.98				★	59	20	MELISSA MANCWESTER Melissa Arista AL4031	6.98		7.98		7.98					★	84	67	14	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95	
★	15	11	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95				★	50	50	11	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98					★	85	91	8	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95
★	19	9	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98				★	51	55	9	THE KINKS Present A Soap Opera RCA APL1-5081	6.98		7.95		7.95					★	86	70	16	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98	7.98	7.98
★	20	12	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006 698	6.98		7.98		7.98				★	65	4	SOUTHER, HILLMAN, FURRY BAND Trouble In Paradise Asylum 7L-1036	6.98		7.97		7.97					★	98	2	MAC DAVIS Burnin' Thing Columbia PC 33551	6.98		7.98		7.98		
★	18	10	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97				★	53	38	23	TEMPTATIONS A Song For You Gordy G6-969S1 (Motown)	6.98		7.98		7.98					★	88	72	21	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98
★	23	7	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98				★	69	11	AMBROSIA 20th Century T 434	6.98		7.98		7.98					★	99	NEW ENTRY	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98		
★	24	21	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98				★	55	54	10	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97					★	90	NEW ENTRY	RARE EARTH Back To Earth Rare Earth R6-548 S1 (Motown)	6.98		7.98		7.98	
★	25	3	THE CARPENTERS Horizon A&M SP 4530	6.98		7.98		7.98				★	66	84	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95					★	101	4	EDGAR WINTER Jasmine Nightdreams Blue Sky PZ 33483 (Epic/Columbia)	6.98	6.98	7.98	7.98	7.98		
★	22	8	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98				★	57	53	13	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97					★	103	4	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98	
★	27	17	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98				★	68	7	BLOOD, SWEAT & FEARS New City Columbia PC 33484	6.98	7.98	7.98	7.98	7.98					★	93	100	10	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98	
★	30	13	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95				★	59	45	69	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98					★	94	73	11	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
★	25	17	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98		6.98		6.98				★	60	60	6	TRIUMPHVAT Spartacus Capitol ST 11392	6.98		7.98		7.98					★	105	3	BILLY COBHAM Shabazz Atlantic SD 18139	6.98		7.97		7.97	
★	26	26	PURE PRAIRIE LEAGUE Two Lane Highway RCA APL1-0933	6.98		7.95		7.95				★	61	52	14	LYNYRDO SKYNYRO Nuthin' Fancy MCA 2137	6.98		7.98		7.98					★	96	86	5	TOOD RUNOGREN Initiation Bearsville BR 6957 (Warner Bros.)	6.98		7.97		7.97
★	46	2	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98				★	62	56	12	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98					★	97	NEW ENTRY	NEIL YOUNG Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98		7.97		7.97	
★	28	28	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97				★	63	64	15	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97					★	109	11	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98	
★	35	4	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95				★	74	6	ELVIS PRESLEY Today RCA APL1-1039	6.98	6.98	7.95	7.98	7.95					★	99	99	17	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98		7.98	
★	39	13	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020	6.98		7.95		7.95				★	76	3	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98					★	100	82	14	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98	
★	31	18	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98				★	77	5	CAT STEVENS GREATEST HITS A&M SP 4319	6.98		7.98		7.98					★	101	108	17	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97	
★	57	2	STEPHEN STILLS Stills Columbia PC 33575	6.98		7.98		7.98				★	78	5	JACKSON 5 Moving Violation Motown M6-829 S1	6.98		7.98		7.98					★	102	95	17	RON BANKS & DRAMATICS The Dramatic Jackpot ABC ABCD 867	6.98		7.95		7.95	
★	33	36	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98				★	79	8	NEW BIRTH Blind Baby Buddah BDS 5636	6.98		7.98		7.98				★	117	4	BEE GEES Main Course RSD SD 4807 (Atlantic)	6.98		7.97		7.97			
★	34	34	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97				★	70	43	11	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97			★	115	16	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97			
★	41	12	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98				★	105	111	17	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95				★	105	111	17	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95	

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a

The Summer of '75

"TOGETHER"

CTI SUMMER JAZZ

Grover Washington, Jr.

Joe Farrell

Bob James

Johnny Hammond

Ron Carter

Hubert Laws

George Benson

Harvey Mason

July 25	San Diego/Civic Theatre
July 26	L.A./Shrine Auditorium
July 27	Fresno/Warnors Theatre
July 29	Oakland/Paramount Theatre
Aug. 1	Portland/Paramount N.W. Theatre
Aug. 2	Seattle/Paramount N.W. Theatre
Aug. 3	Van., B.C./Queen Elizabeth Theatre

A Get Down Production

(206) 682-1414



"with a little help from our friends"

