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Billboard

81st
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The International Music-Record-Tape Newsweekly

August 16, 1975 • \$1.50

Open Format For NATRA

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Television and Radio Announcers (NATRA) will attempt to lure more than 700 persons to its convention Aug. 12-16 at the Baltimore Hilton with discussions on women in the industry and NATRA's importance as a black arm of the music business.

This proposed venture will be achieved for the first time without workshops, says the organization's secretary, treasurer, Maurice "Hot-rod" Hulbert.

(Continued on page 12)

15 Acts Chosen For Revived Radio Poll

SAN FRANCISCO—Radio programmers across the country have chosen 15 recording acts in 24 categories for the resumption of Billboard's annual radio artist popularity poll, a feature that goes back to 1947.

Winners will be presented awards

(Continued on page 22)



Harrah's photo

Frank Sinatra catches the tail-end of John Denver's rehearsal before both opened in Lake Tahoe.

Denver-Sinatra Superb Contrast At Lake Tahoe

By ELIOT TIEGEL

LAKE TAHOE—John Denver, "Mr. Outdoorsman," and Frank Sinatra, the venerable king of show business—indoors or out—proved a solid boxoffice attraction back-to-back at Harrah's Aug. 1-7.

Their seven-day stand at Harrah's here indicates that Denver's debut into the hotel nightclub circuit with his program of ecology

flavored tunes doesn't turn off the Scotch drinking crowd.

The teaming of Denver with Sinatra by sharp packager Jerry Weintraub in which each played a separate show (to different audiences), also established some interesting show business marks.

For one, while the idea of an art-

(Continued on page 48)

Pricing Tops List Of Rackers' Beefs

By IS HOROWITZ

Wonder-Ful New \$13 Mil Contract An Industry High

By BOB KIRSCH

LOS ANGELES — A new high in monies guaranteed to superstar recording artists was reached last week with the \$13 million pact between Stevie Wonder and Motown.

The deal supersedes the reported more than \$8 million deal between Paul McCartney and Capitol recently which superseded the 1974 \$8 million agreement between Elton John and MCA. All three pacts pass the \$4-\$5 million signing of Neil Diamond to Columbia in 1972 and the earlier multimillion-dollar deal between the Rolling Stones and Atlantic.

Is there any limit to the guarantees

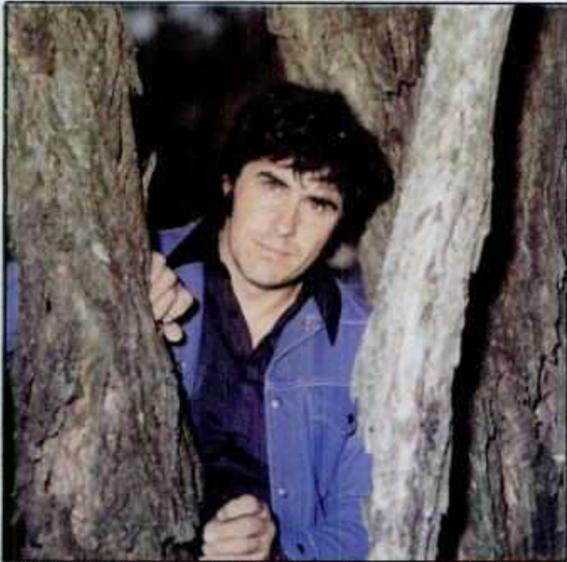
(Continued on page 10)

NEW YORK—Rackjobber complaints against manufacturers who grant distributor prices to "give-away" retailers are expected to merge into a roar of protest next month when the first rackjobber conference held under NARM auspices convenes in San Francisco.

Rackers consider the problem the most serious they face in the current record/tape marketplace. Retail super-discounters, they charge, are now fanning out beyond their traditional reservations in New York and California. They see an accelerating erosion in the confidence of rack locations in recorded product as a profit item.

Major jobber beef is an alleged bending of the manufacturer discount structure that allows these dealers to buy at the same prices paid by rack operators. But the wound deepens when retail prices are then advertised at levels equivalent to

(Continued on page 10)



COUNTRY SUPERSTAR MEL STREET has racked up a consistent series of single and LP successes since he first broke onto the record scene with his smash hit "BORROWED ANGEL." In his current fast-selling "SMOKEY MOUNTAIN MEMORIES" LP (GRT-8004) there are no less than four of his big hits, including the soon to be released "THIS AIN'T JUST ANOTHER LUST AFFAIR." Produced by Dick Heard, Mel Street records exclusively for GRT Records and Tapes. His growing popularity as a recording and concert artist indicates that he is becoming a giant among country music stars! (Advertisement)

Squeeze By Print Publishers Charged

By ROBERT SOBEL

NEW YORK—The large print publisher is squeezing the independent jobber and imperiling his business, charges Ron Ravitz, head of Controlled Sheet Music Service, Long Island-based major racker of many key mass merchandising chains.

Ravitz claims that the "destruct" policy has been prevalent for some time but that several of the publish-

ers have intensified their drive by accelerating attempts to go direct to dealers and by exploring avenues to establish their own distribution network.

Of the major publishers, Warner Bros. recently put into motion such a distribution operation handling catalogs by other publishers as well, on the West Coast.

(Continued on page 12)

Jazz Dominates European Summer

By PETER JONES

LONDON—It's a long, hot jazz summer in Europe, with the festival scene booming in a way that matches the tremendously heightened interest in jazz generally.

That interest is also reflected in an almost total trend of growth in jazz record sales, not only in the U.K. but throughout Europe.

Working opportunities for musicians have never been better and the

traveling troops of Norman Granz and George Wein are once again back on the European circuit in full force.

Oscar Peterson dashes between London, where he has been filming a jazz piano series for BBC television—one of his guests was former Prime Minister Edward Heath, a keen amateur keyboard man—and

(Continued on page 77)



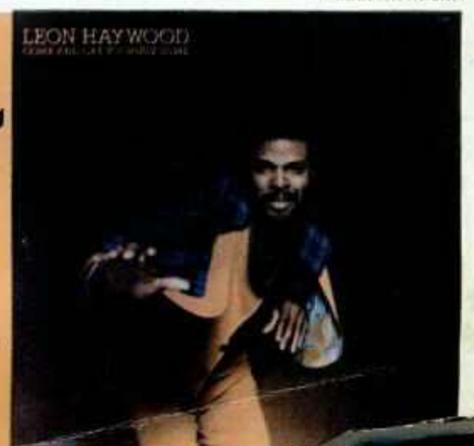
This summer's disco goers have already begun stomping their feet to the new album Van McCoy produced for Faith Hope & Charity, entitled "Faith Hope & Charity." Judging from the excitement created by their new RCA, "To Each His Own," it looks like it will be a real chart burner. On RCA Records and Tapes (APL1/APS1/APK1-1100). (Advertisement)

(Advertisement)

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DOG DAYS



"Best Band In The South"..Crawdaddy Magazine

This summer, Atlanta Rhythm is everybody's rhythm. The country's staying cool behind the Atlanta Rhythm Section's ballads, boogies, and blues. And after this Southern sextet completes its summer tour, audiences everywhere will be picking up on "Dog Days". The latest and finest album of the Atlanta Rhythm Section.

ARS On Tour:

- | | | | |
|-----------|---|-----------|--|
| August 2 | Gator Bowl, Jacksonville, Florida (with The Rolling Stones) | August 14 | The Spectrum, Philadelphia, Pennsylvania (with Uriah Heep) |
| August 7 | Auditorium, West Palm Beach, Florida (with Uriah Heep Blue Oyster Cult) | August 17 | Largo Coliseum, Capitol Center, Largo, Maryland |
| August 8 | Bay Front Center, St. Petersburg, Florida (with Uriah Heep, Blue Oyster Cult) | August 19 | The Coliseum, Asheville, North Carolina (with Rod Stewart) |
| August 9 | Municipal Auditorium, Mobile, Alabama (with Uriah Heep) | August 21 | Memorial Coliseum, Ft. Wayne, Indiana (with Uriah Heep) |
| August 11 | Schaeffer Music Festival, Central Park, NYC (with BB King) | August 22 | Amphitheatre, Chicago, Illinois (with Uriah Heep) |
| August 13 | My Father's Place, Roslyn, L.I., New York | August 24 | Arena, Milwaukee, Wisconsin (with Uriah Heep) |
| | | August 27 | Kiel, St. Louis, Missouri (with Uriah Heep) |
| | | August 29 | Convention Center, Indianapolis, Indiana (with Uriah Heep) |
| | | August 30 | Can Am Raceway, Georgia |



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

DOG DAYS
PD 6041

STARTS WEDNESDAY

Graham a Keynoter At 8th Radio Forum

LOS ANGELES—Bill Graham, rock concert promoter and the man who made the word Fillmore a part of the English language, will be one of the keynote speakers at the eighth annual International Radio Programming Forum in San Francisco Aug. 13-16. Graham, who today operates Bill Graham Presents, for years owned and operated Fillmore, a music hall that gave the exposural springboard to countless of today's most popular artists and groups. He will talk Friday (15) on new directions in music.

Ed Newsome, general manager of KSD in St. Louis, has joined a workshop panel on how programming adheres to "Basics Of Station Finances." Pat O'Day, president of Pat O'Day Productions in Seattle and

former general manager of KJR in that city, will moderate a workshop on "Advance Avenues in Promoting." Those additions virtually com-
(Continued on page 16)

Production Firm Ordering 'Beautiful Music' Abroad

By STEPHEN TRAIMAN

NEW YORK—As a direct result of the shortage of new "beautiful music" records on the market (Billboard, July 19), Susquehanna Productions has entered into a long-term agreement with Anita Kerr to produce their own versions of chart hits for parent Susquehanna Broadcasting's seven FM outlets, and other clients.

According to Dick Drury, responsible for the expanding syndication division, Ms. Kerr already is working on the first package of 30 mostly instrumental songs, recording in her Swiss studio, for introduction at the upcoming National Assn. of FM Broadcasters (NAFMB) convention, Sept. 17-20 in Atlanta.

Also in production is an FM jingle package that will be available for syndication on an exclusive market basis, as will an AM counterpart later in the fall. Drury notes that both single packages will bow on Susquehanna's own stations, including six AM outlets, which gives the network outlets in 12 key markets in seven states, among the most diversified for any chain.

The new packages tie-in with the overall "bright MOR" concept of Susquehanna, which entered the
(Continued on page 24)

Executives Club Is Organized In N.Y.

NEW YORK—The music industry division of the UJA-Federation is forming an executives club as part of its fund-raising campaign that will peak at the organization's banquet honoring I. Martin Pompadur, president of ABC Leisure Group I, Nov. 1, at the New York Hilton Hotel.

Music company executives become eligible for the club upon a personal donation of \$200 to the Israel Emergency Fund.

Adderley Dead After a Stroke

GARY, Ind.—Julian "Cannonball" Adderley, long prominent saxophonist and combo leader, died here Friday (8) a month after he suffered a stroke while on tour.

Born in Florida, Adderley reigned as one of the most popular contemporary jazzmen. His wife, Olga, had been at his bedside at St. Mary's Medical Center since Adderley was felled July 13.

Antipiracy Law Looms In Mich.

DETROIT—Michigan's antipiracy forces have won the first round in their bid to establish a state law against unlicensed duplicators of sound recordings.

The bill, sponsored by Rep. Philip Mastin, was given the green light on Aug. 5 by a House vote of 81-4, and applies to only those recordings originally fixed before Feb. 15, 1972.

The bill imposes a misdemeanor penalty of imprisonment of not more than one year or a fine of not more than \$5,000 or both upon unlicensed duplicators.

It also provides that the seller of the sound recordings be fined \$100 for each offense, under the misdemeanor statute.

N.Y. Hosts Gospel Folk At Garden

By JIM MELANSON

NEW YORK—The Gospel Music Workshop of America comes to town next week, holding its eighth annual convention at Madison Square Garden Sunday (17) through Friday (22).

The convention, highlighted by 33 workshop seminars and nightly concerts in the Garden's main arena, will be attracting gospel/spiritual music enthusiasts from throughout the U.S., a majority of them drawn from the 18,000 membership currently boasted by the organization.

The gospel workshop, a non-profit organization, was founded by renowned gospel singer the Rev. James Cleveland in 1968 and has grown to where it now has an 84-chapter network in this country. Main headquarters are in Detroit.

That the group's reach will soon be extending overseas, with chapter openings in the U.K. and Australia, will be announced at convention time. Also looming are "possible" chapter openings in both Japan and Sweden, according to Ed Smith, executive secretary.

As one of the leading proponents of gospel music on the scene, the organization's activities have been multi-faceted. The ultimate goal, says Smith, is the construction of a university for the instruction of all phases of gospel music. Target date for ground breaking for the facility is 1978, with the proposed site somewhere outside of Detroit or Chicago.
(Continued on page 75)

N.Y. Club Scene A Booming Thing

By JIM FISHEL

NEW YORK—While musical activity in clubs throughout the country that feature recording acts has been reported on the wane, the club scene here is booming. More than 30 clubs showcase live record talent on a regular basis and all types of music are being booked—from rock to jazz to folk to salsa to comedy to country to pop to blues to reggae to soul.

With club resurgence still apparently on the upswing, concert activity here which has been very thick in the past, appears to be on a slight decline.

Among the reasons cited for the ebb in concert activity are the scarcity of capable headliners and overexposure of others, the reluctance of

the public to pay high prices to sit in the rear of a large facility and the appealing packaging of acts at some clubs.

In the midst of this club renaissance, many former "powerful" clubs have reopened their doors to artists including: The Other End (formerly The Bitter End), Folk City, Trude Heller's and The Continental Baths.

Still sitting high atop the pile is The Bottom Line, which was just a "new kid on the block" 18 months ago. Although there is still no real competition between The Bottom Line and other clubs, the club market is growing at a quick pace with several new entries each month.

On a recent week, club activity here was as follows: The Bottom Line—Eric Anderson (Arista); The Other End—Baraby Bye (Atlantic) and Deadly Nightshade (Phantom); Barney Google's—Major Harris (ATCO) and Bobby "Blue" Bland (ABC); Reno Sweeney's—John Shine (Columbia) and Mirabai (Swan Song); Five Spot—Sun Ra (Impulse); O'Lunney's—Chip Taylor (Warner Bros.); Mikell's—Cornel Dupree (Atlantic); Cookery—Helen Humes (Columbia); My Father's Place—Faron Young (Mercury) and Atlanta Rhythm Section (Polydor); Angry Squire—Cedar Walton (RCA); Sweet Basil—John Abercrombie (ECM); Folk City—Bill
(Continued on page 74)

DEALERS IN U.K. URGE MARGIN HIKE

By REX ANDERSON

LONDON—An increase in profit margins for retailers is being urged here by the Gramophone Record Retailers Committee of the Music Trades Assn.

This follows immediately the announcement that EMI is increasing its prices by 20 percent.

Retailers claim that many of them cannot actually survive on the recommended retail price at current margins. GRRC secretary Harry Tipple has sent a letter to all manufacturers pointing out that retailers, in all parts of the country, are facing
(Continued on page 69)

WEA's Friedman Views The Industry, pages 44-45

School Talent Search Eyes 15 Cities

By NAT FREEDLAND

LOS ANGELES—Having completed a successful shakedown season with eight inner-city high schools here, Moses Taylor Jr.'s High School Talent Search International is seeking to expand into 15 cities during the coming year.

Finals of the talent contest were held this spring at the Wilshire Ebell Theater here after four preliminary competitions were judged by members of the Hues Corporation, the Main Ingredient and Carl Carlton. Admission was \$2 and the 22 finalists competed for a \$1,000 scholarship fund.

The winner was an Inglewood instrumental combo, Creative Sounds of Soul. Gospel vocalist Penny Brad-

ley was runner-up and third place went to Matthew Palenza, a classical pianist who performed in formal tails. The range of high school talent competing included a ventriloquist and a female impersonator.

The program is directed at poverty-area students mainly, but is open to all races and indeed all races were represented in the finals.

"My idea was that kids with outstanding academic or athletic talents have many channels of recognition and scholarships awards," says Taylor. "But there's nothing at all within the school system for helping direct kids with pop performing talent."

Taylor says his program is
(Continued on page 48)

Billboard Service; Album Chart Debuts

LOS ANGELES—Album Radio Action, a new chart feature, appears this week on page 86. It replaces FM Action and is the counterpart to the Singles Radio Action chart feature. The new feature highlights those LPs most added during the past week as well as those LPs receiving most requests and greatest airplay.

Station personnel report this to the magazine. In addition, the new feature highlights LP breakouts as determined by Billboard's chart department.

20,000 Applaud Cleveland Black Gospel

By JOHN SIPPEL

LOS ANGELES—Black gospel music drew its biggest crowd ever in Cleveland—over 20,000, at \$4 each Aug. 3 in a continuing experiment by Art Modell, owner of the Cleveland Browns grid team and leaser of the cavernous lakefront Stadium, to make the outdoor arena a family music showcase.

The first such outdoor black gospel event did well enough for Modell to pack Brother Ed Smith, executive director of the Gospel Workshop of America, to stage a du-

plicate even late in July 1976, at the same site.

Recording acts who headlined the event, which went from 2 to 10 p.m., included the Rev. James Cleveland, Shirley Caesar, the Mighty Clouds of Joy, Inez Andrews, Delois Barrett Campbell, Vernard Johnson and the Swann's Silvertones. Fourteen local gospel acts appeared along with a 1,000-voice massed choir under the joint direction of Bobbie Mitchell and Cleveland.

Smith says he has negotiated a Nov. 19 date at the new New Or-

leans Superdome for approximately the same cast. Tickets will again be \$4. "We will again return \$1 to the church which sells the ticket. It was this community participation that made the Cleveland event such a splendid success," Smith says.

Smith sees a continuing string of all-star black gospel gigs cross-country in huge arenas and stadia. He is making every effort to sign four key white gospel acts to broaden the appeal of the religious music one-nighters in New Orleans.

Business And The Economy Personal Touch An Irish Tape Asset

By RADCLIFFE JOE

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—Expanding international trade links and tight personal control over domestic operations by Irish Tape president Sol Zigman are playing decisive roles in keeping the small, independent blank tape marketer solvent in a climate of economic chaos.

According to Zigman, these factors are also largely responsible for keeping Irish in the black in the face

of increasing competition from the majors with staggering advertising budgets, new formulations, and a slew of marketing and merchandising aids.

Zigman believes that as an independent, his company has many advantages over the majors, many of which are bogged down in computer impersonalism and bureaucratic red tape.

The Irish executive feels that one of the most important advantages he has in these troubled economic times
(Continued on page 64)

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AUGUST 16, 1975, BILLBOARD

UNRELATED ACTIONS 19,000 Tapes Seized In N.Y. And Calif. Raids

NEW YORK—In two unrelated actions last week, spanning both coasts, authorities staged raids seizing a total of 19,000 allegedly pirated tapes.

The raid here took place in a basement storage area at 2775 Jerusalem Ave., N. Bellmore, when more than 17,000 8-track tapes were seized by FBI agents.

Authorities said the investigation is continuing and may result in a number of indictments charging violations of the federal copyright law.

In Compton, Calif., police raided a distributorship and three retail outlets, seizing more than 2,000 allegedly pirated tapes. Five persons were arrested

on charges of violating California's antipiracy statute.

The locations raided, all in Compton, were Woolford Products, Unlimited, 1227 Castlegate, at which more than 200 tapes were seized and Frederick Woolford was arrested. Soul Explosion, 171 Long Beach Blvd., where police grabbed some 1,600 tapes and arrested Charles Moore and Doris Edmonds; B&B Music House, 1800 N. Alondra, where 250 tapes were taken and Brenda D. Williams was arrested, and Sight & Sounds Unlimited, 104 Compton, where 30 tapes were seized and Sandra Reed was arrested.

CBS Records Spells Out Its College Promo Policy

NEW YORK—The status of the college department at CBS Records was spelled out during the recent company convention in Toronto. Debbie Newman, recently appointed manager of the department, narrated a special presentation and explained the company's position in the campus market.

According to Ms. Newman, there are now 25 campus representatives throughout the U.S., in addition to

two regional college promotion managers in the Northeast and Western regions.

Facets of the department's operation that were pointed out by Ms. Newman during the presentation are the cooperative work between the reps and noncommercial radio stations, the tie-in with the college press, the utilization of the college concert market as part of the label's new artist development, the use of promotional albums and merchandising tools to work along with retail outlets on and off campus, and the breaking of new artists on campus through word-of-mouth.

Each student rep in the CBS program works part-time as an extension of the local sales branches on their college campuses. Working with Ms. Newman in coordinating the department are Harvey Leeds, Northeast regional manager; David Gales, Western regional manager; and Larry Stessel, recently appointed supervisor of the college program.

Bankruptcy Filed By the Cowsills

NEW YORK—The Cowsills, once one of the top recording acts, have filed for bankruptcy claiming debts of \$445,339. William Cowsill, the family's father, said bills had mounted while he was the group's business manager, forcing the action.

Cowsill's wife, Barbara, and six children were the members of the group. Bankruptcy papers show that among his creditors are dozens of hotels, credit card companies, airlines, lawyers, recording studios, agents and lawyers.

Total assets are listed at \$4,973 with \$78 in cash and the rest in personal property.

Famous Pacts With Blacker For Music

NEW YORK—Famous Music has entered into a deal with Ira Blacker to handle his music publishing interests. Blacker is a manager who represents Kraftwerk, German rock group, in addition to other international rock groups.

The deal involves Jane, Brain/Metronome Records; Missus Beasley, Motown Records; and Atlantis, Polydor Records. Record deals are pending with Tea, Jean Blacker and Hank Cardell.

Farrell Org Using TV For Rascals

LOS ANGELES—The Wes Farrell Organization is launching its first in-house TV direct-mail package, "The Rascals' Greatest Hits," this month in five markets including New York and Los Angeles prior to a nationwide exposure.

The two-disk, 24-song package will sell for \$5.98 or \$7.98 on tape. Farrell's Coral Rock Music published practically all of the Rascals' 15 chart singles on Atlantic, which included four No. 1 records and six top 10 hits.

Warner Bros. Special Projects, specialist in television packages, worked with the Farrell Organization on the TV campaign scheduling, says WFO professional activities director Jay Warner.

Jerome Loeb Dies

NEW YORK—Jerome Loeb, a former ASCAP purchasing manager, died here Tuesday (5) after a long illness. He was 75. Loeb served ASCAP as an executive from 1959 until his retirement in 1972.

Top U.S., U.K. Talent In Tour

LONDON—Throughout this month and in the early part of September, a super-strong lineup of top U.S. and U.K. talent is involved in a 16-date tour of Europe.

The lineup of Wishbone Ash, Lou Reed, the Mahavishnu Orchestra, Soft Machine, Caravan, Renaissance and the Climax Blues Band is visiting 12 countries and playing to a total audience of 300,000.

The tour, "Startrucken '75," has been organized by British Talent Management in association with Europe's top promoters and RCA, MCA, CBS and EMI. The artists are sharing top billing.

BTM director Miles Copeland is optimistic that the tour will be the first in a long series, an annual event

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ANSWERS CATENA COMPLAINT

Cap's Menon Denies Label Pays 'Dues'

By JOHN SIPPEL

LOS ANGELES—Capitol Records' president Bhaskar Menon strongly denies Rocco Catena's contention in a lengthy federal district court suit that his firm pays the heavy dues while parent company EMI reaps the hefty profits.

In an affidavit, Menon argues against the alleged misuse of Capitol by EMI. He states that the McCartney contract is "Capitol's most important business achievement in years." He strongly urges the court to keep the McCartney contract details confidential, pointing out that he is negotiating with the other three ex-Beatles, whose knowledge of the McCartney deal could foul up these attempts to contract the remainder of the group.

In a prior filing, Capitol argues that plaintiff Catena in his class action against the label is wrong in insisting that Judge William Gray's order to make all important business documents available to the plaintiff

holds in the case of the McCartney contract.

Judge Gray had issued such an order after the plaintiff argues that the 1974 tender offer should have been disclosed to the plaintiff before it was given to stockholders. Menon indicated that the Los Angeles Times \$8 million McCartney contract story was in no way disclosed by Capitol.

Invictus was loaned from \$1.5 to \$2 million, Menon says, but the deal was only "fairly successful" and there were personality conflicts which made him write off the deal when he became president of Capitol.

He denies that EMI establishes U.S. companies like Private Stock to bypass Capitol, as was alleged by the plaintiff (Billboard, June 21-28). Capitol could have participated in the deal, Menon said, but chose not to because Larry Uttal specializes in single product, a type of product which Capitol has not found profitable.

George Osaki is elevated to vice president of MCA Records' creative services department and will direct the label's design of album covers, print advertising and television commercials. Osaki is a Hawaiian-born protege of Col. Marvin Schwartz. . . . Quitting his post as president of the American Song Festival (see separate story) is Malcolm C. Klein, who now will resume his management consultancy firm, Malcom C. Klein & Assoc. . . . New national promotion director for Sound Gems Records in Philadelphia is Jeff Abelson. . . . Mercury Records' newly acquired national r&b promotion director in Chicago is Bill Haywood. . . . Departing the law firm of Hertzberg and Childs, Peter Grosslight will head up business affairs for Regency Artists Ltd. . . . Lou Verzola named general manager of ABC Records branches. Howard Bloomfield is the new national field credit manager and Charles Trepel become ABC field sales manager.

Jack Silverman named president of Mid-State Distributing Co., consumer/industrial electronics distributor division of ABC Record & Tape Sales for which he continues as vice president, Midwest region. Also at Mid-State in Des Moines, Ray Pockrandt promoted to vice president from general manager.

Abe Weisel promoted to vice president/finance and general manager of Polymusic, mail-order division of Polygram, from vice president, finance and operations, succeeding Les Klemes who will remain with the company in another capacity. Prior to joining Polymusic in April, Weisel had been with DynaEmic House/Tele House.

William Meyerchak promoted to director, finance planning and control, CBS Records, from manager, financial analysis. . . . Mark Westcott moves from Cincinnati to local promotion manager, Columbia Records, Minneapolis. . . . Ben Rosner retained by ATV Records as acting national promotion director.

Ron Bernard joins Capitol Magnetics from Beacham Products, as Western regional sales manager, consumer products. . . . Jeremy Mermagen, formerly with Garrard/Plessey, named marketing director/Europe for Jensen Sound Labs, division of Pemcor. . . . Robert Herms appointed vice president/distribution, for Admiral Group of Rockwell International. . . . J. Michael Wood named retail advertising sales promotion manager for Radio Shack.

Full Moon To Epic/Family

NEW YORK—Full Moon Records, springing from Irv Azoff's production company of the same name, has signed up as the newest member of the Epic/Custom label family.

Product will carry a joint Full Moon/Epic logo, with the first release a new LP by Dan Fogelberg. Following the Fogelberg album will be an LP from Bonnie Koloc, most recently on Ovation and to be signed shortly.

Both Fogelberg and Ms. Koloc are managed by Azoff's Front Line Management firm, as are several other Epic artists, including Minnie

Riperton (co-managed by Jack Koilman), REO Speedwagon and Jeffrey Comanor. Non-Epic acts managed by the firm include the Eagles, Denny Henson, Tom Kelly, Joe Walsh and producer Bill Szymczyk.

Walsh is vice president and head of a&r for the new label. Also named as a label vice president is Fogelberg.

The Epic deal comes on the heels of the news that Front Line and Jerry Weintraub's Management III firm are working toward a merger (Billboard, Aug. 9).

At Pickwick Meet: 450 Musicland Mgrs.

MINNEAPOLIS—The four-day workshop/seminar convention of managers of the Musicland stores, retail wing of Pickwick International, drew 450, or double the previous year's assemblage.

Amos Heilicher, president of Pickwick, estimates the attendance was split evenly between store personnel and manufacturer representation.

The 1975 event filled Arrowwood Lodge and a neighboring Holiday Inn, both in Alexandria, Minn. Presentations were made by Pickwick, UA, WEA, Columbia, Arista and London. There were also programs based upon a large array of accessories and hardware, both tape and record.

Heilicher says the event will be staged about the same time in 1976, but the site may be changed.

FEST FUTURE QUESTIONED

LOS ANGELES—The future of the American Song Festival appears to be questionable.

Officials of the Sterling Recreation Organization here are huddling, and studying the situation carefully, in the wake of the resignation of Malcolm C. Klein as the festival's president.

Tad Danz, general manager of the fest's staff, indicates the event will be continued in 1976 but with drastic changes. The founder of the ASF, Lawrence Goldblatt, quit the event several months ago but reportedly retains a financial interest.

This year's festival has attracted some 60,000 entries, all of which, Klein says, have been screened. The event, started three years ago, has not yet proved profitable, it was said.

Saturating the airwaves with quality.
The new single, "Gone at Last," by Paul Simon and
Phoebe Snow (with The Jessy Dixon Singers).



From the forthcoming Paul Simon album,
"Still Crazy After All These Years."
Produced by Paul Simon and Phil Ramone.

On Columbia Records and Tapes.

Founded 1894

The International Music-Record-Tape Newsweekly



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Vol. 87 No. 33

MCA NABOB'S PHILOSOPHY

Cut Artist Roster, Concentrate On Just a Few, Maitland Urges

By CLAUDE HALL

LOS ANGELES—Record companies should trim their artist rosters in order to concentrate attention on individual acts, believes Mike Maitland, president of MCA Records.

Because of tight playlists at radio stations—and the necessity to develop other merchandising avenues (something that is currently under investigation at MCA)—it's more and more difficult to establish a performer today.

Thus, the "Don't Call Us, We'll Call You" sign has been hung out at MCA Records, where the roster has been trimmed to 50 acts—25 in pop music and 25 in country music. Maitland sees no possibility of adding any new artists between now and the next six months.

"There's not really a major artist available. I have a couple in mind that I'm going to get... but they're not available for at least two years because of contracts."

His theory is to operate with fewer artists and pay them more.

"Theoretically, we should be able to offer artists an absolutely perfect deal. I don't know of any company that spends as much on artists contracts as we have the past few months. We've been perfectly willing to pay what's necessary," says Maitland.

Oddly enough, the money negotiations on the last Elton John contract were settled "very quick." And Maitland says the only hang-ups were "more of a tax problem."

Maitland, even when he headed

up Warner Bros. Records, has always preferred a small roster.

"I know our roster is the smallest of any major label... by a long shot."

"Of course, with acts such as Elton John and Olivia Newton-John, they're almost a record company unto themselves."

Many labels are making drastic mistakes in attempting to go after today's major acts. "They send someone else, Lou Cook and I signed Tanya Tucker... you simply can't send someone else out to sign a major deal: artists want to talk and negotiate with the people at the top." He adds that Bob Davis at MCA is moving into the a&r role in a stronger fashion.

Impulse Label 'Awakens' With An Ambitious Autumn Program

By BOB KIRSCH

LOS ANGELES—Impulse Records, quiet for the past few months, is ready to come with five releases next month featuring both established and new artists and will continue to sign artists, according to Esmond Edwards, who took over most of the Impulse production chores following the recent departure of Ed Michel.

Edwards says the ABC-distributed jazz label will "be signing several new artists in the next few weeks, as well as releasing an LP on a new band we have been working with called Brass Fever."

Edwards, who did a great deal of Chess' production work in past years (including the last few major Chuck Berry hits), says that the Impulse roster has been pared somewhat in recent months. Gato Barbieri, Sam Rivers, Keith Jarrett and Marion Brown are among the artists currently on the label.

Several repackages are also set for coming months, primarily by such consistent sellers as John Coltrane. Edwards also adds that while Michel left several things in the can, the ma-

jority of the upcoming Impulse releases will be new.

"I'm kind of familiarizing myself with the ABC Studios at the moment, but we expect to be going full steam within a few weeks. We've got five releases on the way and I will be doing much of the producing."

Impulse has long been recognized as one of the outstanding jazz labels,

both from the contemporary artist vantage point and in catalog strength. Under Michel, the label was one of the leaders in avant-garde jazz.

It is expected that Impulse will mount a stronger push into contemporary mainstream jazz while maintaining a foothold in the avant-garde area.

Fr. Government Projects 21 Future Radio Stations

By HENRY KAHN

PARIS—Twenty-one local radio stations are being planned in France and if all goes well the first five will be ready by the end of December.

Reportedly the President of the Republic, Valery Giscard d'Estaing, had the original idea and asked the Audio/Visual Study Council to look into the possibilities. He made it clear however that the stations would have to remain within the state monopoly.

They would not be allowed to be privately owned.

So far, the Council has not completed its report, but it is expected to be favorable.

The stations would cost the state around \$70,000 per year. They will be on the air about 10 hours a day and include local news and talent in the program format.

Obviously recorded music would

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Long Islanders Spawn An Assn.

By ROBERT SOBEL

NEW YORK—An association dedicated to the proposition that Long Island is a viable and valuable music market is being formed by several principals in various fields of music.

Calling itself the Long Island Music Assn., the group intends to promote the Long Island music market as a separate and important entity from the Manhattan market. The nucleus of a membership has already been set and consists of Elton Spitzer of station WLIR; Len Rothberg of WBLI; Richard Zimmerman of Concerts East; Mike Pataro of Island Music Centre; Michael Epstein of My Father's Place, a Long Island club; Michael Cono of All Record Distributors; Marc Allan of WBAB; and Richard Branciforte of Good Times, consumer music and entertainment paper.

Branciforte says that the association is writing a constitution, to be

submitted to the eight members Wednesday (20). The association plans to set up a dues structure based on the three types of members it hopes to attract. These are: media and concert promotion clubs, stores, one-stops, labels, managers and "anyone involved in music, artists or records"; an associate membership, consisting of those persons on the periphery of the music business. Dues, Branciforte says, will scale from \$150 yearly to a bottom of \$25.

The association is being set up as non-profit, with monies collected from dues going to expenses, the promotion of the association and to the Long Island market as a whole.

The association's formation was engendered from the concept that Long Island was being ignored as a viable market, especially by West Coast record companies, in the areas of promotion and advertising. He feels this is due to ignorance and, in

citing the importance of its market, claims that Long Island is the ninth largest market in the nation. He also says that according to government statistics, Long Island ranks number one regarding average annual family income, placed at \$17,235.

To give impetus to the over-all program, several committees are being formed by the stations and other companies involved in the association. One such committee is establishing a music seminar with the aim of drawing top record staffers, club owners, dealers, college students and others. Another committee will contact Nassau Coliseum officials to discuss methods of establishing closer ties between the facility and the audience. Still another group will concentrate on continuous trade advertising to tell the Long Island music story to the record industry.

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NEW DELAWARE CORP.

Pickwick Expansion High-

NEW YORK—An expanded fiscal 1976 retail operation, future videodisk potential, new international opportunities and continuing diversification are highlighted in the annual report of Pickwick International. Also quoted: the proposed merger of the New York state corporation into a new Delaware entity.

Stockholders at the Sept. 10 meeting will be asked to ratify the change of state of incorporation to Delaware whose corporate laws "provide greater flexibility for and impose relatively fewer restrictions on management than do the laws of most

other states, including New York," according to the notice.

In reporting a 17.5 percent sales increase to a record \$227.2 million for the fiscal year ended April 30 (Billboard, July 26), chairman Cy Leslie alluded to 37 new retail stores and leased departments planned for fiscal 1976.

The annual report notes that 15 new Musicland stores were planned last year but only 13 opened and two were closed, netting 11, for a total 127 as of April 30. For the coming year, 30 are planned. In the same period, 17 unprofitable leased departments were pruned and one added for a net decrease of 16 to 74 at year end, with seven additions contemplated this year.

Commenting on videodisks, the report terms the configuration, as recently demonstrated by MCA and RCA, "most impressive—and because of its relatively low price and physical similarity to records, will logically be sold through companies such as ours." However, it emphasizes that "commercial introduction will depend primarily upon the availability of popular-priced hardware in sufficient quantities to warrant proper merchandising of the supporting recorded programs."

The J.L. Marsh and U.S. Record rackjobbing operations, with the acquired assets of Transcontinental Music now integrated, provide Pickwick with a network of 18 domestic branches to service an increasing number of retail outlets. The rapidly

expanding Atlanta market was added as an independent distributor location with Chicago terminated at the same time, due to its limited expansion prospects. Major independents serviced include A&M, Motown, Buddah, London, Arista and P.I.P., Pickwick's proprietary label.

In the proprietary products area, Pickwick economy records and tapes "continue as the largest selling line in this category in the world," the report notes, with a continuing source of product provided from re-release agreements with MCA, ABC, Capitol, Phonogram, Motown and others.

The shape, development and direction of the company's re-entry into economy-priced classical, jazz, folk and specialty product under Peter Munves "should be visible before the end of the calendar year." The new "Mr. Pickwick" children's LP line, mentioned in last year's report, "has been well received," with successful mini-promotions merchandised for Christmas, Easter and Halloween.

Also noted was the entry of PIK Special Markets into mail-order sales through TV with a set of Tennessee Ernie Ford religious recordings. "Initial response to tests has been encouraging... and we are planning other TV packages such as '50 Polkas' and 'The Americans' in keeping with the national bicentennial interest." The premium division also has grown, with Pickwick pack-

(Continued on page 77)

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Market Quotations

As of closing, Thursday, August 7, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	7.6	184	19%	18%	18%	- 1/2
7%	2%	Ampex	10.2	78	5%	5%	5%	- 1/4
3%	1%	Automatic Radio	0	5	2%	2%	2%	- 1/4
9%	4%	Avnet	3.7	109	7%	7%	7%	- 1/4
22%	10%	Bell & Howell	7.5	49	18%	17%	18	Unch.
64	28%	CBS	11.6	242	48%	47%	47%	Unch.
9%	2%	Columbia Pic.	17.1	114	7%	7%	7%	+ 1/4
7%	2	Craig Corp.	5.7	69	6%	6%	6%	+ 1/4
55%	21%	Disney, Walt	22.3	680	43%	42%	42%	- 1/2
4%	1%	EMI	9.8	14	3%	3%	3%	- 1/4
44	23%	Gulf + Western	4.9	609	41%	40%	40%	- 1/2
7%	3%	Handleman	6.5	12	5%	5%	5%	Unch.
20%	5%	Harman Ind.	4.8	100	15%	14%	14%	- 1/4
8%	3%	Lafayette Radio	8	1696	6%	6%	6%	+ 1/4
19%	12	Matsushita Elec.	12.5	45	16%	16%	16%	+ 1/4
82%	27%	MCA	8.8	163	71%	68%	70%	Unch.
18%	12%	MGM	6	179	15%	14%	15%	Unch.
68	43	3M	23.7	352	56%	55%	55%	- 1/4
4%	1%	Morse Elec. Prod.	0	23	3	3	3	+ 1/4
57%	33%	Motorola	27.2	382	46%	45%	45%	- 1/4
24%	12%	No. Amer. Philips	8	12	19	18%	18%	Unch.
19%	7	Pickwick International	7.2	32	12%	12%	12%	+ 1/4
6%	2%	Playboy	11.3	60	3%	3%	3%	+ 1/4
21%	10%	RCA	15.7	435	18%	17%	17%	- 1/4
13%	5	Sony	30.2	126	10%	10%	10%	Unch.
18%	9%	Superscope	3.9	62	13%	12%	13%	+ 1/4
50%	11%	Tandy	11.2	185	39%	39%	39%	Unch.
6	2%	Telecor	5.4	1	4%	4%	4%	- 1/4
3%	1/2	Telex	10.4	134	2%	2%	2%	- 1/4
3%	1	Tenna	13.9	15	2%	2%	2%	- 1/4
10%	6	Transamerica	11.6	154	8%	8%	8%	- 1/4
15%	5%	20th Century	7.1	186	13%	12%	12%	- 1/4
22%	8%	Warner Commun.	64	115	17%	16%	16%	- 1/4
28%	10	Zenith	84.5	169	25%	25%	25%	+ 1/4

As of closing, Thursday, August 7, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	2%	2%	2%	M. Josephson	9	7%	6%	6%
Gates Learjet	35	8%	7%	7%	Schwartz Bros.	0	1%	1	1
GRT	37	1%	1%	1%	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	2	3%	2%	2%	Kustom Elec.	0	2%	1%	1%
Integrity Ent.	0	1/4	1/4	1/4	Orrox Corp.	0	1	1/4	1/4
Koss Corp.	9	5%	5	5	Memorex	31	8%	8	8

*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., members of the New York Stock Exchange and all principal stock exchanges.