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				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	113	21	STYLISTICS Best Of Avco AV 69005 698	6.98		7.95		7.95
107	107	31	QUEEN Sheer Heart Attack Elektra 7E-1026	6.98		7.97		7.97
108	112	6	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
119	7	7	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97
120	16	16	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98
111	90	13	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98
112	118	7	PILOT Capitol ST 11358	6.98				
113	88	13	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98	6.98	7.98	7.98	7.98
114	75	10	HOT TUNA America's Choice—Hot Tuna Grunt BFL1-0820 (RCA)	6.98		7.95		7.95
115	121	29	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95
116	116	34	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
117	125	29	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	6.98	7.98	7.98	7.98
118	123	32	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98
119	80	61	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98	6.98	7.97	7.97	7.97
120	110	45	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98
131	7	7	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98
134	4	4	THREE DEGREES International Philadelphia International NZ 33162 (Epic/Columbia)	5.98		6.98		6.98
123	81	101	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	6.98	7.97	7.97	7.97
124	96	11	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKETEER AND OTHER MOUSEKETEER FAVORITES featuring The Mike Curb Congregation & Various Artists Disneyland 1362	2.49		2.98		2.98
125	133	12	MANDRILL Solid United Artists UA LA408-G	6.98		7.98		7.98
138	6	6	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97
127	127	32	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98
179	2	2	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95
139	4	4	THREE DOG NIGHT Coming Down Your Way ABC ABCD 888	6.98		7.95		7.95
141	7	7	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
142	3	3	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94	7.95		7.95	
132	136	31	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	6.98		7.98	7.98	7.98
145	4	4	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98
134	124	20	GORDON LIGHTFOOT Cold On The Shoulder Reprise MS 2206 (Warner Bros.)	6.98	7.98	7.97	8.97	7.97
146	4	4	HUBERT LAWS The Chicago Theme CTI 6058 51 (Motown)	6.98		7.98		7.98
136	130	14	BOB JAMES Two CTI 6057 51 (Motown)	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	97	9	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98
149	5	5	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98
139	102	23	PURE PRAIRIE LEAGUE Bustin' Out RCA LSP 4769	6.98		7.95		7.95
140	135	23	BOB DYLAN Blood On The Tracks Columbia PC 33235	6.98		7.98		7.98
141	126	124	WHO Tommy MCA MCA2-10005	11.98	12.98		12.98	
142	114	10	MAIN INGREDIENT Rolling Down A Mountainside RCA APL1-0644	6.98		7.95		7.95
143	106	15	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98
169	4	4	SYNERGY Electronic Realizations For Rock Orchestra Passport PPSD 98109 (ABC)	6.98	6.98	7.95		7.96
156	4	4	THE EARL SCRUGGS REVUE Anniversary Special Volume One Columbia PC 33415	6.98		7.98		7.98
158	3	3	DONNY & MARIE OSMOND Make The World Go Away Kolib M3G 4996 (MGW)	6.98		7.98		7.98
163	3	3	JOE BECK Beck Kudu KU 21 S1 (McLown)	6.98		7.98		7.98
148	154	5	FOUR TOPS Night Lights Harmony ABC ABCD 862	6.98		7.95		7.95
160	7	7	BLACK OAK ARKANSAS Ain't Life Grand Atco 36-111	6.98		7.97		7.97
150	155	5	HAWKWIND Warrior On The Edge Of Time Atco 36-115	6.98		7.97		7.97
151	159	6	ARMAGEDDON A&M SP 4513	6.98		7.98		7.98
152	128	19	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98
165	4	4	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98
164	3	3	BOBBY VINTON Golden Decade Of Love Epic PEG 33468 (Columbia)	7.98	8.98		8.98	
155	129	8	JAMES BROWN Sex Machine Today Polydor PD 6042	6.98		7.98		7.98
168	3	3	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98		7.98
167	7	7	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
182	2	2	GEORGE McCRAE TK 602	6.98		7.98		7.98
170	3	3	GWEN McCRAE Rockin' Chair Capitol ST 11365	6.98		7.98		7.98
173	2	2	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97
161	150	29	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98	6.98		6.98	
162	162	4	CHARLIE RICH Greatest Hits RCA APL1-0857	6.98		7.95		7.95
174	2	2	HUES CORPORATION Love Corporation RCA APL1-0938	6.98		7.95		7.95
164	166	8	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	6.98		7.98		7.98
176	3	3	THE SUPREMES Motown M6-828 51	6.98		7.98		7.98
166	137	223	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98	7.98	7.98	7.98	
167	NEW ENTRY	NEW ENTRY	EDDIE KENDRICKS The Hit Man Tania T6 338 51 (Motown)	6.98		7.98		7.98
178	3	3	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98
181	2	2	HOLLIES Another Night Epic PE 33387 (Columbia)	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	148	68	CHICAGO Chicago VII Columbia C2 32810	11.98	11.98	11.98	13.98	11.98
171	175	23	HENRY GROSS Plug Me Into Something A&M SP 4502	6.98		7.98		7.98
184	2	2	CORNREAD, EARL AND ME/SOUNDTRACK Blackbyrds Fantasy F 9483	6.98		7.98		7.98
186	2	2	ROGER McGUIINN & BAND Columbia PC 33541	6.98		7.98		7.98
185	2	2	MARLENA SHAW Who Is This Bitch, Anyway? Blue Note BN-LA397 (United Artists)	6.98		7.98		7.98
175	180	3	RAY CHARLES Renaissance Crossover CR 9005	6.98				
187	2	2	ENGELBERT HUMPERDINCK Greatest Hits Parrot 71067 (London)	6.98		7.95		7.95
189	2	2	TRAMMPS Golden Fleece KC 33163 (Epic/Columbia)	5.98		6.98		6.98
188	2	2	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
179	NEW ENTRY	NEW ENTRY	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98
190	2	2	THE BEAU BRUMMELS Warner Bros. BS 2842	6.98		7.97		7.97
181	104	9	JANIS JOPLIN Janis Columbia PG 33345	7.98	8.98		8.98	
182	NEW ENTRY	NEW ENTRY	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97
183	183	43	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97
184	144	14	ERIC CLAPTON There's One In Every Crowd RSO SD-4806 (Atlantic)	6.98		7.97		7.97
185	NEW ENTRY	NEW ENTRY	ROLLING STONES Hot Rocks 1964-71 London ZPS 606 7	11.98	11.98		11.98	
186	NEW ENTRY	NEW ENTRY	DAVID BROMBERG Midnight On The Water Columbia PC 33397	6.98		7.98		7.98
198	2	2	NATURAL FOUR Heaven Right Here On Earth Curton CU 5004 (Warner Bros.)	6.98		7.97		7.97
187	NEW ENTRY	NEW ENTRY	EAGLES On The Border Asylum 7E-1004	6.98		7.97		7.97
195	NEW ENTRY	NEW ENTRY	WAYNE SHORTER Native Dancer Columbia PC 33418	6.98		7.98		7.98
190	NEW ENTRY	NEW ENTRY	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98				
191	195	2	MELBA MOORE Peach Melba Buddah BDS 5629	6.98		7.95		7.95
192	192	16	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
193	196	91	ELTON JOHN Goodbye Yellow Brick Road MCA MCA2 10003	11.98		12.98		12.98
194	197	54	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98
195	161	5	MCCOY TYNER Atlantis Milstone 5500 (Fantasy)	6.98		7.98		7.98
196	122	12	JOHNNY MATHIS When Will I See You Again Columbia PC 33420	6.98	7.98	7.98	7.98	7.98
197	152	53	AMERICA Holiday Warner Bros. W 2808	6.98	6.98	7.97	7.97	7.97
198	200	49	STEVIE WONDER Fulfillingness' First Finale Tania T6 33251 (Motown)	6.98		7.98		7.98
199	NEW ENTRY	NEW ENTRY	LOVE CHILDS AFRO CUBAN BLUES BAND Out Among 'Em Roulette SR 3016	6.98				
200	199	58	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98