Off The Ticker

MCA INC., Universal City, Calif., expects another record year for 1975, topping last year's net income of \$6.85 a share. The company announces it has filed a plan with the Securities and Exchange Commission to increase its authorized common stock to 35 million shares from 9,750,000. ... **Pickwick International Inc.**, New York, declared a first cash dividend of eight cents a share, payable Sept. 19 to stockholders of record Aug. 20. The previous payment was a 4 percent stock dividend in October 1973.

Capehart Corp. has arranged with bank lenders to restructure part of its outstanding debt. The agreement extends for more than one year the maturity of about \$12 million of short-term debt. Capehart also has agreed to sell its manufacturing and related facilities in Asia. The firm also announced it has suspended discussion of a possible merger with **Morse Electro Products Corp.** ... Shareholders of **Magnavox Development Corp.** Holders of Magnavox common stock will receive \$9 a share.

Ampex Corp., Redwood City, Calif., has received a \$3.5 million contract to provide television broadcasting equipment to the state of Bahrain. The contract calls for automated videotape recorders and modular video systems for studio and mobile use and color television cameras.

Telecor, Beverly Hills, Calif., distributor of **Panasonic** products, earned approximately \$390,000, or 13 cents a share, on sales of about \$13 million in the fourth quarter,

ended May 31. Hal Haytin, president, says. This compares with earnings of \$599,000, or 21 cents a share, on sales of \$12.8 million (restated) in the same period a year ago.

Lloyd's Electronics Inc., Compton, Calif., expects to report a profit for fiscal 1976, despite a \$302,000 loss in the first quarter, ended June 30.

The company says the first-quarter loss was due to continued softness in the audio market and high operating costs. Abraham Zagher, chairman, says the firm is in "an upward trend."

Warner Bros. Inc., a subsidiary of **Warner Communications Inc.**, completed a \$60 million term-loan agreement. Proceeds of the new borrowing will be used to repay an existing \$35 million term loan and to increase working capital. Warner Communications is guaranteeing the loan.

Audio Magnetics Corp., which recently closed one of its tape manufacturing facilities in Indianapolis, has failed to make an interest payment on a long-term note held by **Mattel Inc.**, Hawthorne, Calif.

Mattel disclosed in a report filed with the Securities and Exchange Commission that **Audio Magnetics**, a former subsidiary, failed to make the quarterly interest payment due March 1 on a \$6 million long-term note.

Stones Recorded

LOS ANGELES—Ten dates on the **Rollin Stones'** current United States tour are being recorded live on the 24-track facilities of the **Record Plant** where post-production work is scheduled.

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Wonder Binder: a New Industry High

• Continued from page 1

that may be offered artists of superstar status in the future? Apparently not, according to industry sources including Motown Records president Ewart Abner.

"We expect at least one album a year from Stevie over the next seven years," Abner says, "and we will make money on the deal. (Wonder gets at least a 20 percent royalty—a reported high.) In the cases of certain artists, like a Wonder or Paul McCartney or Elton John or the Rolling Stones, the public almost determines the artist's guarantees. Artists of this caliber are rare, but when they are offered to the public the public will respond."

Will major artists attempt to outdo one another in the area of guarantees?



Bruce Talamon photo

Wonder and Abner: they agree financially.

They may, but it probably will not do them much good unless they warrant a huge sum of money and the label can share in the earnings or at least break even. "It will be our pleasure to give anyone who approaches Stevie's stature a similar deal," says Abner.

Is it for business or morale reasons that super acts receive super guarantees?

The answer is probably a bit of both. MCA president Mike Maitland cited company morale as an issue in the re-signing of Elton John,

but also emphasized that the pact was a business deal. Abner notes that Motown morale "was important, and we thought of it during the negotiations. But we are in business and it was not the prime factor."

Are guarantees to superstars on the road to becoming totally out of hand?

The answer is probably not, for as Abner points out, there are only a handful of artists who command the complete adulation of the public and actually sell enough product for the label to pay what seem like unrealistic amounts of money.

When one stops to think, there have been only five artists in the past five years who have received (in a publicized manner, at least) what could be considered astronomical sums. And the Stones, Neil Diamond, Elton John, Paul McCartney and Wonder all appear to have track records justifying their contracts.

Another point is that singers seem to have taken the place of movie stars as the real lords of fantasyland. The contracts handed out to movie names in the past have seemed far from realistic at times, just as some artist contracts now appear the same.

One other important point is that most major movie stars of the past and many today appear to the public only as fantasy characters. While superstar singers are not exactly like next door neighbors, they generally offer two different views to their audience—the stage view and the personal view. The public feels somewhat akin to superstar artists.

Looking back at the history of big money recording contracts, one discovers they are a comparatively recent phenomena. As recently as the mid and late '60s, sums of \$250,000 paid to many of the San Francisco artists were considered lavish. In 1963, Capitol and EMI announced that they would spend what then seemed like the exorbitant sum of \$50,000 on an initial Beatles promotional push in this country.

Details of the Presley contracts have never been made public, nor were early Beatles and Rolling Stone deals. Three country artists—Eddy Arnold, Marty Robbins and Sonny James—reportedly received in excess of \$1 million for label changes.

But what of the five big deals of the '70s? The Stones, the longest lasting British superstar band moved from London to Atlantic in 1970. The five reportedly received \$1 million to sign plus a guarantee of \$1 million per LP for a fixed number of LPs plus a royalty after a certain number of albums are sold.

The group also received the right to record on their own label (Rolling Stone) and with Atlantic distributing their efforts as well as other artists on Rolling Stone.

Was it worth it? The financial results are not public, of course, but the fact is the band has had four gold LPs with its current effort well on the way to achieving the same. Nor have they burdened Atlantic with huge amounts of product from other artists. They have also enjoyed several No. 1 singles.

Neil Diamond received a reported \$4-\$5 million to go with Columbia in 1972. Has it paid off? Diamond has released two LPs for the label, both of which have sold a million units.

Elton John's reported \$8 million dollar deal with MCA includes a royalty rate reportedly close to 20 percent or a \$1.40 per \$6.98 album. John's Rocket Records (he is a partner) was already in the MCA fold and was not part of the deal, as was the Stones' signing. Elton seems to be paying MCA back, however, with

WHEREHOUSE CHAIN SUED

Music Odyssey Asks \$1 Mil Of Its Rival

By JOHN SIPPEL

LOS ANGELES—Steve Gabor of Music Odyssey returned a legal salvo at state fair trade practices crusader Lee Hartstone (Billboard, Aug. 2), asking \$1 million in damages for a variety of charges involving alleged retail practices of the Wherehouse chain.

Gabor's cross-complaint filed in superior court last week charges Hartstone and his executive vice president Ben Bartell violated the state's unfair trade practices act by selling record albums at \$3.66, "less than their cost." If the court finds the defendants guilty, Gabor asks under the law for treble damages for his loss of business.

Gabor's pleading also claims that defendants received secret special services and privileges not extended to Gabor. He says that John Doe defendants provided Wherehouse with an "artificially low price under the pretext that such price differential is predicated on a fictitious functional classification which functional classification obfuscates the reduced price privilege."

It's further alleged that Integrity Entertainment, the chain's parent, got new releases ahead of other local dealers and rebates in the form of substantial advertising benefits yet not given competitors. The Westwood Blvd. Hartstone competitor alleges that defendants placed misleading advertising purporting to offer a "double discount price" of \$3.66 when this price was his regular price for \$6.98 LPs in his Westwood store.

Hartstone had previously filed suit against Westwood competitors Rhino Records and Licorice Pizza, charging them with violating the state's unfair practices law.

Marciano Tribute

HOUSTON—Ray Frushay has recorded a tribute to the late boxing champion Rocky Marciano titled "Winners Never Quit," on the Casino label. He is managed by Professional Management International, firm headquartered here and run by Sam Cammarata. Music and lyrics were penned by Lee Ofman.

Rackjobber Beefs Due

• Continued from page 1

those billed by rackers to their accounts.

National one-stops will also come in for their lumps at the conference, to be held at the Hyatt On Union Square Hotel Sept. 18-19. By selling hit product to retailer at close to distributor price, these "short margin" entrepreneurs are also felt to be contributing to an unhealthy market situation, rackers claim.

While retailer price competition is due for major attention at the rack-

at least six platinum LPs over the years and two No. 1 LPs since the signing.

Details of the May Paul McCartney signing to Capitol were not revealed, but it is believed the guarantee was a bit higher than John's for a fixed number of years with a guarantee from McCartney for at least one LP per year for several years.

Len Wood of EMI called McCartney the "most important artist in the world" at the time of the deal. McCartney has rung up a series of top 10 (as well as a good number of No. 1) LPs and singles as a solo artist.

Wonder's contract reportedly calls for a royalty rate of at least 20 percent. The \$13 million figure, as with most of these binders, is a guarantee against royalties setup. Wonder's last six LPs have all gone gold, he has received numerous Grammys and other rock awards and a double LP is expected in the fall as the first product under the new contract.

The above five artists, the most publicized of the big signings, all appear to be earning their money. It seems evident that companies will continue to pay big money on acts that will make them profits. There have been other artists involved in huge guarantees (Pink Floyd, Grand Funk, Joni Mitchell, Bob Dylan among them) and the three Beatles besides McCartney are expected to make major deals later this year.

But as Abner says, "This is a recession period and a film like 'Jaws' grosses \$85 million in a few months. Super artists are in the same kind of category."

jobber conference, industry problems shared with other merchandising groups are also slated for review.

Among these are an examination of the returns problem and how to keep it under control, multiple pricing, with specific reference to new artist and catalog product; recommendations that country albums retreat from a \$6.95 suggested list and that the list of singles also be reduced; the desirability of a universal coding system; improved title information on album covers; and a plea for standardization of quad figurations.

Jay Jacobs, NARM president, stressed last week that the association cannot act in matters involving pricing practices: All it can do is provide a forum for the interchange of market place information and a clarification of the problems faced by the various industry segments, as represented by its membership.

Speaking purely from his position as rackjobber, however, Jacobs charges that short-sighted pricing policies are "bastardizing the business." Rackjobbers, he maintains, move some 80 percent of all hit product, and policies that impede their profitable operation also work against the industry generally.

Giveaway retailers, he feels, must eventually fade from the scene as economic realities catch up with them. "As a rackjobber," says Jacobs, "I'd like to speed up the process. Why should our industry be the only one where inflation drives prices down?" Jacobs' Knox Record Rack Co., headquartered in Knoxville, Tenn., services some 600 accounts in 14 states, mostly in the Southeast.

The complete agenda for the rackjobber conference will be announced shortly, according to Jules Malamud, NARM executive director. Manufacturer representatives are due to attend some of the meetings, with a number of label presidents expected to participate.

On Sept. 17, a day before the conference opens, a special NARM committee will meet to plan the association's annual convention, to be held in Hollywood, Fla., March 19-23.

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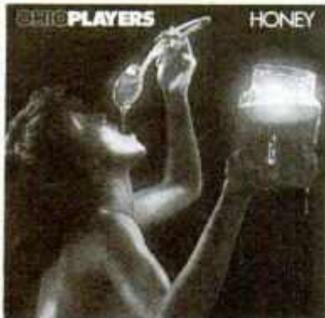
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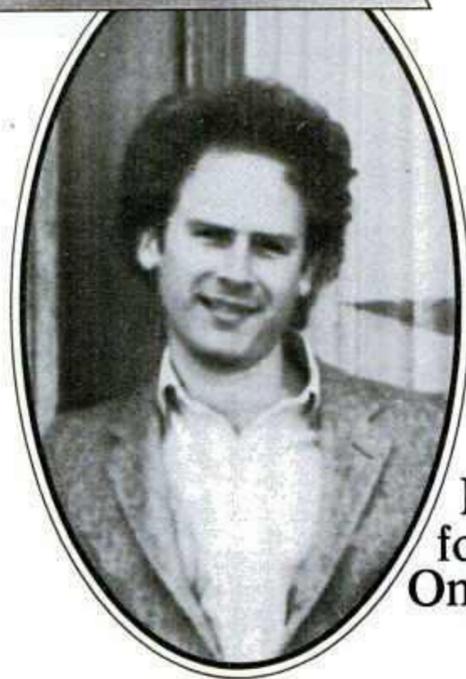
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Indie Music Jobber Squeezed—Racker

• Continued from page 1

It is Ravitz' contention that other key print publishers will move into the distribution end, not only with their own product but with print music from other firms. At present, virtually all the publishers use outlets such as Walter Kane, Grossman Music, Carl Fischer and Charles Hansen as well as racks such as Controlled Sheet Music, J.L. Marsh, Sieberts and Marshall-Mangold, to distribute their print material.

Ravitz claims that the campaign of the publishers to deal direct to the dealer has contributed to needless competition whereby the publisher and the distributor offer the same product to the same customer. "Naturally, the publisher is able to control the product and, therefore, has the distinct advantage," Ravitz notes, however, that dealers the firm has lost by this situation have returned to CSM because of the vast bookkeeping involved in being supplied by several publishers and because of the lack of specialized attention, which Ravitz claims CSM offers.

Ravitz cites other stifling measures used by publishers which have recently surfaced. He claims that publishers are holding back on delivery of product. This, he reasons, is because the publishers want the edge in delivery to dealers, using it as a successful weapon in continuing the "direct" principle with the dealer.

He also asserts that the decreasing discount structure and changes in return policy, along with the tagging

on of freight costs by some print publishers, is further evidence of their increased stranglehold policy.

"Just a few years ago, I was receiving product freight free, a 60 percent discount and a 100 percent return guarantee. Then one company decreases its discount to 58 percent; now it's 55 percent. Also, I must now pay the freight and there is now a 15 percent return policy on what is sold. Although this is the case with one company, nevertheless, it shows the squeeze," Ravitz says.

Ravitz further documents his charges by stating that the publisher has recently begun putting limits on quantities and titles CSM orders, thus limiting the firm's income and dampening its relationship with its customers.

As a result of these "pressure tactics," by the print publisher, CSM has been forced to tighten some of its practices concerning credit and is taking a close look at its return policy, which previously had been on a 100 percent guarantee basis.

Ravitz complains that publishers have raised their suggested list prices too high, almost "pricing themselves out of the market." Prices for jumbo type of books are out of reach of the consumer he says, and his damage factor in receiving such large-dimension books is much greater.

He suggests such books be broken down into at least two separate volumes, cutting the return factor resulting from this problem.

The CSM president is attempting to establish closer relationships with the publishers regarding differences, over-all. "If we can only sit down

and talk the problems over, we could accomplish a lot. There's no sensible reason why these problems should exist."

CSM racks mass merchandising chains such as Korvettes, Mays, Alexander's, J.M. Fields, W.T. Grant and Globe Discount Stores. The firm recently added Robert Hall and is test-marketing at Times Square Stores. It also services Licorice Pizza, Newson's Music Center, Sight & Sound, Music Plus 4 and Vornado, among others.

Besides its rack operation, CSM also functions as a distributor, supplying material to more than 2,000 independently owned stores of varying sizes.

With all the industry problems enunciated by Ravitz, CSM, nonetheless, has shown a 15 percent increase in sales in the first half of this year as compared to the similar period in 1974.

One reason he attributes to the rise is that the depressed economy has led the consumer to seek less expensive forms of entertainment. One of these forms emanates from the purchase of folios and sheet music, used for home enjoyment, he contends.

A small percentage of CSM's business is obtained from abroad but Ravitz says the firm is planning to broaden its international base by exploring methods to handle accounts in Australia, England, South Africa, Switzerland and France, among other countries.

Canada is a prime target for future development, and talks with chains and other outlets are progressing for CSM's invasion there, he says.



JCPenney photo

BICENTENNIAL GIFT—Marian McPartland of RCA's Jazz Piano Quartet and president of her own Halcyon label, and Clem DeRosa, right, National Assn. of Jazz Educators president, look over one score in 112 pounds of Bicentennial music for band, orchestra and choral groups presented by Art Graisbery, local JCPenney general merchandise manager. Chain is distributing sets of the Bicentennial Music Celebration, covering 200 years of American music, to nation's 30,000 high schools and colleges.

WB Acquires Midget Single

LOS ANGELES—Midget Productions' single of "Who Said Honkys Ain't Got Soul" has been picked up by Warner Bros. for national distribution.

Midget's deal with Warners is that the manufacturer can pick and choose which of its singles it wants

for national distribution after Midget has done secondary market testing.

Midget co-owner Don Graham claims 13 stations have been playing the disk cut by a local band called the Bang Gang. Among them is Don Imus on WNBC in New York.

NATRAnS

• Continued from page 1

"NATRA's members need an awareness of the significance and importance of workshops, therefore, this year, we are seizing the opportunity through an open format to bring about this awareness," he adds.

Congressman Walter Fauntleroy, Julian Bond of the Georgia state legislature, U.S. Congressman Parren J. Mitchell, Dr. Carlton Goodlet, president of National Newspaper Assn. and Benjamin Hooks of the Federal Communications Commission, are scheduled to be key speakers.

In an effort to bolster a stronger national program, NATRA has invited Attorney General Edward H. Levi of the Justice Dept. and White House press secretary Ron Nesson. "They have not yet responded to our invitation," says Hulbert.

"We are still hopeful they will attend, because we want them to get a better insight into the importance of the black arm of the music industry," says Hulbert.

He admits that some record labels were late in committing themselves, adding, "people were uncertain of NATRA's future." On Aug. 4, commitments were still coming in from the industry.

Columbia Records, 20th Century, Westbound, Schwartz Brothers, Polydor and Motown are sponsoring convention events.

The organization will also have its first Miss NATRA '75 pageant as a fund raiser, explains Hulbert.

5 Labels Acquired

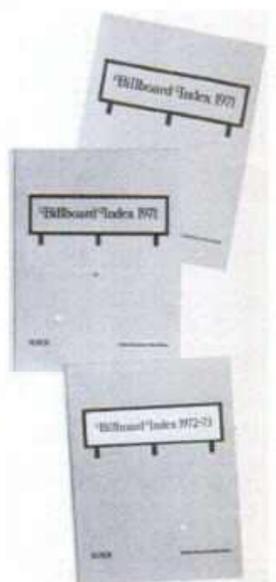
E. HARTFORD, Conn.—Acquarius Distributors here, which has been opened by Marv Ginsburg, former long-time general manager of Seaboard Distributors here (Billboard, Aug. 9), has added Casablanca, Playboy, Roulette, GRC and the Pickwick PIP group of labels.

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Radio-TV Programming

WINNERS TO BE REVEALED SATURDAY (16)

Finalists In Radio Forum Competition Named

LOS ANGELES—Forty-three program directors and 35 air personalities have made the finals in the annual international Radio Programming Forum competition.

The winners will be announced at the awards dinner Saturday (16) at the Fairmont Hotel in San Francisco. Gary Owens will emcee the formalities, which will be supervised by David Moorhead, general manager of KMET in Los Angeles and awards chairman this year for the four-day educational programming meeting. Various artists such as Barry White and Bobby Goldsboro will serve as presenters.

In addition, according to Moorhead, a total of 80 radio stations have been nominated for Station Of The Year. Three radio station presentations made the finals for public service announcement awards and four more made the finals in the

competition for Best Station-Produced Commercials.

Finalists in the Top 40 field, million-plus markets, were Jim Channel, WDFH, Chicago; Bobby Barry, WOKY, Milwaukee; Don St. John, KFRC, San Francisco; and Charlie Van Dyke, KHJ, Los Angeles. For less than one million markets: Salty Brine, WPRO, Providence; Bart Prater, WROV, Roanoke, Va.; and Paul Bryant, KOKO, Warrensburg, Mo.

For country music, million-plus markets, the finalists are Ted Cramer of WWOK in Miami; Deano Day of WDEE in Detroit; and Larry Scott of KLAC in Los Angeles. For less than one million markets: Lance Carson of WVMI in Biloxi, Miss.; Tom Miller of WBI in Charlotte; and Bob Finnegan of WWVA in Wheeling, W.Va.

For MOR, million-plus: Don

Imus of WNBC in New York; Gary Owens of KMPC in Los Angeles; and John Lannigan of WGAR in Cleveland. Less than one million markets: Barney Keep of KEX in Portland, Ore.; Bill Heywood of KOY in Phoenix; and the team of O'Day and Ronni of KLOK in San Jose.