TOP LPs & TAPE

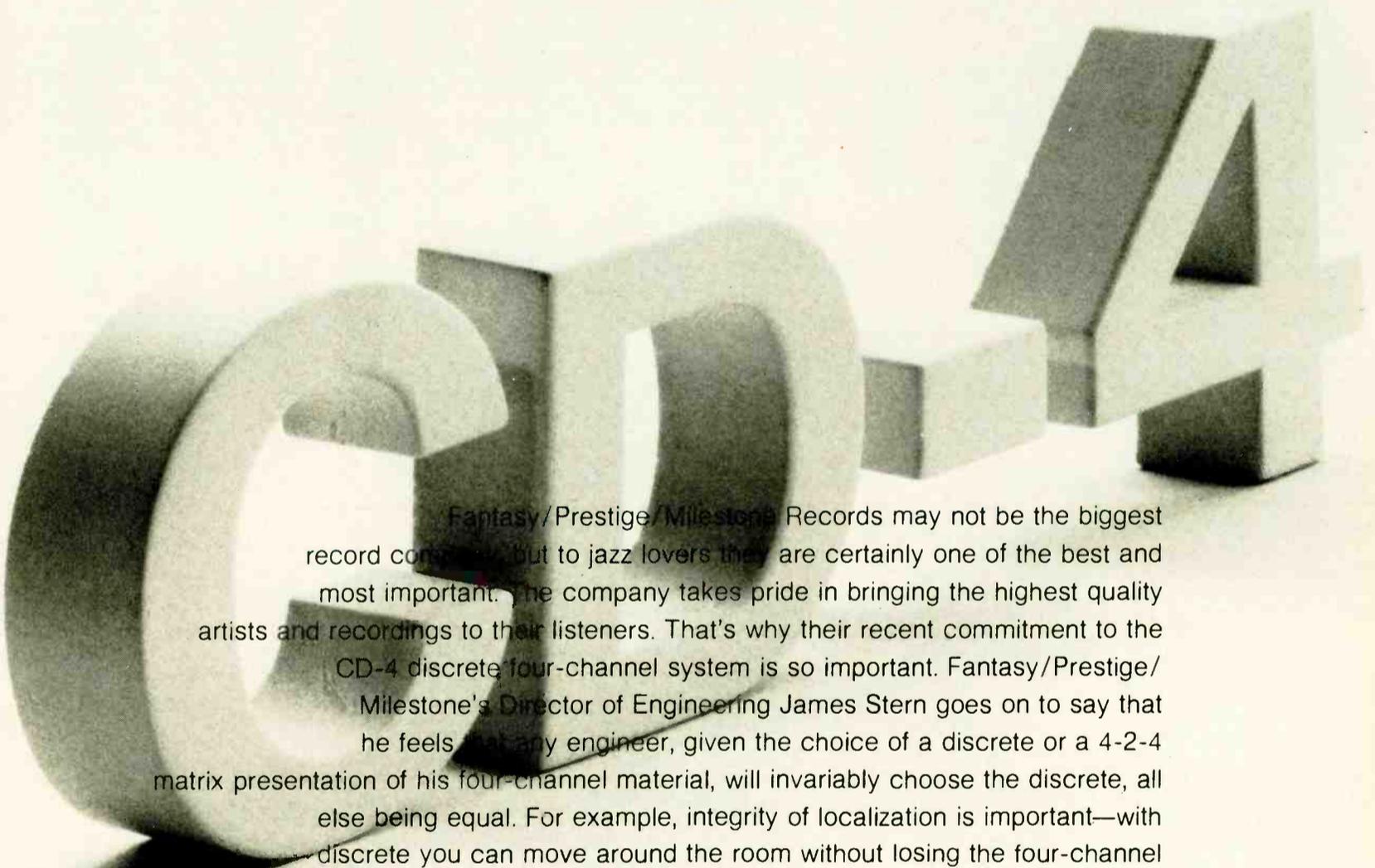
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Las Vegas Concerts Perk

• Continued from page 1

about 1,000 persons attended the country performance in the 2,500 capacity convention facility.