Soul, more than one million-plus: Bobby Jay, WWRL, New York; Jim Maddox of KDAY in Los Angeles; and Jeff Troy of WWRL in New York. There were no finalists in markets of less than one million.

Progressive, million-plus: Maxanne Sartori of WBCN in Boston; Shadoe Stevens of KMET in Los Angeles; John Platt of WXRT in Chicago; B. Mitchell Reed of KMET in Los Angeles; and Huey Meaux of KPFT in Houston. Less than one million: George Woods of WWVZ in Charleston, S.C.; Stan Garrett of KZEL, Eugene, Ore.; and Jamie Bates of KZEL.

For non-music, million-plus: Bill Ballance of KABC and Ray Breim, KABC, Los Angeles; Bob Grant of WMCA in New York; and Barry Farber and John Gambling of WOR, New York.

Finalists in the Program Director of the Year competition are:

Awards Nominations

COUNTRY: Million Plus—Hal Smith/KLAC, Los Angeles; Lee Sherwood/WMAQ, Chicago; Don Day/WBAP, Fort Worth. Less than million—Bob Ward/WWVA, Wheeling, W.Va.; Johnny Gray/WYDE, Birmingham, Ala.; Bill Robinson/WIRE, Indianapolis.

TOP 40: Million-plus—Michael Spears/KFRC, San Francisco; John

Sebastian/KDWB, Minneapolis; Todd Wallace/KLIF, Dallas; Bill Young/KILT, Houston; Jay Cook/WFIL, Philadelphia; Jonn Gehron/WLS, Chicago; Bill Bailey/WDRQ, Detroit; Bill Tanner/Y-100, Miami. Less than million—Jay Thomas/WAYS, Charlotte; Dick Kent/WLAC, Nashville; Ron Brandon/WORD, Spartanburg, S.C.; Charlie Parker/WDRG, Hartford; Bill Garcia/WRBQ, Tampa.

MOR: Million-plus—Dean Tyler/WIP, Philadelphia; Jack Lee/WTMJ, Milwaukee; Bob Hughes/WASH, Washington; Bob Oates/WBZ, Boston; Chick Watkins/WGAR, Cleveland; Steve Marshall/KNX-FM, Los Angeles; Scott Burden/KSD, St. Louis. Less than million—Hal Moore/KHOW, Denver; Mike O'Shea/WFTL, Fort Lauderdale, Fla.; Nat Stevens/KOY, Phoenix.

R&B SOUL: Million-plus—Jerry Boulding/WCHB, Detroit; Jim Maddox/KDAY, Los Angeles; Frankie Crocker/WBLS, New York.

PROGRESSIVE: million-plus—Scott Muni/WNEW-FM, New York; Frank X. Feller/WYSP, Philadelphia; Bonnie Simmons/KSAN, San Francisco; Rick Liebert/KGB-FM, San Diego; Tom Yates/KLOS, Los Angeles; Mike Harrison/KPRI, San Diego.

PROGRESSIVE: less than million—Gary Granger/WSHE, Fort Lauderdale, Fla.; Stan Garrett/KZEL-FM, Eugene, Ore.

CLASSICAL: million-plus—Fred Crane/KFAC, Los Angeles; Mike Cuthbert/WGMS, Washington, D.C.; Robert Conrad/WCLV, Cleveland.

Finalists for the Station of the Year competition were:

COUNTRY: million-plus markets—KLAC, Los Angeles; WMAQ, Chicago; WHN, New York; WHK, Cleveland; WBAP, Ft. Worth; WDEE, Detroit. Less than million—KCUB, Tucson; WWVA, Wheeling, W.Va.; KVOO, Tulsa, Okla.; WIRE, Indianapolis; KYAX, Longview, Tex.

TOP 40: million-plus markets—KGB, San Diego; WLS, Chicago; KFRC, San Francisco; Y-100 (WHYI), Miami; KJR, Seattle; KVIL, Dallas; CHUM, Toronto. Less than million—WTKQ, Ithaca, N.Y.; WPRO, Providence, R.I.; WMEE, Fort Wayne, Ind.; KRIZ, Phoenix; KENO, Las Vegas; KTAC, Tacoma, Wash.; WAYS, Charlotte, KTKT, Tucson.

MOR: million-plus markets—WSB, Atlanta; KMPC, Los Angeles; WJP, Philadelphia; KNX-FM, Los Angeles; K101, San Francisco; WGAR, Cleveland; WBZ, Boston. Less than million—WFTL, Ft. Lauderdale; WTIC, Hartford; KEX, Portland; WBT, Charlotte, N.C.; KFAB, Omaha; KHOW, Denver; KOY, Phoenix.

R&B/SOUL: million-plus markets—WBLS, New York; KDAY, Los Angeles; WWRL, New York; WOL, Washington; WILD, Boston; KATZ, St. Louis; WCHB, Detroit. Less than million—WOBS, Jacksonville, Fla.; WOKS, Columbus, Ga.; WLOU, Louisville, Ky.; WTLC, Indianapolis; WBOK, New Orleans; WDIA, Memphis.

PROGRESSIVE: million-plus markets—WYSP, Philadelphia; (Continued on page 16)

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Firm Does It All On Islands

By **CLAUDE HALL**

LOS ANGELES—Bob Bennett, little known on the national scene in radio because of a cultivated low profile, has quietly spun a Top 40 station in San Juan into a far-reaching “horizontal” radio consulting firm that spans not only programming, but management, engineering, and even construction.

Today, the firm of Hope, Bennett, Blackburn Inc. is constructing a station on the island of St. Croix, rebuilding a four-station chain in Puerto Rico and has nine stations on maintenance contracts with locations ranging from Curacao, Aruba, and Bonaire to St. Lucia.

“Coming,” according to principal J. Douglas Blackburn, “is a construction project in San Juan, a three-tower directional operation. On Antigua, we are rebuilding an AM and a TV for the government. We are still messing around with St. Maarten and Tortola and bidding jointly with the Holt Corp. on an El Salvador project and a project in Saudi Arabia.”

The story of Hope, Bennett, Blackburn reads like something out of Terry and the Pirates. Besides Bennett, who has managed the Mid-Ocean Broadcasting station of WBMJ in San Juan for about eight years, and Blackburn, a disk jockey/music director/program director who bummed around mostly small market radio stations for years in places like Texas, Oklahoma and Georgia, the firm includes Tony Hope, a broadcasting attorney who has been involved not only in radio legalities, but with the business aspects of his father's financial empire.

It should be noted that WBMJ is owned 55 percent by Bob Hope, with the rest of the interest held by Bennett and various business men ranging from dentists to a CPA.

Tony Hope, while still in law school (1964) at Harvard, helped put together the application that won Bob Hope and Art Linkletter the FCC permit to operate KRLA; other applicants have tied the KRLA license up in court, but the FCC awarded it to Hope and Linkletter.

Bennett built WBMJ: before that, he worked at WKYN, now known as WQBS. His career prior to his San Juan days included spans with the Balaban station as production director, disk jockey at WOKY in Milwaukee, production director at WQAM in Miami.

He ended up in Puerto Rico “because they had a problem getting a gringo to go to Puerto Rico.” Today, he operates well as both gringo and Puerto Rican aficionado. WBMJ, under Bennett, has undergone several alterations.

It started as an English language Top 40 station. On July 25, a little over two years ago, he changed the station. It's still Top 40 in style, but only 80 percent of the music is in English; the other 20 percent is salsa and all of the six air personalities speak Spanish on the air. Essentially, he uses the so-called “Q Format” approach and operates with a 20-24 record playlist. Four “extras” are cycled one an hour. In addition to the 20 or 24 English language records, the station plays the seven best-selling Spanish tunes.

A unique feature about the station is that it is automated, using Control Design (Alexandria, Va.) equipment. The air personalities do a “live” type show. Five different intros are done to each record when the record comes onto the playlist; each is charted. These intros are updated each week. Only about two or three new records are added to the playlist each week.

During its English rock days, the station hit No. 1 four months after it went on the air; “then the competition shaped up and the ratings battle got fierce. Five years later, there were five stations in the market programming hits.

“When we went to a Spanish Top 40 format, we went to number two in the market. The advantage, however, is that we're doing much better financially than before.”

The basic changes were in the language used by the air personalities and the jingles, he says.

The firm of Hope, Bennett, Blackburn is a direct spinoff of the station. HBB has full-time engineers on call at a moment's notice; Blackburn and Bennett keep a suitcase packed and a plane available at the airport. The Caribbean is their market and all of its islands.

Just joining the firm is John Harvey Rees; he was with WBBF, Rochester, N.Y., and is now director of engineering for HBB.

HBB is also creating several programming services for totally automated radio stations; these are being marketed by a Dallas firm.

They've done it again.



Jive Talkin'
by the Bee Gees,
from their newest album,
"Main Course,"

No.1 Billboard, No.1 Cashbox, No.1 Record World,

Congratulations from RSO Records, The Robert Stigwood Organization
and Casserole Music



On RSO Records
Distributed by Atlantic/Atco Records.

Graham Keynotes At Radio Forum

• Continued from page 3

plete the speaker roster for the four-day educational programming meeting.

For wives attending the meeting, there will be a special workshop on radio and their role in a station's success. In addition, a tour of a winery is being contemplated and further details on this will be available the day of registration—Wednesday (13).

Attendance for the Forum is running well ahead of last year; registrants, as usual, represent many of the nation's outstanding radio operations.

As in the past, radio men from such countries as Brazil, Peru, New Zealand, Australia, England, Honduras, Japan and Canada will attend.

The Artist Awards Luncheon on Thursday (14) will be highlighted by the presence of many of the world's major record performers; this luncheon will be emceed by Russ Regan, president of 20th Century Records, and Bill Wardlow, associate publisher of Billboard and chief of Billboard's chart operations.

Also, several recording artists will be on hand Saturday night to assist

Gary Owens, emcee, during the radio awards ceremonies. These include Barry White and Bobby Goldsboro.

David Moorhead, general manager of KMFT in Los Angeles and chairman of the Radio Awards Committee, will supervise the awards presentation. For the past few weeks, awards judges have been pouring over tapes and presentations from around the world. All of the regional winners in the Air Personality Competition have been selected. Final winners will be announced Saturday night. These are being judged now by Moorhead, George Burns, president of Burns Media Consultants in Los Angeles, and Paul Drew, vice president for programming of the RKO General radio chain, with headquarters in Los Angeles.

Last-minute registrations will be accepted at the door opening day, Wednesday. Those wishing to register merely have to check with the registration desk in the lobby. Also, tickets for wives to the luncheons and the Awards Dinner may be purchased at this time.

Radio Competition Reaches Finals

• Continued from page 14

WMMS, Cleveland; KSN, San Francisco; KGB-FM, San Diego; WNEW-FM, New York; KLOS-FM, Los Angeles; WBCN, Boston. Less than million—WEBN, Cincinnati; KDKB, Tucson; WGRQ, Buffalo; WSHE, Ft. Lauderdale; WKQQ, Lexington, Ky.; KZEL-FM, Eugene, Ore.

NON-MUSIC: million-plus markets—KGO, San Francisco; WOR, New York; KABC, Los Angeles; WMCA, New York; WRNG, Atlanta; KMOX, St. Louis.

CLASSICAL: million-plus markets—WFMT, Chicago; WPAC, Los Angeles; WQXR, New York; WCLV, Cleveland; WGMS, Washington; WCRB, Boston. Less than million—KAIM, Honolulu; KVOD, Denver.

Finalists for best station-produced public service announcements are, million-plus markets: CHUM in Toronto for "That Really Showed Him" anti-drug abuse campaign; KGB in San Diego for its "Homegrown" album; and, less than one million market, WSPR in Springfield, Mass., for "Toys for Tots" Campaign.

Finalists for best station-produced commercial were, million-plus: CHUM in Toronto for "Book Of Knowledge" and "Columbia Records—Kristofferson" and KFRC-FM, "Aqua Environments"; with, less than one million market: KATY in San Luis Obispo, Calif., scoring for "The Wine Shop" and WGNT in Huntington, W.Va., for "Monty's Pizza." Both psa and commercials were judged by Chuck Blore, a member of the forum advisory committee. The winners will be announced at the awards dinner.

In addition, there will be several awards made to international air personalities and program directors, as well as awards for both syndicated programs and documentaries and specials produced by radio stations. Two awards will be made to news persons.

Awards will be made also to three promotion executives.

The finale will be super awards to the Grand International Personality of the Year, Grand International Program Director of the Year, and Grand International Station of the Year.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Had lunch recently with an old friend—Ken Draper who brought Art Schreiber, general manager of an all-news station.

Draper, of course, you all know from WCFL, Chicago, days when he programmed and managed that Top 40 operation in a classic radio battle against WLS. Schreiber is essentially a classic newsman—his exploits range from covering a Beatles tour to covering the Pope. Funniest story during lunch was the time WHK in Cleveland was sponsoring a concert by the Beatles and who was in the dressing room with the group but Schreiber. Broadcasting live on the air interviews. Unfortunately for WHK, Schreiber was working for WKYC.

I got the news that Buzz Lawrence died of cancer in Houston about two weeks ago. Lawrence contributed mightily to the success of KHOW in Denver, if not accomplishing it himself personally. He used to rave and rant about Barney, the only-name girl beauty queen who was his morning show partner on the air, but those words were usually in jest (not always, because she was a bit kooky). But I never heard him say a bad thing about anybody in all the years I knew him. And he was a damned good program director.

The KHOW scene marches on. New music director is Scott Fischer, with the station two and a half years, who has just replaced Danny Davis. Davis is, so to speak, roaming the mountains. Len Woods, assistant program director, does the 9-noon show. Fischer does noon-3 p.m., followed by program director Harold "Hot Dog" Moore in the 3-6 p.m. slot. Scott Evans from KSTT in Davenport, Iowa, doing 6-10 p.m.; Ray Durkee 10 p.m.-2 a.m., Doug McKinnon 2-6 a.m., and Charlie Martin 6-9 a.m. Charlie is currently without a partner, because Barney up and got married somewhere back and is living in Cleveland. KHOW is looking for a new morning partner for Martin and throughout August had fill-in people like singer and airplane nut Mel Torme.

Any how, if you're a chick and would like a good radio job, call Hot Dog and start talking.

Mike Joseph, a programming consultant who prefers to remain secret but with lots and lots of glory and publicity about his secret project (which he avows must be kept secret because of, quote, newspaper interests, unquote, reports in from Providence again. This time, in regards to WPJB, a station that's playing 50 singles and 10 albums and there's nothing new about it since Joseph has been there "since May." Anyway, the non-new lineup has Bill Silver 5-9 a.m., Dale Shaw 9-noon, Mickey Ashworth noon-3 p.m., program director Todd Chase 3-7 p.m., music director Robb Stewart 7-midnight, and Tony Bristol, once known as Rod West, in the all-night slot.

Looking for work is Jim (Dr. John) Watkin previously at WPEZ in Pittsburgh; 412-366-8978, and Steve Warren, currently doing weekends at KNBR in San Francisco and KFOX, Long Beach; 213-464-8747. ... Stoney Richards is going to WGST in Atlanta; he once worked at KIIS in Los Angeles.

The legendary Chuck Dunaway reports in from KAFM in Dallas: "As you are aware, the money aspect

of the business has been secondary with me for the past two years; while the satisfaction of successful innovation has become the prime motivating factor in what I've done. At KAFM, we will be able to test a new formative theory with a proven audience stimulating approach. There are as many approaches to it as they are persons involved with it, but we hope to find the key. And soon. Please tell Jimmy Rabbitt about the station and what we will be doing to further the popularity of 'his' music."

James Marshall Rising has been named director of programming for the Sconnix Group Stations. Have to admit; it's a new chain to me. But it includes WCVR in Randolph, Vt., and WLNH in Laconia, N.H. Rising has been program director of WCFR, then at WLNH; now both, operating out of Laconia.

Bubbling Under The HOT 100

- 101—CAN UNDERSTAND IT, Kokomo, Columbia 3-10145
- 102—DOOR NUMBER THREE, Jimmy Buffett, ABC 12113
- 103—CHINESE KUNG FU, Banzai, Scepter 12407
- 104—WOULDN'T IT BE NICE, Beach Boys, Reprise/Brother 1336 (Warner Bros.)
- 105—EIGHTEEN WITH A BULLETT, Pete Wingfield, Island 026
- 106—LOVE FOR SALE, James Last, Polydor 15108
- 107—I'M EASY, Keith Carradine, ABC 12117
- 108—WORK HARD LABOR, Diamond Reo, Big Tree 16043 (Atlantic)
- 109—DRAG IT OVER HERE, Olympic Runners, London 219
- 110—WAYMORE'S BLUES, Waylon Jennings, RCA 10270

Bubbling Under The Top LPs

- 201—FAITH, HOPE & CHARITY, RCA APL1-1100
- 202—PHIL MANGANERA, Diamond Head, Atco SD 36-113
- 203—THE MYSTIC MOODS ORCHESTRA, Ero-genous, Sound Bird 7509
- 204—JIM GILSTRAP, Swing Your Daddy, Roxbury RLX 102
- 205—ODIA COATES, United Artists UA-LA228-G
- 206—DEMIS ROUSSOS, Souvenirs, Big Tree BT 89509 (Atlantic)
- 207—DISCOTECH #1, Motown M6-824 S1
- 208—NANCY NEVINS, Tom Cat BYLI-1063 (RCA)
- 209—FLASH CADILLAC & THE CONTINENTAL KIDS, Sons Of The Beach, Private Stock PS 2003
- 210—MICHAEL BOLOTIN, RCA APL1-0992

Trinity FMer Soon To Be On the Air

SAN ANTONIO—Trinity Univ.'s stereo station, KRTU-FM, hopes to be on the air by mid-August.

Licensed by the Federal Communications Commission as a Class A, non-commercial outlet, the station will broadcast from 6 a.m. to 2 a.m. daily.

Waterman Broadcasting, the parent company of KTSA and KTFM-FM and the Trinity Student Activity Board has paid for the equipment and construction of the station.

Studios will be in the Sid Richardson Communications Center and according to Bill Hays, chairman of the university's journalism, broadcasting and film department, the station will be educational and experimental.



First in production of quad station identification.

Take one step toward that elusive goal, IDENTITY!

Criterion Productions has created recognizable identity for your station with 20 personalized station songs. A new concept for Progressive and Top 40 Stations.

"Request" . . . not jingle IDs, not sing-overs — but original personalized station songs, written and created for dominant station identification. This unique package is also the first in Quadraphonic Sound!

For important matters such as price, delivery and service — contact Mike Eisler, you'll find he is in beautiful sync with your needs.

Look for Mike at Billboard's International Radio Programming Forum, Fairmont Hotel, San Francisco. Be sure you hear "Request" and other new ID's and Program Features.



critterion productions, inc.

3102 Routh St., Dallas, Texas 75201
Call collect anytime: 214 651-0029

- "Request" — Original personalized station songs for Progressive to Top 40. Quad and stereo.

STATION ID's

- "The Continental Sound" — Contemporary MOR format. Quad and stereo.
- "Sharing" — Warm vibrations Easy Listening format.

PROGRAM FEATURES:

- "How to Survive as an Executive" 130 ninety second seminars.
- "Business Attitudes" 260 five minute programs

Name _____ Title _____
Station _____ Address _____
City _____ State _____ Zip _____

New! Unique! Exciting!

“HITBOUND”

FROM Billboard

A totally different radio show featuring new releases and new artists where your listeners pick tomorrow's hit records.

“Hitbound . . . From Billboard” is a new radio program featuring exciting new releases selected as “Hitbound” by Billboard's panel of music experts. Host of this one hour weekly program is the nationally known air personality, Steve Lundy.

Tomorrow's new sounds will be introduced within an environment of familiar music, including Billboard's successful picks from previous years. Brief interviews with today's biggest stars will also be presented.

As a unique highlight to each program, telephone tablines will allow your listeners to vote for their favorite new “Hitbound” release. These votes will be tabulated nationally with the winner being played on the following week's show.

“Hitbound . . . From Billboard” is offered free to your station and as an exclusive in your market, with ten 60-second commercials contained in the hour's programming. Five of these spots are available for your own station's sales, while five national sponsors are included in the

package.

Major publicity campaigns will include promos customized for your station by Steve Lundy. Dealers in your area will receive automatic shipments of all records receiving airplay, so your listeners will be assured of the availability of all products.

Be first in your market to take advantage of this opportunity. Give your ratings a shot in the arm with the excitement of Steve Lundy and “Hitbound . . . From Billboard,” where your listeners select tomorrow's hits today!

To receive your demo tape of this unique new music show, mail in the attached coupon today.

**“Hitbound...From Billboard” is proudly marketed nationally by Audio/Video Programming, Inc., N.Y. and L.A.
6362 Hollywood Boulevard,
Los Angeles, CA 90028
(213) 461-4766**

Visit Billboard's Hospitality Suite or Audio/Video Programming at the International Radio Programming Forum in the Fairmont Hotel in San Francisco, August 13-16. Hear the “Hitbound...From Billboard” demo tape and get full details on the show.

FREE DEMO TAPES AVAILABLE!

YES.

I love excitement!
Hit me with a demo tape
of “Hitbound . . . From Billboard.”

Station _____

Name _____

Position _____

Address _____

City _____

State _____

Zip _____

Phone _____

Mail to: Audio/Video Programming, Inc., 6362 Hollywood Blvd. Los Angeles, CA 90028. Or call: (213) 461-4766.

Copyrighted material

Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/7/75)

TOP ADD ONS - NATIONAL

JOHN DENVER—I'm Sorry (RCA)
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
MORRIS ALBERT—Feelings (RCA)

PRIME MOVERS - NATIONAL

K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
DAVID GEDDES—Run Joey Run (Polydor)
JANIS IAN—At Seventeen (Columbia)

BREAKOUTS - NATIONAL

JOHN DENVER—I'm Sorry (RCA)
PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
DOOBIE BROTHERS—Sweet Maxine (W.B.)

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.

- JEFFERSON STARSHIP—Miracles (RCA)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 6-2
 - ★ ZZ TOP—Tush (London) 13-10
- KENO—Las Vegas**
- ORLEANS—Dance With Me (Asylum)
 - MICHAEL MURPHEY—Carolina In The Pines (Epic)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 24-14
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 17-9
- KBBC—Phoenix**
- SPINNERS—Games People Play (Atlantic)
 - CARPENTERS—Solitaire (A&M)
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 29-22
 - ★ ZZ TOP—Tush (London) 19-13
- KRIZ—Phoenix**
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.)
 - EAGLES—One Of These Nights (Asylum) 16-9
 - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 28-22

- K101-FM—San Francisco**
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 - ART GARFUNKEL—I Only Have Eyes For You (Columbia)
 - ★ JUDY COLLINS—Send In The Clowns (Elektra) 10-1
 - ★ ABBA—SOS (Atlantic) 8-2
- KLIV—San Jose**
- NONE
 - NONE
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 9-4
 - ★ BEE GEES—Jive Talkin' (Atlantic) 6-2
- KJOY—Stockton, Calif.**
- NONE
 - NONE
 - ★ NONE
 - ★
- KNDE—Sacramento**
- ORLEANS—Dance With Me (Asylum)
 - DAVID BOWIE—Fame (RCA)
 - ★ MORRIS ALBERT—Feelings (RCA) EX-14
 - ★
- KROY—Sacramento**
- ORLEANS—Dance With Me (Asylum)
 - GRASS ROOTS—Mamacita (Haven)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 19-10
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 21-13
- KJR—Seattle**
- BARRY MANILOW—Could It Be Magic (Arista)
 - NEIL SEDAKA—That's When The Music Takes Me (Rocket)
 - ★ SWEET—Ballroom Blitz (Capitol) 19-12
 - ★ WAR—Why Can't We Be Friends (U.A.) 20-15
- KING—Seattle**
- AMERICA—Daisy Jane (W.B.)
 - HUDSON BROTHERS—Rendezvous (MCA)
 - ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 23-18
 - ★ ELTON JOHN—Someone Saved My Life Tonight (MCA) 7-2

- KKAM—Pueblo, Colo.**
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ ZZ TOP—Tush (London) 20-13
 - ★ BAD CO.—Feel Like Makin' Love (Swan Song) 29-22
- KYSN—Colorado Springs**
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 - MICHAEL MURPHEY—Carolina In The Pines (Epic)
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 20-14
 - ★ MELISSA MANCHESTER—Midnight Blue (Arista) 26-19
- KCPX—Salt Lake City**
- MICHAEL MURPHEY—Carolina In The Pines (Epic)
 - BARON STEWART—We Been Singin' Songs (U.A.)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 19-8
 - ★ AUSTIN ROBERTS—Rocky (Private Stock) 14-9
- KRSP—Salt Lake City**
- EVIE SANDS—I Love Makin' Love To You (Haven)
 - JOHN WILLIAMS—Theme From "Jaws" (MCA)
 - ★ DAVID GEDDES—Run Joey Run (Polydor) 24-1
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 20-8

- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 11-4
 - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 14-9
- KFJZ—Ft. Worth**
- AMERICA—Daisy Jane (W.B.)
 - POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
 - ★ JOHN WILLIAMS—Theme from "Jaws" (MCA) 29-14
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 28-18
- KXOL—Ft. Worth**
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
 - HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
 - ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 13-6
 - ★ JANIS IAN—At Seventeen (Columbia) 10-5
- KONO—San Antonio**
- ORLEANS—Dance With Me (Asylum)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ BEE GEES—Jive Talkin' (Atlantic) 15-3
 - ★ BAD CO.—Feel Like Makin' Love (Swan Song) 20-12
- KELP—El Paso**
- BARRY MANILOW—Could It Be Magic (Arista)
 - GRASS ROOTS—Mamacita (Haven)
 - ★ ZZ TOP—Tush (London) EX-18
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 22-14
- XEROK—El Paso**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT)
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-13
 - ★ JANIS IAN—At Seventeen (Columbia) 20-12
- KAKC—Tulsa**
- DAVID GEDDES—Run Joey Run (Polydor)
 - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
 - ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 19-10
 - ★ ZZ TOP—Tush (London) 10-4
- KELI—Tulsa**
- DAVID GEDDES—Run Joey Run (Polydor)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 17-10
 - ★ FOUR SEASONS—Who Loves You (W.B.) EX-25
- WKY—Oklahoma City**
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
 - DAVID BOWIE—Fame (RCA)
 - ★ JANIS IAN—At Seventeen (Columbia) 17-9
 - ★ SWEET—Ballroom Blitz (Capitol) 21-17
- KOMA—Oklahoma City**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 21-12
 - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 24-17
- WTIX—New Orleans**
- SWEET—Ballroom Blitz (Capitol)
 - JOHNNY RIVERS—Help Me Rhonda (Epic)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) EX-17
 - ★ JANIS IAN—At Seventeen (Columbia) 27-19
- KEEL—Shreveport**
- NONE
 - NONE
 - ★ NONE
 - ★

Midwest Region

• **TOP ADD ONS:**

K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
(D) ISLEY BROTHERS—Fight The Power, Part 1 (T-Neck)
JOHN DENVER—I'm Sorry (RCA)

★ **PRIME MOVERS:**

DAVID GEDDES—Run Joey Run (Polydor)
JANIS IAN—At Seventeen (Columbia)
BARRY MANILOW—Could It Be Magic (Arista)

BREAKOUTS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
DOOBIE BROTHERS—Sweet Maxine (W.B.)
PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

Pacific Southwest Region

• **TOP ADD ONS:**

MORRIS ALBERT—Feelings (RCA)
BARRY MANILOW—Could It Be Magic (Arista)
ART GARFUNKEL—I Only Have Eyes For You (Columbia)

★ **PRIME MOVERS:**

JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye)
K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
JANIS IAN—At Seventeen (Columbia)

BREAKOUTS:

JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.)
K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
DAVID GEDDES—Run Joey Run (Polydor)

- KQEO—Albuquerque**
- D• DAVID BOWIE—Fame (RCA)
• K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 12-6
★ JAMES TAYLOR—How Sweet It Is (W.B.) 11-7
- KTKT—Tucson**
- DAVID GEDDES—Run Joey Run (Polydor)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 10-3
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-14

- KJRB—Spokane**
- JOHN DENVER—I'm Sorry (RCA)
 -
 - ★ JANIS IAN—At Seventeen (Columbia) 9-3
 - ★ SWEET—Ballroom Blitz (Capitol) 10-5
- KTAC—Tacoma**
- EVIE SANDS—I Love Makin' Love To You (Haven)
 - TROGGS—Summertime (Pye)
 - ★ JANIS IAN—At Seventeen (Columbia) 10-7
 - ★ AUSTIN ROBERTS—Rocky (Private Stock) 26-19
- KGW—Portland**
- D• DAVID BOWIE—Fame (RCA)
• JOHN DENVER—I'm Sorry (RCA)
★ TONY CAMILLO'S BAZUKA—Dynamite (A&M) 17-11
★ JOHNNY RIVERS—Help Me Rhonda (Epic) 20-14
- KISN—Portland**
- ALICE COOPER—Dept. Of Youth (Atlantic)
 - D• DAVID BOWIE—Fame (RCA)
 - ★ AMERICA—Daisy Jane (W.B.) 29-21
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) EX-22
- KTLK—Denver**
- FLASH CADILLAC—Time Will Tell (Private Stock)
 - D• TAVARES—It Only Takes A Minute (Capitol)
 - ★ DAVID GEDDES—Run Joy Run (Polydor) 32-18
 - ★ SWEET—Ballroom Blitz (Capitol) 29-22

Southwest Region

• **TOP ADD ONS:**

JOHN DENVER—I'm Sorry (RCA)
THE CARPENTERS—Solitaire (A&M)
(D) ISLEY BROTHERS—Fight The Power, Part 1 (T-Neck)

★ **PRIME MOVERS:**

JANIS IAN—At Seventeen (Columbia)
K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
ZZ TOP—Tush (London)

BREAKOUTS:

JOHN DENVER—I'm Sorry (RCA)
DOOBIE BROTHERS—Sweet Maxine (W.B.)
ZZ TOP—Tush (London)

- KELI—Tulsa**
- DAVID GEDDES—Run Joey Run (Polydor)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) 17-10
 - ★ FOUR SEASONS—Who Loves You (W.B.) EX-25
- WKY—Oklahoma City**
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
 - DAVID BOWIE—Fame (RCA)
 - ★ JANIS IAN—At Seventeen (Columbia) 17-9
 - ★ SWEET—Ballroom Blitz (Capitol) 21-17
- KOMA—Oklahoma City**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
 - JOHN DENVER—I'm Sorry (RCA)
 - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 21-12
 - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 24-17
- WTIX—New Orleans**
- SWEET—Ballroom Blitz (Capitol)
 - JOHNNY RIVERS—Help Me Rhonda (Epic)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) EX-17
 - ★ JANIS IAN—At Seventeen (Columbia) 27-19
- KEEL—Shreveport**
- NONE
 - NONE
 - ★ NONE
 - ★

- WLS—Chicago**
- MIKE POST—Rockford Files (MGM)
 - GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
 - ★ BARRY MANILOW—Could It Be Magic (Arista) 30-20
 - ★ BEE GEES—Jive Talkin' (Atlantic) 8-4
- WCFL—Chicago**
- D• ISLEY BROS.—Fight The Power Part 1 (T-Neck)
• K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
★ ZZ TOP—Tush (London) 18-12
- ★
- WOKY—Milwaukee**
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
 - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ★ JANIS IAN—At Seventeen (Columbia) 29-20
 - ★ DAVID GEDDES—Run Joey Run (Polydor) 12-4
- WZUU-FM—Milwaukee**
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 -
 - ★ BAD CO.—Feel Like Makin' Love (Swan Song) 11-7
 - ★ WAR—Why Can't We Be Friends (UA) 12-8
- WIFE—Indianapolis**
- D• ISLEY BROTHERS—Fight The Power Part 1 (T-Neck)
• JIGSAW—Sky High (Chelsea)
★ BARRY MANILOW—Could It Be Magic (Arista) 21-8
★ JANIS IAN—At Seventeen (Columbia) 22-10
- WIRL—Peoria, Ill.**
- JOHN DENVER—I'm Sorry (RCA)
 - ALICE COOPER—Dept. Of Youth (Atlantic)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 22-8
 - ★ JAMES TAYLOR—How Sweet It Is (Warner Bros.) 19-6
- WDGY—Minneapolis**
- NONE
 -
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 14-7
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 20-14
- KDWB—Minneapolis**
- JOHN DENVER—I'm Sorry (RCA)
 -
 - ★ DAVID GEDDES—Run Joey Run (Polydor) 13-2
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-9

Pacific Northwest Region

• **TOP ADD ONS:**

JOHN DENVER—I'm Sorry (RCA)
(D) DAVID BOWIE—Fame (RCA)
GRASS ROOTS—Mamacita (Haven)

★ **PRIME MOVERS:**

JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye)
DAVID GEDDES—Run Joey Run (Polydor)
K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

BREAKOUTS:

JOHN DENVER—I'm Sorry (RCA)
PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
GRASS ROOTS—Mamacita (Haven)

- KHJ—Los Angeles**
- BARRY MANILOW—Could It Be Magic (Arista)
 - MORRIS ALBERT—Feelings (RCA)
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) HB-21
 - ★ JANIS IAN—At Seventeen (Columbia) 23-16

- K100 (KIQQ-FM)—Los Angeles**
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
 - ART GARFUNKEL—I Only Have Eyes For You (Columbia)
 - ★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (PYE) 26-16
 - ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 18-15

- KKDJ—Los Angeles**
- HUDSON BROS.—Rendezvous (MCA)
 - FOX—Only You Can (GTO)
 - ★ WAR—Why Can't We Be Friends (UA) 25-15
 - ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 26-20

- KFXM—San Bernardino**
- JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye)
 - NEIL SEDAKA—That's When The Music Takes Me (Rocket)
 - ★ JANIS IAN—At Seventeen (Columbia) 14-8
 - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 15-9

- KAFY—Bakersfield**
- D• DAVID BOWIE—Fame (RCA)
• CARPENTERS—Solitaire (A&M)
★ JOHNNY WAKELIN/KINSHA—Black Superman-Muhammad Ali (Pye) EX-13
★ K.C. & THE SUNSHINE—Get Down Tonight (TK) 27-16

- KCBQ—San Diego**
- DAVID GEDDES—Run Joey Run (Polydor)

- WZUU-FM—Milwaukee**
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
 -
 - ★ BAD CO.—Feel Like Makin' Love (Swan Song) 11-7
 - ★ WAR—Why Can't We Be Friends (UA) 12-8
- WIFE—Indianapolis**
- D• ISLEY BROTHERS—Fight The Power Part 1 (T-Neck)
• JIGSAW—Sky High (Chelsea)
★ BARRY MANILOW—Could It Be Magic (Arista) 21-8
★ JANIS IAN—At Seventeen (Columbia) 22-10
- WIRL—Peoria, Ill.**
- JOHN DENVER—I'm Sorry (RCA)
 - ALICE COOPER—Dept. Of Youth (Atlantic)
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 22-8
 - ★ JAMES TAYLOR—How Sweet It Is (Warner Bros.) 19-6
- WDGY—Minneapolis**
- NONE
 -
 - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 14-7
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 20-14
- KDWB—Minneapolis**
- JOHN DENVER—I'm Sorry (RCA)
 -
 - ★ DAVID GEDDES—Run Joey Run (Polydor) 13-2
 - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-9

(Continued on page 20)

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AUGUST 16, 1975, BILLBOARD

EXPLODING OUT OF HER NEW ALBUM!

ST-11418

“AIN’T NO WAY TO TREAT A LADY” (4128)

★ ★ ★ ★ **HELEN REDDY** ★ ★ ★ ★



See Helen Reddy as the new permanent host of *The Midnight Special* following the Friday night Tonight Show on NBC-TV.



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Billboard Singles Radio Action

Based on station playlists through Thursday (8/7/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

KOIL—Omaha

- EVIE SANDS—I Love Makin' Love To You (Haven)
- DOOBIE BROS.—Sweet Maxine (W.B.)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 29-22
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT) 13-9

KIOA—Des Moines

- BARRY MANILOW—Could It Be Magic (Arista)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ JANIS IAN—At Seventeen (Columbia)
- ★ CAPTAIN & TENNILLE—Love Will Keep Us Together (A&M) 8-2

KKLS—Rapid City, S.D.

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 22-15
- ★ JANIS IAN—At Seventeen (Columbia) 16-13

KQWB—Fargo, N.D.

- DAVID GEDDES—Run Joey Run (Polydor)
- EVIE SANDS—I Love Makin' Love To You (Haven)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 9-3
- ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 19-13

KXOK—St. Louis

- JANIS IAN—At Seventeen (Columbia)
- D● DAVID BOWIE—Fame (RCA)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 21-12
- ★ ZZ TOP—Tush (London) 24-19

KSLO-FM—St. Louis

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- ★ BEE GEES—Jive Talkin' (Atlantic) 12-4
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 19-13

WHB—Kansas City

- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DOT)
-
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 14-7
- ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 15-9

KEWI—Topeka

- D● TAVARES—It Only Takes A Minute (Capitol)
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 52-28
- ★ NEW BIRTH—Dream Merchant (Bud-dah) 31-21

North Central Region

TOP ADD ONS:

- JANIS IAN—At Seventeen (Columbia)
- SWEET—Ballroom Blitz (Capitol)
- ORLEANS—Dance With Me (Asylum)

PRIME MOVERS:

- (D) DAVID BOWIE—Fame (RCA)
- AMERICA—Daisy Jane (W.B.)
- MIKE POST—Rockford Files (MGM)

BREAKOUTS:

- ZZ TOP—Tush (London)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- BONAROO—Sally Ann (W.B.)

CKLW—Detroit

- JANIS IAN—At Seventeen (Columbia)
- SWEET—Ballroom Blitz (Capitol)
- ★ MIKE POST—Rockford Files (MGM) 20-13
- D★ TEMPTATIONS—Glasshouse (Gordy) 18-14

WGRD—Grand Rapids

- NONE
-
- ★ NONE
- ★

Z-96 (WZZM-FM)—Grand Rapids

- CARPENTERS—Solitaire (A&M)
- JOHN DENVER—I'm Sorry (RCA)
- D★ DAVID BOWIE—Fame (RCA) 16-8
- ★ SWEET—Ballroom Blitz (Capitol) 27-20

WTAC—Flint, Mich.

- FANTASTIC FOUR—Alvin Stone (20th Century)
- DOOBIE BROS.—Sweet Maxine (Warner Bros.)
- ★ BOB SEGER—Katmandu (Capitol) EX-24
- ★ WAR—Why Can't We Be Friends (UA) 20-11

WIXY—Cleveland

- AMERICA—Daisy Jane (W.B.)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 34-23
- D★ DAVID BOWIE—Fame (RCA) 17-8

WGCL—Cleveland

- SWEET—Ballroom Blitz (Capitol)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK Prod.) 19-7
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 13-8

13-Q (WKQT)—Pittsburgh

- ELTON JOHN—House of Cards (MCA)
- BONAROO—Sally Ann (W.B.)
- ★ JANIS IAN—At Seventeen (Columbia) 30-22
- D★ DAVID BOWIE—Fame (RCA) 23-15

WKBW—Buffalo

- ORLEANS—Dance With Me (Asylum)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ MIKE POST—Rockford Files (MGM) 19-9
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 11-6

WSAI—Cincinnati

- JANIS IAN—At Seventeen (Columbia)
- CARPENTERS—Solitaire (A&M)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 19-9
- ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 25-18

WCOL—Columbus

- MORRIS ALBERT—Feelings (RCA)
- ZZ TOP—Tush (London)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 21-5
- ★ AMERICA—Daisy Jane (W.B.) 38-30
- WAKY—Louisville
- POINTER SISTERS—How Long (Bet-chah Got A Chick) (ABC)
- JAMES TAYLOR—How Sweet It Is (Warner Bros.)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 19-10
- ★ SHARON PAGE—Hope That We Can Be Together (Phil. Int'l.) 21-16

WTUE—Dayton, Ohio

- JIGSAW—Sky High (Chelsea)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- D★ DAVID BOWIE—Fame (RCA) 37-26
- ★ AMERICA—Daisy Jane (Warner Bros.) 38-25

WBGW—Bowling Green, Ky.

- NONE
-
- ★ NONE
- ★

WIET—Erie, Pa.

- ORLEANS—Dance With Me (Asylum)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK Prod.)
- ★ JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye) 30-13
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 25-15

WRIE—Erie, Pa.