Although disappointed by smaller-than-anticipated turnout, Stardust officials and Double Or Nothing Products promoters are planning future concerts—the next, Aug. 2 with The Electric Light Orchestra.

"We're happy with this test run show," says John Bades, director of Stardust operations for Argent Inc. "There was no problem with the kids," he adds. Bades expects future success with bookings such as Blood, Sweat & Tears and Linda Ronstadt.

KLUC disk jockey Ken Moularty, who helped promote the rock show, expressed disappointment with the low attendance since the hotel gave out 1,000 tickets. He blames hasty planning and a five-day promotion campaign for the low turnout.

Reports Moularty, "It was a little less than a disaster, a flop, but the hotel is definitely getting into the concert scene." He adds 66 percent of the persons within the metropolitan market area are 34 years and under for an average age of 25.

The Stardust will vie with the Sahara Hotel for the youth market here. Concert promoter Gary Naseef has produced 12 shows in the Sahara's 4,200 capacity Space Center since fall of 1973.

Leonard Martin, Sahara entertainment director, has long believed in rock 'n' roll and pioneered shows with Naseef that have spotlighted Sly & The Family Stone, Average White Band, Ohio Players, KISS and Tower of Power.

"I absolutely welcome the competition. It helps keep you on your

toes," says Naseef. He adds it is healthy for rock to be showcased in another hall on the Strip. Naseef lent out his production staff to assist Bades.

Sweetpea promoter Barry Jay says plans may include moving the country shows to another location other than the Flamingo Hilton which competes with nearby Caesars Palace and the MGM Grand.

"We're looking for a more likely location where we don't have to buck super names like Sinatra, Helen Reddy or Connie Stevens," he says. Jay adds the series is in its infant stage but with a good market for country, the shows will increase and fill a need.

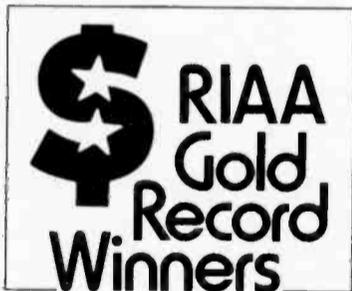
An 80 to 100 mile radius of advertising was employed by Jay through radio, TV and local newspapers for the first two shows. The first country performance at the Flamingo Hilton was in February.

Meanwhile, the Golden Nugget downtown continues with country stars Judy Lynn and Wendel Adkins and the strip's Landmark showcases "Country Music USA" in its main showroom.

Maurice White Eyes Own Production Co.

LOS ANGELES—Declaring that his "outside" activities will in no way affect his work as leader and producer for Earth, Wind & Fire, Maurice White is launching his own record production company here.

White's creative efforts helped Earth, Wind & Fire go platinum with its "That's The Way Of The World" LP and he also produced Ramsey Lewis' recent gold album, "Sun Goddess." He will work with "whatever labels care to make a deal with me," he says.



Singles

The Captain & Tennille's "Love Will Keep Us Together" on A&M; disk is the duo's first gold single.

Albums

ZZ Top's "Fandango" on London; disk is the group's second gold album.

Lynyrd Skynyrd's "Nuthin' Fancy" on MCA; disk is the group's third gold album.

The Eagles' "One Of These Nights" on Asylum; disk is the group's fourth gold album.

The Isley Bros.' "The Heat Is On Featuring Fight The Power" on T-Neck; disk is the group's third gold album.

Harold Melvin & The Bluenotes' "To Be True Featuring Theodore Pendegriff" on Philadelphia International; disk is the group's first gold album.

David Bowie's "Young Americans" on RCA; disk is the artist's fourth gold album.

20th Pub Deal

LOS ANGELES—Peter Hoorelbeke and Tom Baird have signed a publishing deal with 20th Century Music. Pair are members of Capitol's new group, Hub. Among Baird's credits is "Touch Me In The Morning." Hoorelbeke was formerly with Rare Earth.

CAPITAL CENTRE

LANDOVER, Md.—With over \$7 million from one million-plus fans at 69 concerts this past year, the Capital Centre is laying claim as the largest grossing pop concert hall in the U.S.—in less than two years of operation.

Built by Abe Pollin, owner of the Capital Bullets of the NBA, for \$18 million, the Centre "helps fill a booking void," explains Jack Boyle who has an exclusive on all concerts. "Before, the Washington area would miss most of the big shows as there were no buildings in the area large enough."

With a house scaled to a top 18,787 seats, this puts the Centre in competition with such halls as Madison Square Garden (excluding the smaller Felt Forum), Inglewood (Calif.) Forum and Nassau (N.Y.)

Coliseum, among others, Boyle notes.