- ORLEANS—Dance With Me (Asylum)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 32-22
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 25-15

Southeast Region

TOP ADD ONS:

- JOHN DENVER—I'm Sorry (RCA)
- AUSTIN ROBERTS—Rocky (Private Stock)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

PRIME MOVERS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- DAVID GEDDES—Run Joey Run (Polydor)
- JANIS IAN—At Seventeen (Columbia)

BREAKOUTS:

- AUSTIN ROBERTS—Rocky (Private Stock)
- JOHN DENVER—I'm Sorry (RCA)
- DAVID GEDDES—Run Joey Run (Polydor)

WQXI—Atlanta

- AUSTIN ROBERTS—Rocky (Private Stock)
- JOHN DENVER—I'm Sorry (RCA)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 27-15
- D★ ISLEY BROTHERS—Fight The Power Part 1 (T-Neck) 13-4

WFOM—Atlanta

- CARPENTERS—Solitaire (A&M)
- JOHN DENVER—I'm Sorry (RCA)
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 31-21
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 18-10

Z-93 (WZGC-FM)—Atlanta

- JOHN DENVER—I'm Sorry (RCA)
-
- ★ DAVID GEDDES—Run Joey Run (Polydor) 22-17
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot) 9-4

WBBQ—Augusta

- SPINNERS—Games People Play (Atlantic)
- JOHN DENVER—I'm Sorry (RCA)
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 13-4
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 19-10

WSGN—Birmingham, Ala.

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JOHN DENVER—I'm Sorry (RCA)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) HB-23
- ★ ORLEANS—Dance With Me (Asylum) 20-13

WHYY—Montgomery, Ala.

- AUSTIN ROBERTS—Rocky (Private Stock)
- CAT STEVENS—Two Fine People (A&M)
- ★ OSMOND BROTHERS—The Proud One (MGM) 23-9
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 14-4

WTOB—Winston/Salem, N.C.

- POINTER SISTERS—How Long (Bet-chah Got A Chick) (ABC/Blue Thumb)
- JOHN DENVER—I'm Sorry (RCA)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 30-15
- ★ BARRY MANILOW—Could It Be Magic (Arista) 21-14

WSGA—Savannah, Ga.

- HUDSON BROS.—Rendezvous (MCA)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- D★ DAVID BOWIE—Fame (RCA) 29-13
- ★ DAVID GEDDES—Run Joey Run (Polydor) 12-1

WTMA—Charleston, S.C.

- D● DAVID BOWIE—Fame (RCA)
-
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 24-10
- ★ JANIS IAN—At Seventeen (Columbia) 23-13

WKIX—Raleigh, N.C.

- AMERICA—Daisy Jane (Warner Bros.)
- CAT STEVENS—Two Fine People (A&M)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 29-18
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 21-13

WORD—Spartanburg, S.C.

- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
- LEE BATES—What Am I Gonna Say (Instant)
- D★ DAVID BOWIE—Fame (RCA) 25-12
- ★ ZZ TOP—Tush (London) 17-6

WAYS—Charlotte, N.C.

- JANIS IAN—At Seventeen (Columbia)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 21-10
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 18-8

WNOX—Knoxville

- AMERICA—Daisy Jane (W.B.)
- ZZ TOP—Tush (London)
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 37-25
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) HB-24

WGOV—Chattanooga, Tenn.

- ZZ TOP—Tush (London)
-
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 25-18
- ★ MORRIS ALBERT—Feelings (RCA) 20-14

KAAY—Little Rock

- REPARATA—Shoes (Polydor)
- DAVID GEDDES—Run Joey Run (Polydor)
- ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) EX-17
- ★ AUSTIN ROBERTS—Rocky (Private Stock) EX-23

WHBQ—Memphis

- SWEET—Ballroom Blitz (Capitol)
- DAVID GEDDES—Run Joey Run (Polydor)
- ★ JANIS IAN—At Seventeen (Columbia) 30-18
- ★ BARRY MANILOW—Could It Be Magic (Arista) 6-2

WMPS—Memphis

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JOHN DENVER—I'm Sorry (RCA)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) EX-21
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) EX-25

WMAK—Nashville

- EVIE SANDS—I Love Makin' Love To You (Haven)
- GUESS WHO—Rose Anne (RCA)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK Prod.) 21-15
- ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 19-14

WLAC—Nashville

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ MIKE POST—Rockford Files (MGM) EX-14
- ★ FREDDY FENDER—Wasted Days And Wasted Nights (ABC/Dot) 11-4

WLCY—St. Petersburg, Fla.

- D● TAVARES—It Only Takes A Minute (Capitol)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ OSMOND BROTHERS—The Proud One (MGM) 32-21
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 6-3

WQAM—Miami

- D● DAVID BOWIE—Fame (RCA)
- ZZ TOP—Tush (London)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 22-11
- ★ JANIS IAN—At Seventeen (Columbia) 20-12

WFUN—Miami

- NONE
-
- ★ NONE
- ★

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- POINTER SISTERS—How Long (Bet-chah Got A Chick) (ABC/Blue Thumb)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- ★ STYLISTICS—Can't Give You Anything (But My Love) (AVCO) 22-12
- ★ JANIS IAN—At Seventeen (Columbia) 18-10

WQPD—Lakeland, Fla.

- FOUR SEASONS—Who Loves You (W.B.)
- JOHN DENVER—I'm Sorry (RCA)
- ★ NEW BIRTH—Dream Merchant (Bud-dah) 28-14
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 27-13

WMFJ—Daytona Beach, Fla.

- ORLEANS—Dance With Me (Asylum)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) HB-23
- ★ JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 9-2

Mid-Atlantic Region

TOP ADD ONS:

- JOHN DENVER—I'm Sorry (RCA)
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)

PRIME MOVERS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- DAVID GEDDES—Run Joey Run (Polydor)
- (D) DAVID BOWIE—Fame (RCA)

BREAKOUTS:

- JOHN DENVER—I'm Sorry (RCA)
- JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)
- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)

WFIL—Philadelphia

- NONE
-
- ★ MIKE POST—Rockford Files (MGM) 15-9
- ★ JOHN DENVER—I'm Sorry (RCA) HB-24

WIBG—Philadelphia

- D● TAVARES—It Only Takes A Minute (Capitol)
- JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)
- D★ DAVID BOWIE—Fame (RCA) 27-14
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-6

WPGC—Washington

- D● DAVID BOWIE—Fame (RCA)
- JOHN DENVER—I'm Sorry (RCA)
- ★ POINTER SISTERS—How Long (Bet-chah Got A Chick) (ABC/Blue Thumb) 24-14
- ★ DAVID GEDDES—Run Joey Run (Polydor) 27-20

WCAO—Baltimore

- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- JOHN DENVER—I'm Sorry (RCA)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 18-10
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 21-16

WGH—Newport News, Va.

- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- PHOEBE SNOW & PAUL SIMON—Gone At Last (Columbia)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) EX-27
- ★ ISLEY BROTHERS—Fight The Power Part 1 (T-Neck) 12-3

WYRE—Annapolis, Md.

- BARNABY BYE—Can't Live This Way (Atlantic)
- JOHN DENVER—I'm Sorry (RCA)
- ★ BAD CO.—Feel Like Makin' Love (Swan Song) 17-7
- ★ DAVID GEDDES—Run Joey Run (Polydor) 16-10

WLEE—Richmond, Va.

- ISLEY BROTHERS—Fight The Power Part 1 (T-Neck)
- JOHN DENVER—I'm Sorry (RCA)
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 24-13
- ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 11-5

Northeast Region

TOP ADD ONS:

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- MORRIS ALBERT—Feelings (RCA)
- JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye)

PRIME MOVERS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.)
- JANIS IAN—At Seventeen (Columbia)

BREAKOUTS:

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye)
- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)

WABC—New York City

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
-
- ★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 20-11
- ★ BEE GEES—Jive Talkin' (Atlantic) 10-3

WPIX-FM—New York City

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ THE RITCHIE FAMILY—Brazil (20th Century) 27-17
- HUDSON BROTHERS—Rendezvous (MCA) 20-15

WBBF—Rochester, N.Y.

- WAR—Why Can't We Be Friends (U.A.)
- BUDDY MILES—Rockin' & Rollin' (Casablanca)
- ★ DAVID GEDDES—Run Joey Run (Polydor) 20-9
- D★ DAVID BOWIE—Fame (RCA) 28-17

WRKO—Boston

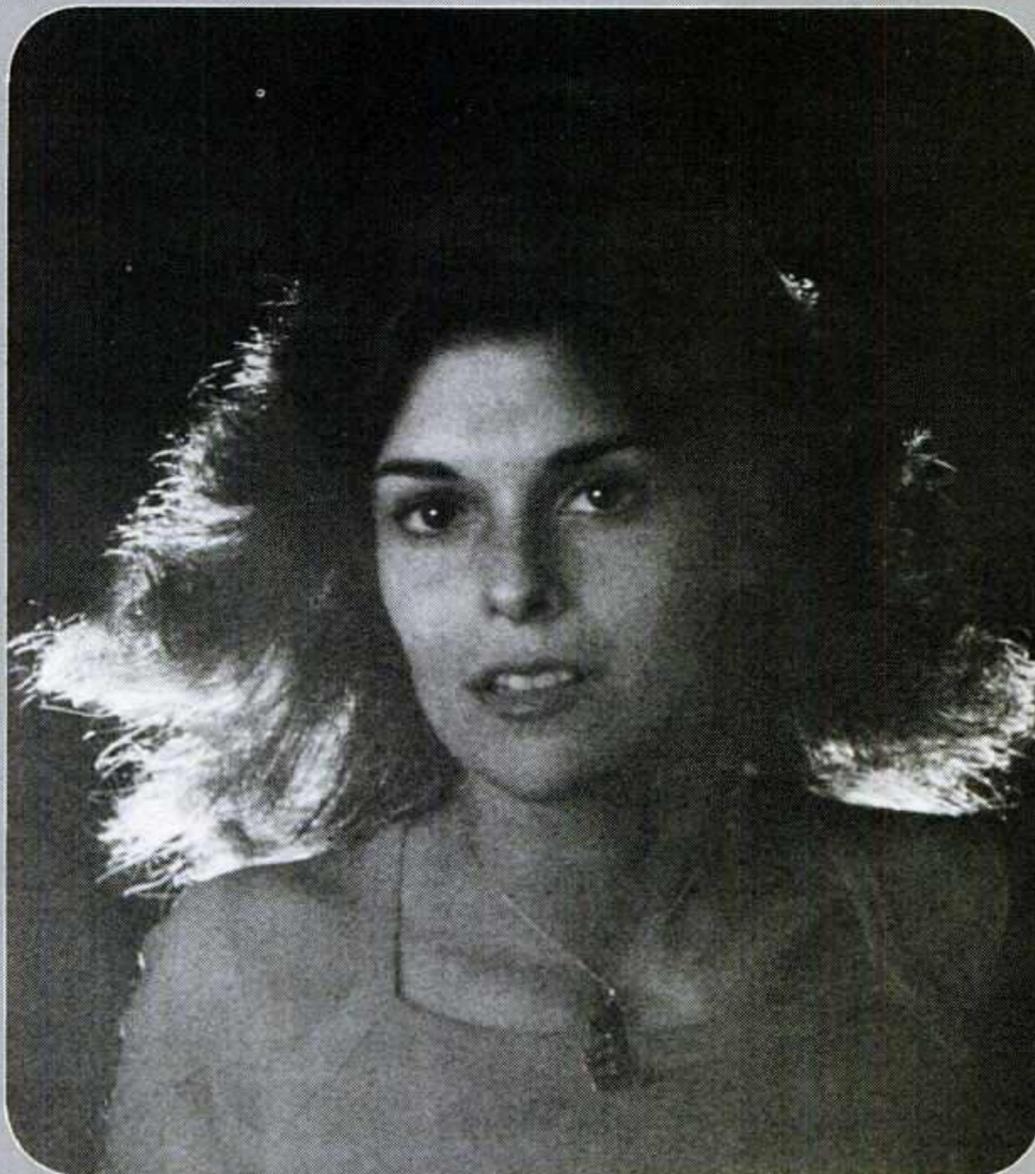
- MORRIS ALBERT—Feelings (RCA)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- ★ K.C. & THE SUNSHINE COMPANY—Get Down Tonight (TK) HB-13
- ★ JANIS IAN—At Seventeen (Columbia) 20-10

WBZ-FM—Boston

- JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye)
- D● TAVARES—It Only Takes

Evie Sands

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LOVE TO YOU"** (7013)



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Programmer's Artist Popularity Poll

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

15 Acts Chosen For Revived Radio Poll

Continued from page 1

at the eighth International Radio Programming Forum here starting Wednesday (13).

Highlights of balloting—started July 3 with a mailing to almost 5,500 radio station subscribers of the magazine—include multiple awards for Olivia Newton-John in four categories and double awards

for Elton John, Love Unlimited Orchestra, Carpenters, Barry White and Gladys Knight & the Pips.

Each ballot asked for the individual's personal choices in 24 artist categories. Special instructions were given that choices need not be based on programming activity at the individual's station, but should reflect the respondent's current personal choices. A response in

each of the artist categories was not required.

Each ballot was identified by the station's call letters, signed by the respondent and returned to Billboard's Los Angeles office in a pre-addressed, postage-paid envelope. Under the direction of Bob White, Billboard's chart manager, outside personnel were used to tabulate responses on the basis of one point

for each artist mention in each of the categories. Tabulations included all ballots received through Monday, July 21. Winners were determined on the basis of highest totals accumulated for each category.

Seven of the categories resulted in close contests while the others were runaway races. The closer contests:

Pop Singles Duo or Group:
Carpenters..... 9.69%
Paul McCartney & Wings..... 9.59%
Tony Orlando & Dawn..... 7.42%

Instrumental Pop Singles Artist:
Love Unlimited Orchestra ...11.44%
Van McCoy.....10.00%

Pop Album Duo or Group:
Carpenters..... 8.55%
Paul McCartney & Wings..... 8.14%

(Continued on page 39)

A Billboard Spotlight

Pop Singles

ELTON JOHN



MCA photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Goodbye Yellow Brick Road (MCA)	7	7	The Bitch Is Back (MCA)	14	4
Bennie And The Jets (MCA)	18	1	Lucy In The Sky With Diamonds (MCA)	14	1(2)
Don't Let The Sun Go Down On Me (MCA)	15	2(2)	Philadelphia Freedom (MCA)	21	1(2)
			Someone Saved My Life Tonight (MCA)	5	6

MCA photo

OLIVIA NEWTON-JOHN



BACKGROUND

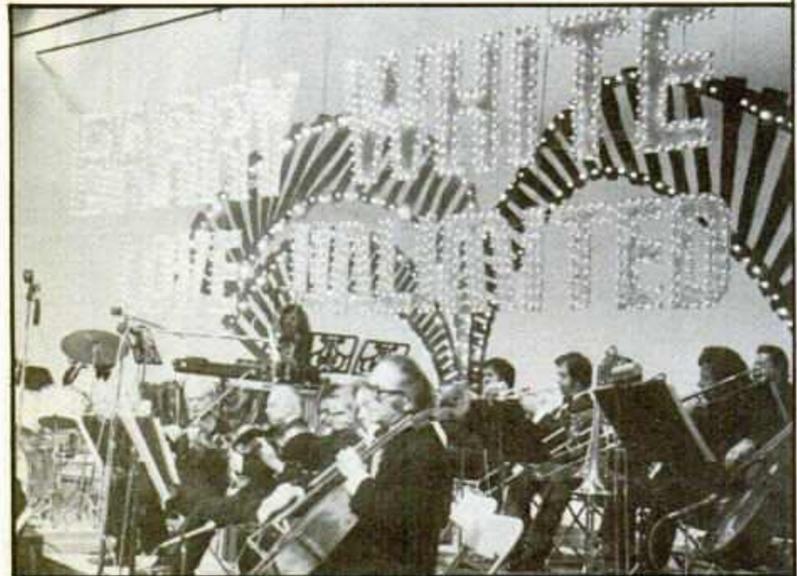
TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Let Me Be There (MCA)	12	6	I Honestly Love You (MCA)	17	1
If You Love Me (Let Me Know) (MCA)	20	5(2)	Have You Never Been Mellow (MCA)	16	1
			Please Mr. Please (MCA)	9	4(2)

ITINERARY

Aug. 11-20
Harrah's Club, Reno
Aug. 22
Iowa State Fair, Des Moines

(Continued on page 34)

LOVE UNLIMITED ORCHESTRA



20th Century photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Love's Theme (20th Century)	15	1
Rhapsody In White (20th Century)	8	63(2)
Satin Soul (20th Century)	12	22(2)

BIOGRAPHY

When you've experienced a concert performance by Barry White, et al., most certainly you will attest to the fact that the entire perform-

(Continued on page 24)

A&M photo

PAUL McCARTNEY & WINGS



BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Helen Wheels (Apple)	7	10
Jet (Apple)	14	7
Band On The Run (Capitol)	18	1
Junior's Farm/Sally G (Apple)	12	3
Sally G (Apple)	5	39
Listen To What The Man Said (Capitol)	10	1

CARPENTERS

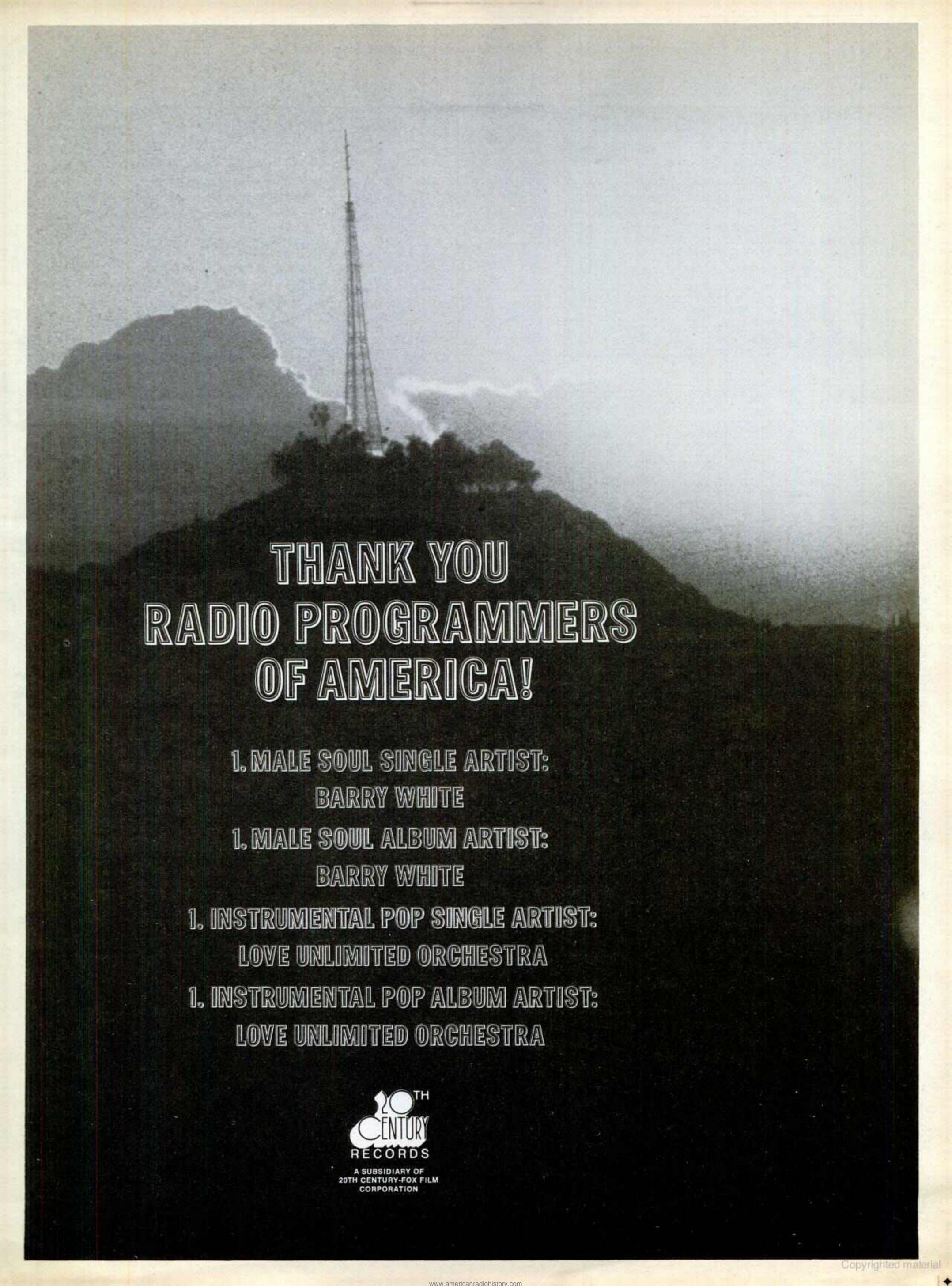


BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Top Of The World (A&M)	7	11
I Won't Last A Day Without You (A&M)	12	11
Please Mr. Postman (A&M)	17	1
Only Yesterday (A&M)	13	4(2)