More than one-third of the shows were sellouts (26), with top ticket price generally in the \$8.50/\$9.50 range, including the last two of five Beach Boys/Chicago (\$811,000); three of Crosby, Stills, Nash & Young (\$454,000); three of four by John Denver (\$497,000); two each by George Harrison (\$334,000), Elton John (\$300,000), Earth, Wind & Fire (\$298,000), Pink Floyd (\$248,000) and Eric Clapton (\$254,000), who did only so-so in an encore less than three months later.

Solo SRO dates were chalked up by Al Green last July (\$128,000), who ironically bombed in a return date last month, as did the O'Jays in May after a November sellout (\$130,000); Led Zeppelin

Maryland Venue Bags \$7 Mil In 69 Concerts

(\$150,000), and the Beach Boys, Lynyrd Skynyrd, Doobie Brothers, Rod Stewart & Faces, Linda Ronstadt & Eagles, all grossing from \$105,000 to \$109,000.

Drawing disappointing crowds and grosses were such names as Joan Baez, the Band, Barry White, Loggins & Messina, David Bowie, Ike & Tina Turner Revue, the Ohio Players/Funkadelics, each pulling fewer than 10,000 fans.

New fiscal year got off to a solid start with two SRO houses for the Rolling Stones. Tentative bookings by Boyle, aimed at topping this past year's record, include the Allman Brothers, Cher, the Osmonds and Olivia Newton-John, plus return engagements by Elton John, the Doobie Brothers and Loggins & Messina, among others.

Inside Track

LATE FLASH: **Jermaine Jackson** has not joined the rest of the **Jackson 5** in their new Epic Records contract which starts in March 1976. Jermaine, Motown chairman **Berry Gordy's** son-in-law, didn't sign the Epic deal.

First albums in two years apiece from two super-selling groups due next month—**Black Sabbath** and **Allman Brothers Band**. . . . And in case you hadn't heard everywhere else, **Gregg Allman** and **Cher** got married the day after her divorce from **Sonny**. Present at the Caesar's Palace wedding were entertainment attorney **Milton Rudin**, restaurateur **Jilly Rizzo** and **Sid Gathrid**, entertainment v.p. of the Vegas hotel.

Gladys Knight & the Pips will be concert touring all summer, now that their NBC-TV series taping is completed. . . . **Bobby Vinton's** syndicated TV series starts airing in September. The 30-minute show will be taped in Toronto and aired on the five CBS-owned outlets.

Buddy Rich exited a Scranton Memorial Stadium concert at the intermission in order to tape a **Mike Douglas** TV segment. But he didn't get to take along his \$3,500 fee withheld by the promoters. . . . **Daniel Brubaker** won the 1975 **Henry Mancini** scholarship at Juilliard.

Singer-actress **Ronee Blakley** suddenly broke her date at New York's Other End and owner **Paul Colby** is threatening to sue if she doesn't set a return date. . . . New York's country cowboy **Chip Taylor** is scheduled to return to O'Lunney's Country Music City for four dates this month. He guested at the club's recent anniversary party, where owner **Hugh O'Lunney** was presented with a certificate of appreciation from the CMA. . . . **David Clayton-Thomas** returned home last month to marry **Terry Musyna** and play to the biggest crowd in the history of Ontario Place with **Blood, Sweat & Tears**. . . . **The Letterman's** baseball team trounced Chicago's **WIND** in a promotional game, by the score of 14-9. . . . **Stevie Nicks** is out on his first solo tour in two years. . . . **One To One**, fund-raising organization for the mentally retarded, has named one of its new homes for **Stevie Wonder**, after he donated \$10,000 at the third annual telethon.

Famous Music is promoting Ettore Sratta's new record "Themes 75" with a "portable radio" giveaway

contest in eight MOR radio stations. . . . Famous Music Publishing's creative services department headed by **Billy Mashel** has moved to Los Angeles.

Singers **Jeanne Napoli** and **Barbara Glasson** received an award for their performance at the 77th anniversary of the Independence of the Philippines. . . . **Phil Ochs** will be making one of his rare New York appearances at New York's The Other End, after losing a backgammon tourney to club owner **Paul Colby**.

Alice Cooper's singing "makes the blood run cold," chirps **Komsomolakaya Pravda**, the newspaper of the Communist Youth League. . . . "The Basement Tapes," recorded by **Bob Dylan** and **The Band** in 1967, officially see sunlight Monday (7) as Columbia is shipping the two-record set package of the often mentioned but never released takes. With a suggested list of \$9.98, the set includes 24 songs. . . . More **Monty Python** material on hand, as ATV-Pye Records has acquired the U.S. rights to "Monty Python's Flying Circus" LP from BBC Records. Three labels here now have product out on the group—Arista (the chaps' current label), Buddah and Pye.

News from **Richard Nader** at press time: Madison Square Garden has given the o.k. for a disco/dance concert with Nader producing. Choice of dates will be between Sept. 26-27 and Oct. 3-4. . . . Fencing lessons for **Neil Diamond** at least twice a week! It's part of his getting in shape for an upcoming tour. . . . **Nikki Giovanni** presented "Outstanding Tennessee Award" by the state's governor **Ray Blanton**. . . . Six Flags Over Georgia, amusement park, make the **Wombles** a permanent attraction.

Bay City Rollers to make their U.S. debut (twice) on the "Howard Cosell Show," a variety program slated to premiere on the ABC television network Sept. 20. Cosell's first show will feature the act "live" via satellite, while the second show will have them in-studio (Ed Sullivan Theater in New York). **John Lennon**, **John Wayne** and **Woody Allen** are also featured guests for the first show.

Floridians Tee Label, Complex

LOS ANGELES—A new label, Artists of America, is part of a projected multimillion-dollar entertainment complex being financed by land developer Jimmy Hatcher, Panama City, Fla.

Hatcher's brother, Harley, songwriter/producer last with MGM and Mike Curb's Sidewalk Productions, is president of the record entity, with Bud Fraser, veteran marketing executive last with MGM label as executive vice president and general manager. They will base in Los Angeles. Both are on the board and stockholders in Artists of America Entertainment Corp.

Jimmy Hatcher has purchased a large land parcel with over a half-mile of Panama City beach frontage which will house a multi-purpose live talent complex. Contemplated are a 5,000-seat arena, a 500-seat night club, a recording studio and a luxury hotel. The nitery opens this summer and is expected to play top names. The arena and studio open in early 1976.

New Companies

Mulberry Square productions in Dallas, producer of the "Benji" motion picture, teed its record label this month with a single by Jesse Davis, "Benji's Theme" and "I Feel Love." Ben Vaughn is vice president and division head of the enterprise. Label is called Mulberry Square.

Savage Grace and Company Records has been launched in Jacksonville, Fla., by John W. Cobb III. Label is named after its first artists. Initial product from the firm is due shortly.

Pick-A-Hit Records has been formed in Hollywood as a division of SRG International Pictures. The label will be distributed nationally by Small Independent Production and Record Associates. President is Bobby Sanders and the premiere artist is French Coffey, a soul female trio.

Denim Records has been started in Los Angeles by Don Lee and Al-

len Passerin. Faith Allen is the country-oriented label's first artist.

Irwin S. Evans and Eddie Perry have formed a personal management firm in Los Angeles. Office is located at 3810 Wilshire Blvd. Firm will handle recording artists.

The Dennis Ganim Organization, an indie marketing and promotion firm, has opened in New York. Ganim is formerly of Polydor Records and the Buddah Group.

Grant Street Inc., a booking and management agency, has begun operations in State College, Pa. Heading the firm is Larry Matthews.

Cenpro Records has been formed by Century Productions, year-old recording studio in Sayreville, N.J. Judy Stevens is the first act on the label.

Burdon Sues To Close Far Out

LOS ANGELES—Eric Burdon, one-third stockholder in Far Out Productions which produces and manages War, has filed in Superior Court here to dissolve the corporation under a receivership.

Burdon, who currently records for Capitol as a Far Out artist, charged fellow-stockholders Steve Gold and Jerry Goldstein in his lawsuit with "persistent fraud, mismanagement, abuse of authority and unfairness."

War was originally Burdon's back-up band when he recorded for MGM; as UA artists War has sold some 22 million albums worldwide.

Burdon's suit claims he has been "dropped from the payroll" of Far Out and "restrained and prohibited from participating actively" in corporate business.

Ramada's Experiment In Jazz Gets Results

• Continued from page 6

Miss Jansen will work the Culver City facility for four weeks starting July 14.

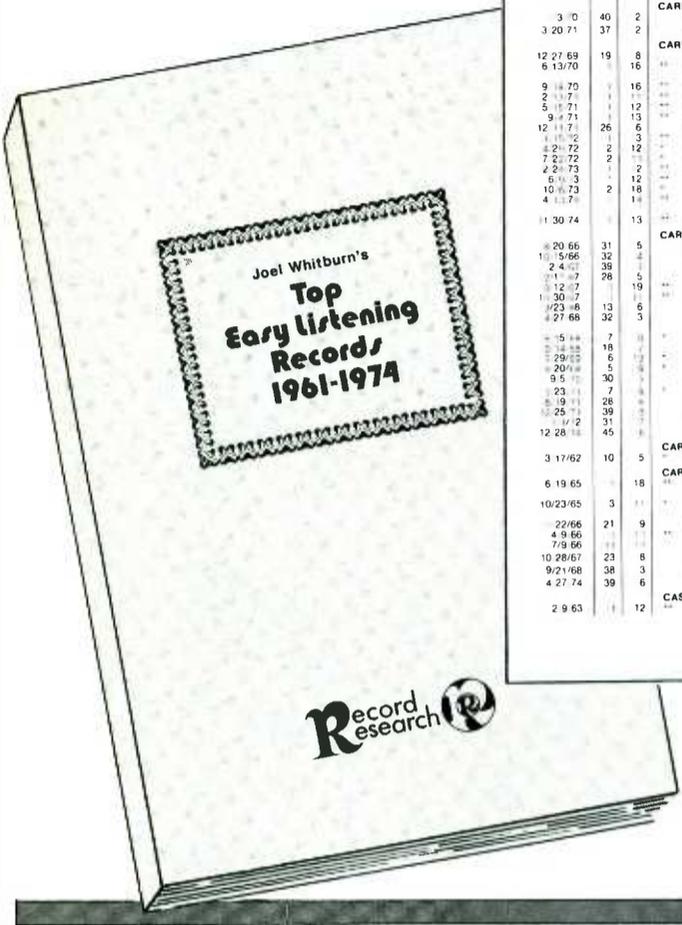
There is a possibility the San Francisco Inn will book jazz acts this summer for brief periods.