ITINERARY

Aug. 12-13
Ravinia, Chicago
Aug. 21-Sept. 3
Riviera Hotel, Las Vegas
Sept. 11
Convention Center, (KHJ-Radio Benefit), Anaheim



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OF AMERICA!**

**1. MALE SOUL SINGLE ARTIST:
BARRY WHITE**

**1. MALE SOUL ALBUM ARTIST:
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**1. INSTRUMENTAL POP ALBUM ARTIST:
LOVE UNLIMITED ORCHESTRA**



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Programmer's Artist Popularity Poll

Pop Albums

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

OLIVIA NEWTON-JOHN



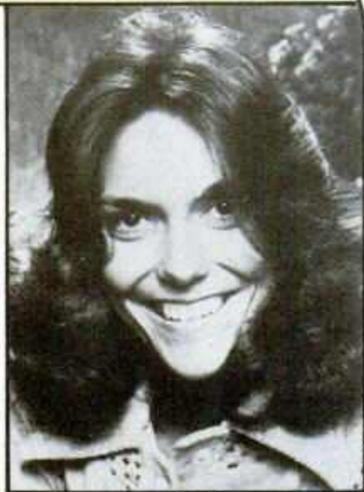
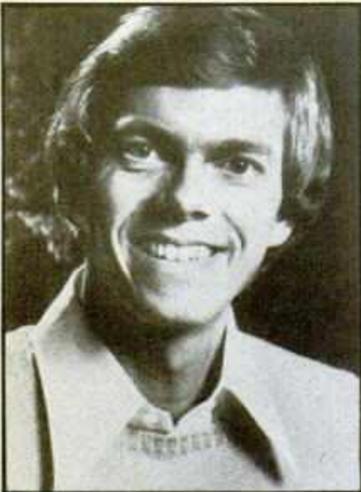
A Billboard Spotlight

MCA photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Let Me Be There (MCA) 20 54 Let Me Be There; Me & Bobby McGee; Angel Of The Morning; Just A Little Too Much; Help Me Make It Through The Night; If Not For You; Love Song; If I Could Read Your Mind; Banks Of The Ohio; Take Me Home, Country Roads			Right; Country Girl; Free The People; Mary Skeffington; Home Ain't Home Anymore; River's Too Wide; Changes		
If You Love Me Let Me Know (MCA) 61 1 If You Love Me (Let Me Know); I Love You, I Honestly Love You; God Only Knows; You Ain't Got The			Have You Never Been Mellow (MCA) 24 1 Have You Never Been Mellow; Loving Arms; Life-Stream; Goodbye Again; I Never Did Sing You A Love Song; It's So Easy; Water Under The Bridge; Air That I Breathe; Follow Me; And In The Morning; Please Mr. Please		

CARPENTERS



AUGUST 16, 1975, BILLBOARD

MCA photo

A&M photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Now & Then (A&M) 10 85 Sing; This Masquerade; Jambalaya; I Can't Make Music; Our Day Will Come; Heather; Medley, Fun, Fun, Fun; Yesterday Once More; End Of The World; Da Doo Ron Ron; Johnny Angel; Deadman's Curve; Night Has A Thousand Eyes; One Fine Day			To Ride; Superstar; Rainy Days & Mondays; It's Going To Take Some Time; Sing; Goodbye To Love; Yesterday Once More; For All We Know; Hurting Each Other; Close To You (They Long To Be)		
The Singles, 1969-1973 (A&M) 39 1 We've Only Just Begun; Top Of The World; Ticket			Horizon (A&M) 6 13(2) Aurora; Only Yesterday; Solitaire; Desperado; Please Mr. Postman; I Can Dream Can't I; Happy; Love Me For What I Am; Goodbye & I Love You (I'm Caught Between); Eventide		

LOVE UNLIMITED ORCHESTRA

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Rhapsody In White (20th Century) 25 8(2) Rhapsody In White; Barry's Theme; Midnight & You; I Feel Love Coming On; Baby Blues; What A Groove; Love's Theme; Don't Take It Away From Me			White Gold (20th Century) 27 28 Barry's Love; Satin Soul; Always Thinking Of You; Dreaming; Only You Can Make Me Blue; Power Of Love; Spanish Lei; Just Living It Up; Just Like A Baby; You Make Me Feel Like This		

BIOGRAPHY

ance was one of the greatest musical moments of your life.

The Love Unlimited Orchestra, in addition to being the complimentary necessity that sparks and elec-

(Continued on page 26)



20th Century photo

ELTON JOHN

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Goodbye Yellow Brick Road (MCA) 80 2 Goodbye Yellow Brick Road; All The Girls Love Alice; Harmony; Funeral For A Friend/Love Lies Bleeding; This Song Has No Title; Bennie & The Jets; Social Disease; Sweet Painted Lady; Your Sister Can't Twist (But She Can Rock 'N' Roll); Roy Rogers; I've Seen That Movie Too; Candle In The Wind; Dirty Little Girl; Ballad Of Danny Bailey (1909-34); Saturday Night's Alright For Fighting; Grey Seal; Jamaica Jerk-Off			Don't Shoot Me I'm Only The Piano Player (MCA) 42 75 Crocodile Rock; Daniel; Teacher I Need You; Midnight Creeper; Blues For Baby & Me; Elderberry Wine; Texas Love Song; High Flying Bird; Have Mercy On The Criminal; I'm Going To Be A Teenage Idol		
Caribou (MCA) 54 1(4) The Bitch Is Back; Grimsby; You're So Static; Pinky; Dixie Lily; Don't Let The Sun Go Down On Me; Solar Prestige A Gammon; I've Seen The Saucers; Stinker; Ticking			Elton John Greatest Hits (MCA) 37 1(10) Your Song; Don't Let The Sun Go Down On Me; Bennie & The Jets; Border Song; Honky Cat; Rocket Man (I Think It's Going To Be A Long Long Time); Daniel; Goodbye Yellow Brick Road; Saturday Night's Alright For Fighting; Crocodile Rock		
Empty Sky (MCA) 18 6 Empty Sky; Valhalla; Lady What's Tomorrow; Western Ford Gateway; Hymn 2000; Sails; Skyline Pigeon; Scaffold; Gulliver/Hay Chewed			Captain Fantastic & The Brown Dirt Cowboy (MCA) 9 1(6) Captain Fantastic & The Brown Dirt Cowboy;		



Tower Of Babel; Tell Me When The Whistle Blows; Bitter Fingers; Someone Saved My Life Tonight;

Meal Ticket (Gotta Get A); Better Off Dead; Writing; We All Fall In Love Sometimes; Curtains

Susquehanna Turns To Europe For 'Beautiful Music'

• Continued from page 3

syndication field earlier this year with "An American Idea" Bicentennial salute sponsored by Colgate-Palmolive in the top 100 markets from July 1975 through July 1976, and now in 108 markets. "It really opened the door for our other shows already being sold or in the works," he emphasizes.

Drury just signed KMBF, Brownsville, Tex., as the first subscriber for Susquehanna's regular FM programming service, recorded in York, Pa., headquarters and shipped weekly to the chain's own outlets. About 25 to 30 hours are added each month, he notes, from an internal music list of well over 1,000 titles. Songs are selected from the 1955-75 period, more heavily to the last six or seven years. Another syndication package

that is mostly a Sunday highlight or Susquehanna's FM outlets is the monthly artist spotlight special started early this year. Again keyed on "bright MOR," each two-hour show is a blend of interview and songs featuring such artists as the Carpenters, Frank Sinatra, Perry Como, Dionne Warwick and Tony Bennett, with specials coming up on Barbra Streisand and Steve Lawrence & Eydie Gorme. The stations also have a hefty input of artist-oriented commercials from labels and retailers, and regularly interview any visiting acts at local dates.

Tieing in with both the FM and AM outlets is the "John J. Miller Report," featuring the nationally syndicated columnist for McFadden Publications in a series of 15 one-minute reports on people in the

news from the music business to show biz, sports and politics.

As national program director, Drury coordinates all the chain's FM programming from headquarters. "As full-service FM stations we're trying to reach the middle ground with just enough news, sports, stocks to let the audience know we're not automated," he relates. "But we definitely condense the talk with just enough to keep them informed of what's going on."

The FMers include flagship WSBA serving York/Lancaster/Harrisburg; Ohio outlets WHLQ, Canton; WLQR, Toledo, and WLQA, Cincinnati; WFMS, Indianapolis; KPLX, Fort Worth/Dallas, and WLTA, Atlanta.

Conversely, the six AM outlets are highly personality-oriented and

each station, mostly an "adult contemporary" mix of news, sports, commentary and music, selects its own programming. "We let the guys do what they were hired to do," Drury emphasizes.

The mix varies from Spanish language WQBA in Miami, No. 1 station in the market which has its soap operas syndicated by another Susquehanna subsidiary to Latin America, to WHLO in Akron with a three-hour morning news block. Flagship WSBA and WGBB in Merrick L.I., feature basically 5-minute newsbreaks per hour, while WARM in Wilkes-Barre/Scranton, Pa., and WKIS, Orlando, Fla., offer hour news blocks from 7-8 a.m. and 5-6 p.m. But for all but the Latin beacon, its "mostly music," Drury emphasizes.

"By design we've had a very low profile for years," he observes, "but as what we believe to be the first broadcaster-owned production company with probably more stations in more different markets, we're now definitely on a higher-visibility expansion course."

Drury cut his teeth in the jingle business and the new deal with Ms. Kerr brings him full circle since he began in 1966-67 as general manager of Anita Kerr Enterprises, then moved to Hugh Heller Enterprises and his own Audio Producers in Los Angeles—less than a roaring success, he observes. He was involved in the development of TM Programming's good music format, one of the first "beautiful music" syndication efforts, and joined Susquehanna almost three years ago.

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or see Rich Akins at Billboard's International Radio Programming Forum





Programmer's Artist Popularity Poll

Country Singles

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

OLIVIA NEWTON-JOHN



MCA photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
The Most Beautiful Girl (Epic)	3	20
A Very Special Love Song (Epic)	14	1(3)
I Love My Friend (Epic)	15	1
My Elusive Dreams (Epic)	12	3
Everytime You Touch Me (I Get High)	11	4
There Won't Be Anymore (RCA)	15	1(2)
I Don't See Me In Your Eyes Anymore (RCA)	13	1
She Called Me Baby (RCA)	15	1
It's All Over Now (RCA)	12	23(2)

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Let Me Be There (MCA)	3	12
If You Love Me Let Me Know (MCA)	18	2(2)
I Honestly Love You (MCA)	17	6
Have You Never Been Mellow (MCA)	14	3
Please Mr. Please (MCA)	8	7

CHARLIE RICH



CBS photo

A Billboard Spotlight

AUGUST 16, 1975, BILLBOARD

Chicago Programmers Go For Sound As Much As Superstar Status

By ANNE DUSTON

There aren't very many on the superstar list these days, claims Bob Johnston, program director with WBBM-FM in Chicago. The rise or fall of a superstar on the charts doesn't have an immediate effect on programming for this station that looks for sound rather than artist. Bread is still a superstar if one considers airplay, even though the group is not around anymore, Johnston says. Carly Simon and James Taylor are backing out of the category, with no Top 40 hit on their most recent albums.

The FM station, which strives for a contemporary sound away from hard rock or country, does play the biggies like Olivia Newton-John and John Denver. "But we didn't play

Denver's 'Thank God I'm A Country Boy,' because it was too hard and too country." While some country singers do cross over to pop, the listening audience does not necessarily want to hear the country sound. "There is a peculiar dichotomy in this market. The cross-over audience is very small," Johnston contends.

Country programming at WMAQ concentrates on hit records rather than artists, and the top record may not carry an easily recognized name artist, says Lee Sherwood, program director, naming Freddy Fender, Gene Watson and Stella Parton. "The big country superstars are Conway Twitty, Loretta Lynn and Merle Haggard, and while their rec-

ords may be in the top of the charts, the name isn't the criterion we use for deciding airplay."

Super material is the imperative factor, rather than the superstar, and creates a market for new artists like Gene Watson, Tanya Tucker and Johnny Rodriguez, says country program director Craig Scott at WJJD. "This is true also in contemporary stations. You still have the Elton Johns and the Stones, but they have to have super material to get airplay," he adds from his experience as national program director for Ploug, including WMPS, Memphis, and WCAO, Baltimore, two contemporary stations.

Country stations were guilty at one time of playing superstars regardless of the strength of the ma-

terial but it's not anything like it used to be, Scott says, noting that Johnny Cash has had a real drop in airplay despite his name. The Carpenters also experienced a drop in airplay despite their name because of lack-luster material, he reports.

If interest is generated in an artist because of a recent string of hit product, the station will concentrate all the artists hits on a special weekend, and recently all the artists hits on a special weekend, and recently did this for Charley Pride, Charlie Rich, and Conway Twitty and Loretta Lynn. Free LP's are given out, and concert tickets if the artists are appearing in the area.

WCFL mixes superstars into the regular top 40 format, whether they have had a hit in the last year or

not, says Ron O'Brien, program director. He names Elton John, the Rolling Stones and the Eagles as examples. The station veers from its regular singles play to add album cuts from the biggest albums of superstars, and also includes oldies to keep the name before the listening audience.

Special weeks on an average of once a month are devoted to superstar music.

O'Brien describes the format as "mass appeal" and includes every music field, from superstars Frank Sinatra for MOR, to Stevie Wonder for soul. Country superstars are generally by-passed in favor of cross-over artists like John Denver, Olivia Newton-John and Charlie Rich.

Soul Singles

BIOGRAPHY

ties the performances of Barry White and Love Unlimited, holds its own in the opening solo spot of a concert performance by Maestro Barry White and Company.

Because of the sensuous seriousness of the "Music of Love," as created by Barry White, the Orchestra personnel had to have that extra special something in musicianship, talent and feelings in order to qualify and be selected as a performing member of The Love Unlimited Orchestra.

Each musician making up the 41 piece Love Unlimited Orchestra has been carefully handpicked by Barry

White from past recording sessions. The instrumentation of this renown orchestra consists of four
(Continued on page 39)

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Never, Never Gonna Give You Up (20th Cent.)	5	12
Honey Please, Can't You See (20th Cent.)	16	6(2)
Can't Get Enough Of Your Love, Babe (20th Cent.)	17	1(3)
You're The First, The Last, My Everything (20th Cent.)	17	1
What Am I Gonna Do (20th Cent.)	14	1
I'll Do Anything You Want Me To (20th Cent.)	10	4

20th Century photo

BARRY WHITE & Love Unlimited



GLADYS KNIGHT & The PIPS



Buddah photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
I've Got To Use My Imagination (Buddah)	10	1
Best Thing That Ever Happened To Me (Buddah)	14	1(2)
On And On (Buddah)	15	2(4)
I Feel A Song (In My Heart) (Buddah)	17	1(2)
Love Finds Its Own Way (Buddah)	12	3
The Way We Were/ Try To Remember (Buddah)	14	6(2)

ITINERARY

Aug. 11-16
Melody Fair, N. Tonawanda, N.Y.

Aug. 18-23
Warwick Musical Theatre, Warwick, R.I.
Aug. 24
Performing Arts Center, Saratoga, N.Y.
Aug. 30-31
Pine Knob, Detroit, Mich.
Sept. 10-13
Amphitheatre, Universal City, Calif.
Sept. 16-22
Sahara Tahoe, Lake Tahoe, Nev.
Sept. 29-Oct. 5
Westchester Premier Theatre, Tarrytown, N.Y.
Oct. 7-12
Mill Run, Niles, Ill.

FANTASIES!

ELTON JOHN



BERNIE TAUPIN

MCA-2142

MCA RECORDS

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Olivia Newton- John

NO. 1 ON CASHBOX, BILLBOARD AND RECORD WORLD CHARTS:

IF YOU LOVE ME (Album, gold and
platinum awards)
IF YOU LOVE ME (Single, gold award)
I HONESTLY LOVE YOU (Single, gold award)
HAVE YOU NEVER BEEN MELLOW
(Single, gold award)
HAVE YOU NEVER BEEN MELLOW
(Album, gold and platinum awards)
LET ME BE THERE (Single, gold award)
LET ME BE THERE (Album, gold award)

AWARDS:

THE ACADEMY OF COUNTRY MUSIC
Most Promising Female Vocalist 1973
COUNTRY MUSIC ASSOCIATION (U.K.)
Female Vocalist Of The Year 1974
COUNTRY MUSIC ASSOCIATION
Top Female Vocalist Of The Year 1974
GRAMMIES
Best Country Vocal, Female 1973
(Let Me Be There);
Record of the Year (I Honestly Love You);
Best Pop Vocal Performance, Female
(I Honestly Love You)
AGVA
Rising Star Of The Year 1974

BILLBOARD

No. 1 Awards for LP's and singles, 1974

PEOPLE'S CHOICE

Favorite Female Singer Of 1974

AMERICAN MUSIC AWARDS

Favorite Female Vocalist in Pop or Rock of 1974;

Favorite Single in Pop or Rock of 1974

(I Honestly Love You);

Favorite Female Vocalist in Country Music of 1974;

Favorite Album in Country Music of 1974

(Let Me Be There)

CASHBOX

No. 1 New Female Vocalist, singles 1974

No. 1 New Female Vocalist, albums 1974

No. 1 Female Vocalist, singles 1975

No. 1 Female Vocalist, albums 1975

RECORD WORLD

Top Female Vocalist of 1974, Singles Category;

Top Female Vocalist of 1974, Album Category;

Top Female Vocalist of 1975, Singles Category;

Top Female Vocalist of 1975, Album Category

NARM

Best Selling Album By A Female Country Artist
(If You Love Me, Let Me Know);

Best Selling Album By A Female
(If You Love Me, Let Me Know)





SMOKEY

featuring

If You Think You Know How To Love Me
Pass It Around
Don't Play Your Rock N' Roll To Me