"The Rochester program is really cooking," Miss Cockrell says, noting that a local trio led by Armand Boatman will follow Cannonball Adderley August 5-31.

"The Rochester room proves you won't just be playing to jazz buffs," Miss Cockrell says. "We're getting young people standing in line to see Dizzy. People seem to be getting a little more selective in their musical tastes."

Of Ramada Inn's 160 company-owned locations, talent is booked by Dunham into 60 Inns.

Joel Whitburn announces the release of his new Easy Listening Book and the 1974 Record Research Supplements.



Date	Pos	Wks	ARTIST - RECORDING	Label
12 7 63	2	7	CARAVELLES YOU DON'T HAVE TO BE A BABY TO CRY	Smash 1852
10 19 74	15	11	CARLTON CARL EVERLASTING LOVE	Back Beat 2700
3 0	40	2	CARNIVAL LAIA LADAIA	World Pac Inc 77932
3 20 71	37	2	WHEN THERE'S A HEARTACHE	United Artists 50749
12 21 69	19	8	CARPENTERS TICKET TO RIDE	A&M 1142
6 13 70	16	16	(THEY LONG TO BE) CLOSE TO YOU	A&M 1185
9 18 70	16	16	WE'VE ONLY JUST BEGUN	A&M 1217
2 11 71	11	11	FOR ALL WE KNOW	A&M 1243
5 11 71	12	12	RAINY DAYS AND MONDAYS	A&M 1260
9 17 71	13	13	SUPERSTAR	A&M 1289
12 11 71	26	6	BLESS THE BEASTS AND CHILDREN	A&M 1289
1 11 72	3	3	HURTING EACH OTHER	A&M 1322
12 7 72	2	12	IT'S GOING TO TAKE SOME TIME	A&M 1351
7 21 72	2	12	GOODBYE TO LOVE	A&M 1367
2 21 73	6	2	SING	A&M 1413
6 11 73	12	12	YESTERDAY ONCE MORE	A&M 1446
10 11 73	2	18	TOP OF THE WORLD	A&M 1468
4 11 74	14	14	I WON'T LAST A DAY WITHOUT YOU	A&M 1521
11 30 74	13	13	PLEASE MR POSTMAN	A&M 1546
20 6 66	31	5	CARR VIKKI MY HEART REMINDS ME	Liberty 55897
10 15 66	32	4	SO NICE (SUMMER SAMBA)	Liberty 55917
2 4 67	38	5	UNTIL TODAY	Liberty 55937
11 17 67	28	5	NOW KNOW THE FEELING	Liberty 55937
12 7	19	11	IT MUST BE HIM	Liberty 55986
11 30 67	13	6	THE LESSON	Liberty 56012
12 3 68	32	3	SHE'LL BE THERE YOUR HEART IS FREE	Liberty 56026
5 11 68	7	11	JUST LIKE THE WIND	Liberty 56026
7 29 68	6	13	DON'T BREAK MY PRETTY BALLOON	Liberty 56039
10 11 68	18	11	A D.S.SATISFIED MAN	Liberty 56062
7 29 68	6	13	WITH PEN IN HAND	Liberty 56092
20 11 68	5	11	ETERNITY	Liberty 56132
9 5 69	30	11	SINGING MY SONG	Liberty 56185
23 11	7	11	ILL BE HOME	Liberty 56296
19 11	28	11	SIX WEEKS EVERY SUMMER	Liberty 56403
12 25 71	39	11	D DO IT ALL AGAIN	Liberty 56510
11 12	31	11	THE BIG HURT	Liberty 56522
12 28 71	45	11	WIND ME UP	Liberty 10058
3 17 62	10	5	CARROLL DAVID THE WHITE ROSE OF ATHENS	Mercury 71917
6 19 65	18	11	CARTER MEL HOLD ME THRILL ME KISS ME	Imperial 66113
10 23 65	3	11	(ALL OF A SUDDEN) MY HEART SINGS	Imperial 66138
22 66	21	9	LOVE IS ALL WE NEED	Imperial 66148
4 9 66	11	11	HAND OF GOLD	Imperial 66165
7 9 66	11	11	YOU YOU YOU	Imperial 66183
10 28 67	23	8	BE MY LOVE	Liberty 56000
9 21 68	38	3	PRETEND	Bel 743
4 27 74	39	6	I ONLY HAVE EYES FOR YOU	Romar 716
2 9 63	12	12	CASCADES RHYTHM OF THE RAIN	Va. ant 6026

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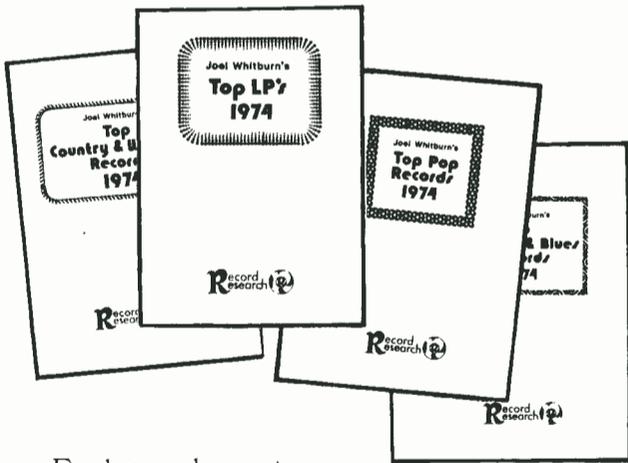
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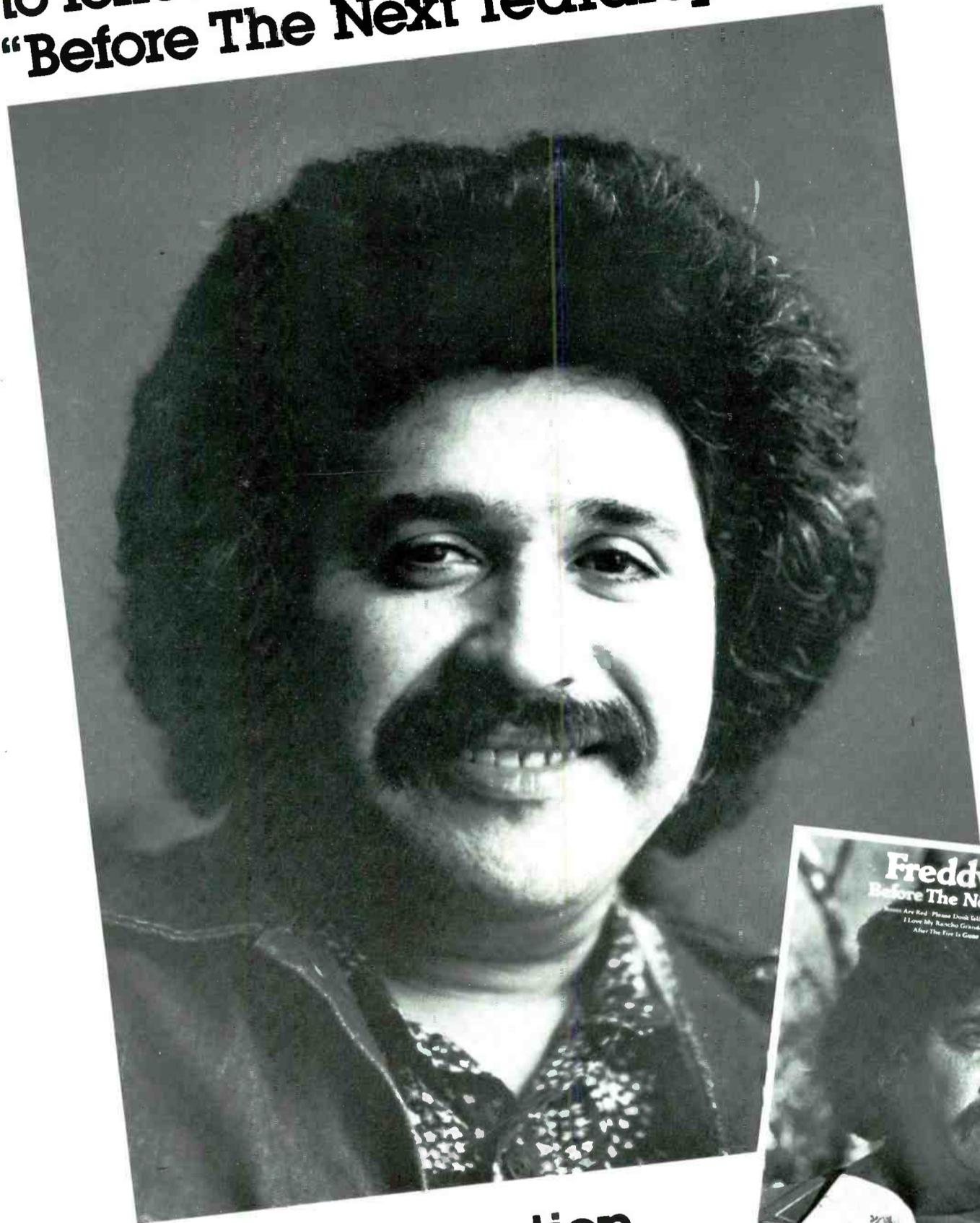
- ___ Top Pop '74
- ___ Top Pop '73
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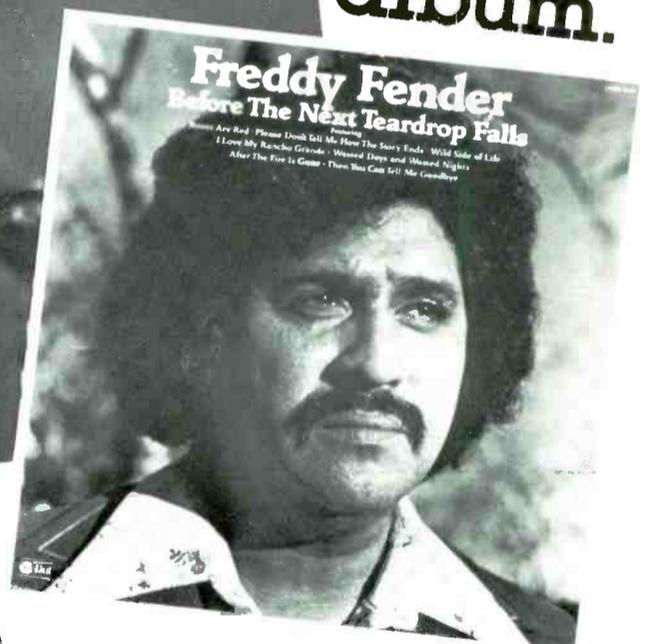
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