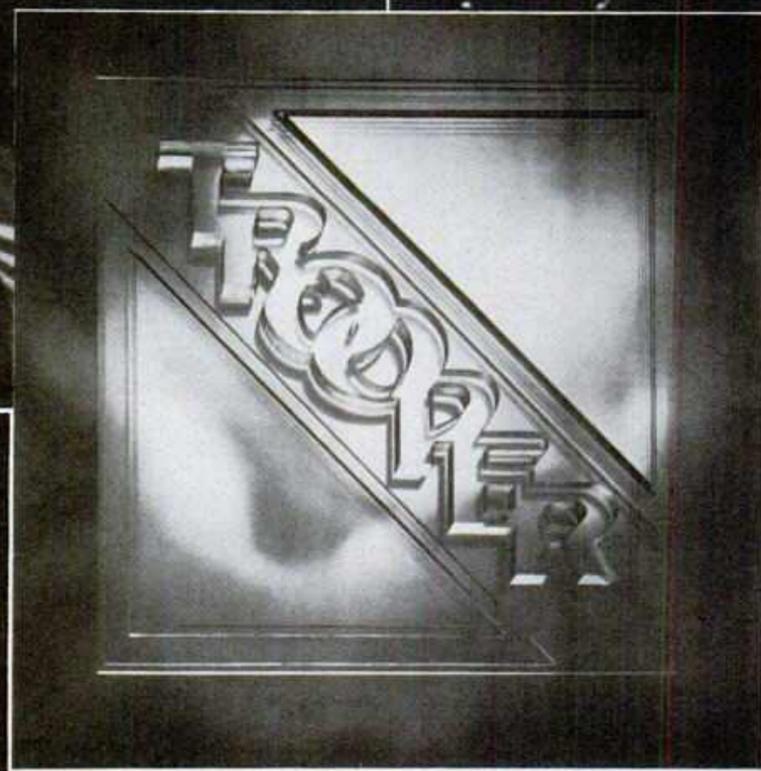
MCA-2152

Produced by Mike Chapman
in association with Nicky Chinn for Chinnichap

MCA RECORDS



Introducing



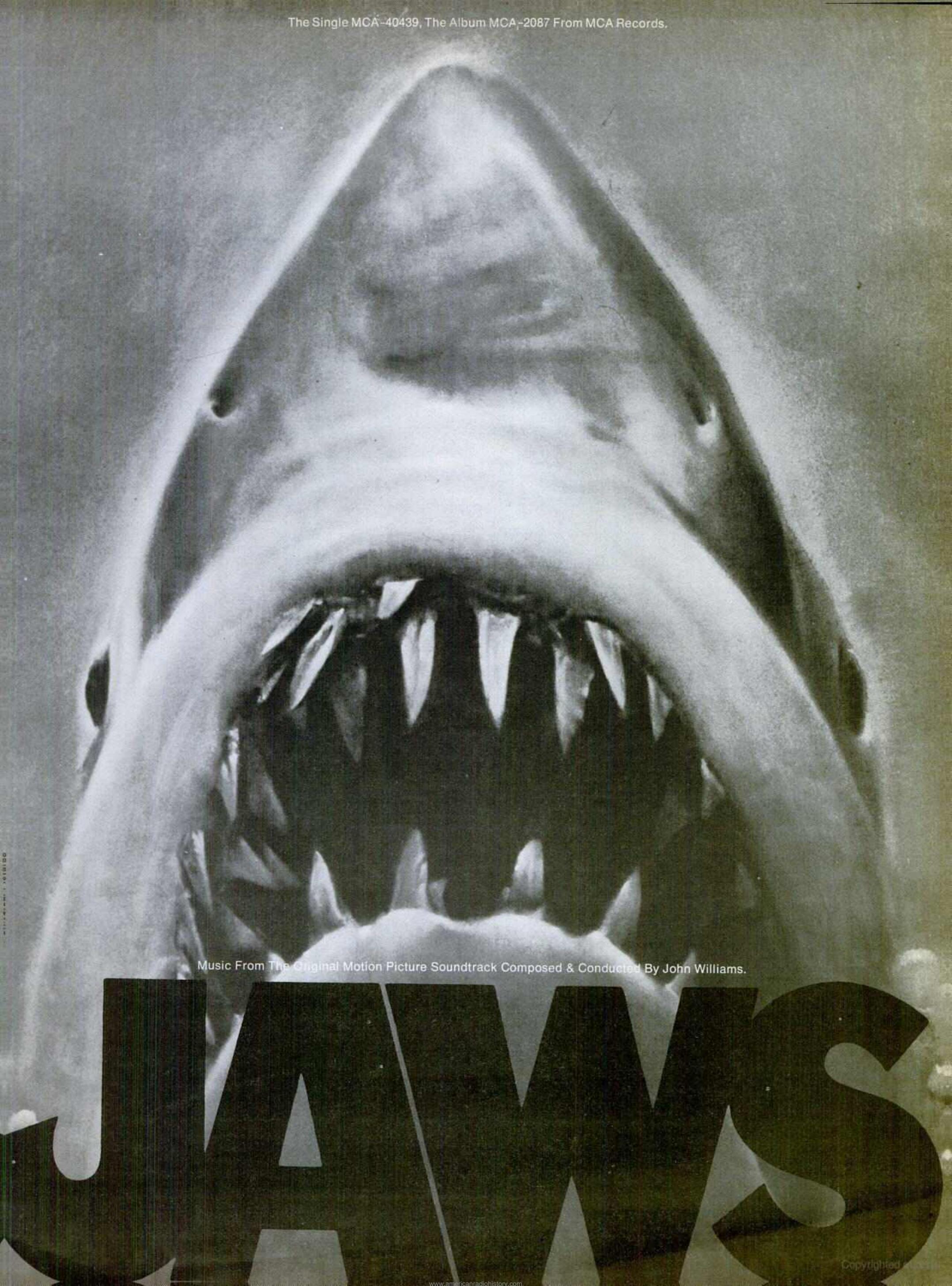
A new album

MCA-2149
Produced by Randy Bachman



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Music From The Original Motion Picture Soundtrack Composed & Conducted By John Williams.

JAWS

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Loretta Lynn



Home

*Her hit single from her new album
MCA-2146*

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Neil Sedaka

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Howard Werth



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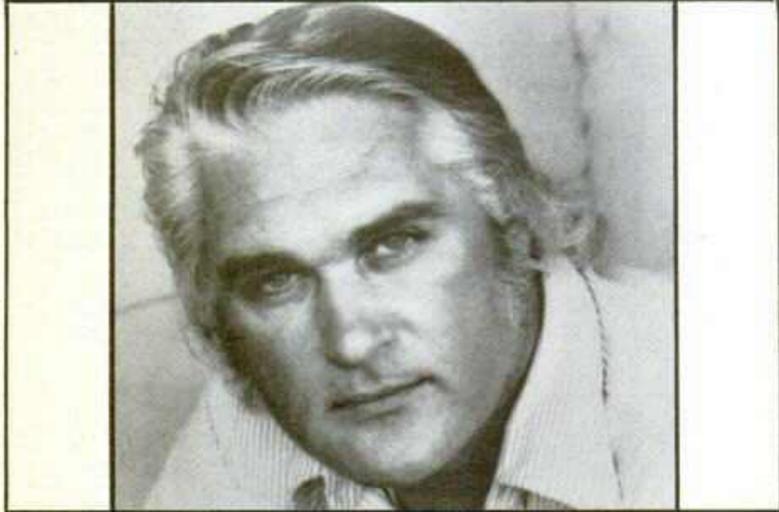


Programmer's Artist Popularity Poll

Country Albums

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

CHARLIE RICH



CBS photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Let Me Be There (MCA)	45	1(2)
If You Love Me Let Me Know (MCA)	46	1(8)
Have You Never Been Mellow (MCA)	23	1(6)

ITINERARY

- Aug. 23 Indiana State Fair, Indianapolis
- Aug. 24-25 Central Canada Exhibition, Ottawa
- Aug. 26 Canadian National Exhibition, Toronto
- Aug. 27 Minnesota State Fair, St. Paul

OLIVIA NEWTON-JOHN



MCA photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Behind Closed Doors (Epic)	64	1(14)

Behind Closed Doors; I Take It On Home; The Most Beautiful Girl; A Sunday Kind Of Woman; Til I Can't Take It Anymore; If You Wouldn't Be My Lady; I'm Not Going Hungry Anymore; Peace On You; Nothing In The World (To Do With Me); We Love Each Other; You Never Really Wanted Me.

TITLE (Label)	Weeks On Chart	Highest Position
Very Special Love Songs (Epic)	39	1(5)

Very Special Love Song; Stay; He Follows My Footsteps; Why Don't We Go Somewhere & Love; Why, Oh Why; Satisfied Man; Take Time To Love; Almost Persuaded; Field Of Yellow Daisies; Pretty People; There Won't Be Anymore

TITLE (Label)	Weeks On Chart	Highest Position
The Best Of Charlie Rich (Epic)	31	4(2)

Another Place I Can't Go; Break Up; Apple Blossom Time; Baby I Need You; See See Rider; Caught In The Middle; Easy Money; Who Will The Next Fool Be; Big Man; Unchained Melody; I've Lost My Heart To You; Sittin' & Thinkin'; It's Too Late; I Need Your Love; Wedding's Over; That's How Much I Love You; Midnight Blues; My Heart Cries For You; Little By Little; Lonely Weekends

TITLE (Label)	Weeks On Chart	Highest Position
The Silver Fox (Epic)	20	1

Medley: Ronda A La Charlie/Don't Put No Headstone On My Grave/Behind Closed Doors/Charlie's Swing/Break-Up/I Feel Like Going Home; I Love My Friend; Your Place Is Here With Me; Whatever Happened; My Elusive Dreams; Pieces Of My Life

TITLE (Label)	Weeks On Chart	Highest Position
Everytime You Touch Me (I Get High) (Epic)	7	6

Everytime You Touch Me (I Get High); All Over Me; A Little Bit Here (A Little Bit There); Since I Fell For You; A Mellow Melody; Pass On By; Rendezvous; She; You & I; Midnight Blues

TITLE (Label)	Weeks On Chart	Highest Position
There Won't Be Anymore (RCA)	30	1(2)

There Won't Be Anymore; Big Build Up; Too Many Teardrops; It's All Over Now; Turn Around & Face Me; No Room To Dance; I Don't See Me In Your Eyes Anymore; Nice 'N' Easy; If I Knew Then What I Know Now; It Just Goes To Show (You Never Know About Love)

TITLE (Label)	Weeks On Chart	Highest Position
She Called Me Baby (RCA)	11	10

She Called Me Baby; Share Your Love With Me; Ol' Man River; I Need A Thing Called Love; Let Me Go My Merry Way; Ten Dollars & A Clean White Shirt; I'm Right Behind You; Tragedy; Are You Still My Baby; Big Jack

TITLE (Label)	Weeks On Chart	Highest Position
Greatest Hits (RCA)	9	14

There Won't Be Anymore; Big Boss Man; Caught In The Middle; Lonely Weekends; My Mountain Dew; She Called Me Baby; Tomorrow Night; Sittin' & Thinkin'; Who Will The Next Fool Be; I Don't See Me In Your Eyes Anymore

ITINERARY

- Aug. 8-17 Las Vegas Hilton
- Aug. 23 Kentucky State Fair, Frankfort, Ky.
- Aug. 25 Du Quoin, Ill. Fair
- Aug. 31-Sept. 1 Bluegrass Festival, Atlanta
- Sept. 14 Concert at Canfield Camp Grounds, Canfield, Ohio
- Sept. 17-Sept. 30 England, Scotland
- Sept. 17 Amsterdam
- Sept. 20 Concerts At Ipswich, Gaumont Theatre, London
- Sept. 21 Concerts at Stockport, Davenport Theatre
- Sept. 22 BBC TV "In Concert"
- Sept. 24 Concerts at Wakefield Theatre
- Sept. 25 Concerts at Southport, New Theatre
- Sept. 27 Concerts at Appollo Theatre, Glasgow
- Sept. 30 BBC Radio
- Oct. 11 Univ. of Alabama, Tuscaloosa, Alabama

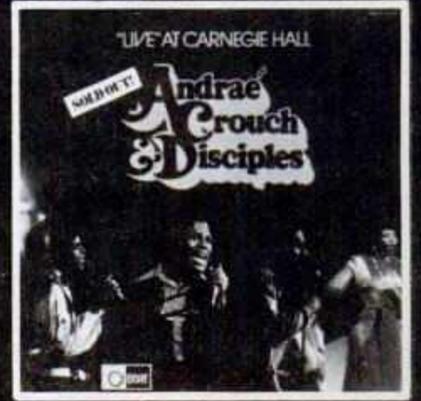
TOP SOUL GOSPEL ARTIST

(Billboard Poll 1975)

ANDRAÉ CROUCH & THE DISCIPLES



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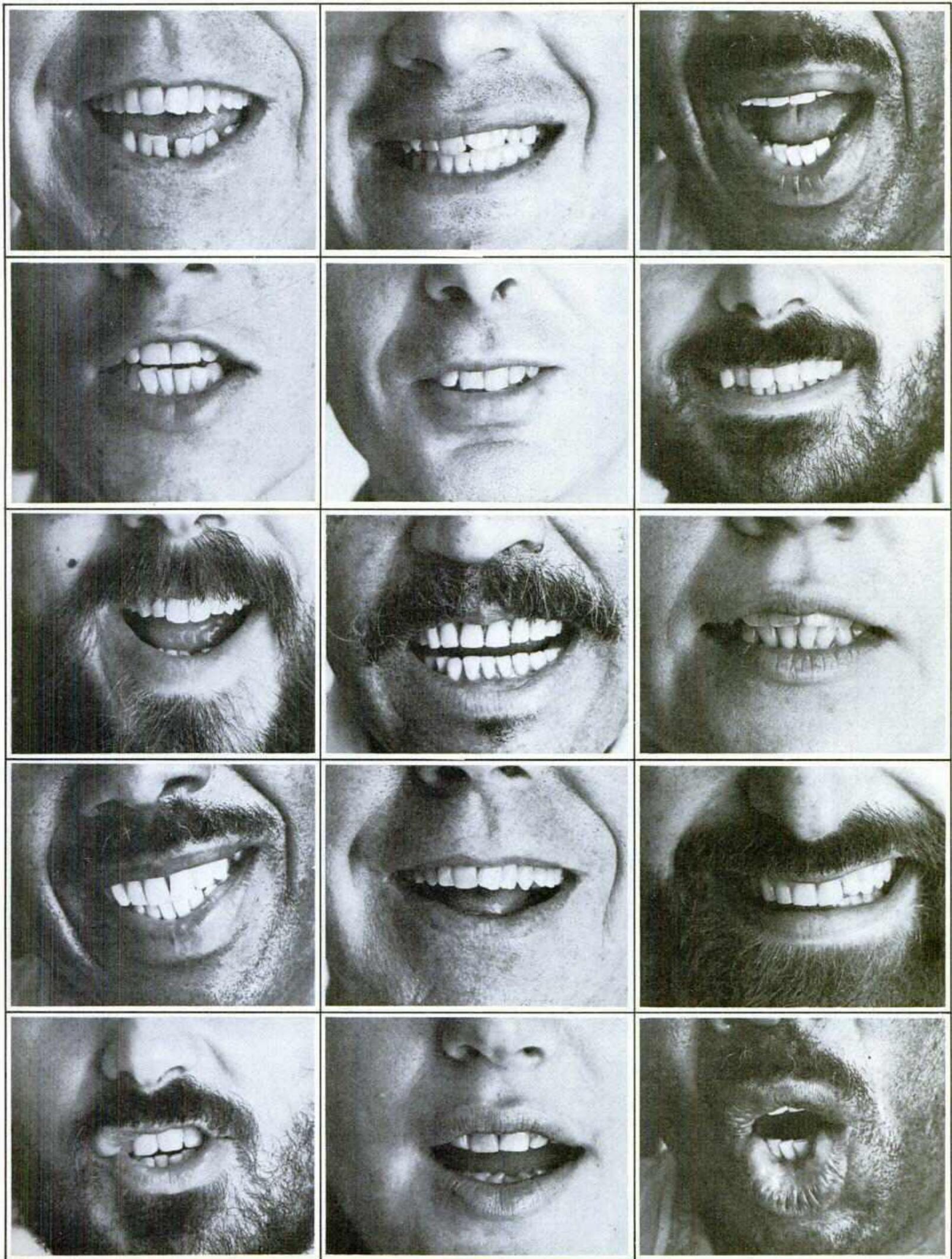
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Programmer's Artist Popularity Poll

Soul, Gospel Albums

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

GLADYS KNIGHT & The PIPS



Buddah photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Imagination (Buddah)	47	1(4)
I've Got To Use My Imagination; I Can See Clearly Now; Once In A Lifetime Thing; Midnight Train To Georgia; Perfect Love; Storms Of Troubled Times; Where Peaceful Waters Flow; Best Thing That Ever Happened To Me; Window Raisin' Granny		
Claudine/Soundtrack (Buddah)	34	1
Mr. Welfare Man; To Be Invisible; On & On; Makings Of You; Claudine Theme; Hold On; Make Yours A Happy Home		
I Feel A Song (Buddah)	30	1
I Feel A Song (In My Heart); Love Finds It's Own Way; Way We Were; Going Ups & The Coming Downs; Seconds; Tenderness Is His Way; Need To Be; Don't Burn Down The Bridge; Better You Go Your Way		

BARRY WHITE



20th Century photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position	TITLE (Label)	Weeks On Chart	Highest Position
Can't Get Enough (20th Cent.)	37	1(2)	I've Got So Much To Give (20th Cent.)	18	20
Mellow Mood (2 pts.); You're The First, The Last, My Everything; I Can't Believe You Love Me; Can't Get Enough Of Your Love, Babe; Oh, Love, Well We Finally Made It; I Love You More Than Anything (In This World Girl)			I've Got So Much To Give; Standing In The Shadows Of Love; I'm Gonna Love You Just A Little More Baby; Bring Back My Yesterday; I've Found Someone		
Stone Gon' (20th Cent.)	27	1(2)	Just Another Way To Say I Love You (20th Cent.)	16	1
Honey Please, Can't Ya See; Girl It's True, Yes I'll Always Love You; You're My Baby; Never Never Gonna Give Ya Up; Hard To Believe That I Found You			Heavenly, That's What You Are To Me; I'll Do For You Anything You Want Me To; All Because Of You; Love Serenade; What Am I Gonna Do With You; Let Me Live My Life Lovin' You Babe		

ANDRE CROUCH & The DISCIPLES



Light photo

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
I Don't Know Why Jesus Loved Me (Light)	46	9(5)
Hallelujah/Jesus Is The Answer (Light)	20	7(4)
Live At Carnegie Hall (Light)	68	1(17)
Keep On Singin' (Light)	54	12(4)
Take Me Back (Light)	18	1(4)

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featuring "The Rockford Files."

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Mike Post*

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MGM
RECORDS

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Programmer's Artist Popularity Poll

New Artists

Charted product 1974, 1975. In all cases, weeks on chart represents product's initial chart life. Figures in parenthesis following highest position means weeks that position was held.

CAPTAIN & TENNILLE



BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Singles		
Love Will Keep Us Together (A&M)	1	4
Albums		
Love Will Keep Us Together (A&M)		

BIOGRAPHY

It was a classic story, a fantasy that could only come true in the record business. A young couple goes into a tiny studio in the San Fernando Valley and cuts a passion. *(Continued on page 40)*

BARRY MANILOW



BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Singles		
It's A Miracle (Arista)	13	12
Could It Be Magic (Arista)	6	30
Mandy (Bell)	16	1
Albums		
Barry Manilow I (Arista)	1	134
Barry Manilow II (Arista)	28	9

BIOGRAPHY

"My first goal in life," Barry Manilow remembers, "was to be an arranger. I used to listen to the Beat- *(Continued on page 40)*

MELISSA MANCHESTER



BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Singles		
Midnight Blue (Arista)	13	7
Albums		
Bright Eyes (Bell)	5	159
Melissa (Arista)	23	24

BIOGRAPHY

Melissa Manchester is a talented young woman (23) who has come a long way in a short time. The singer/songwriter's debut album, "Home To Myself" on Bell Records, *(Continued on page 40)*

MIKE POST



BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Singles		
Rockford Files (MGM)	12	13

BIOGRAPHY

The hit single of the theme from "The Rockford Files" unveiled a secret that had so far been restricted to members of the music industry. The secret is Mike Post, who not only produced "The Rockford Files" single, but composed and arranged it along with his partner Pete Carpenter. Composing themes *(Continued on page 40)*

A Billboard Spotlight

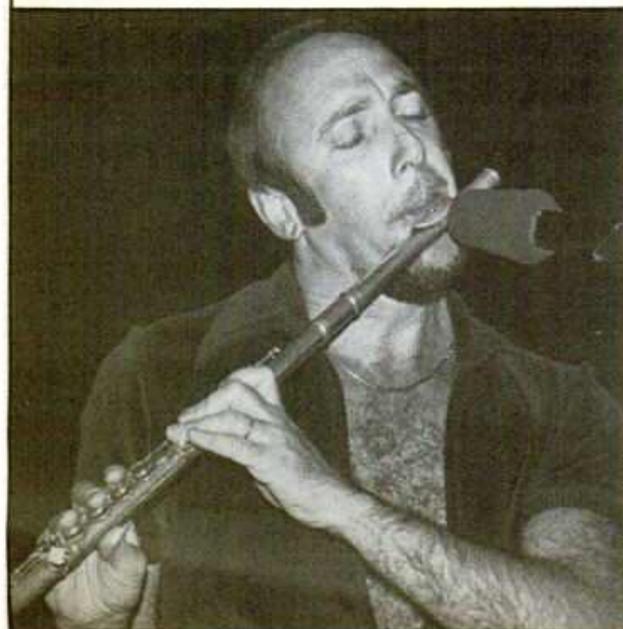
AUGUST 16, 1975, BILLBOARD

Jazz, Classical, Comedy

HERBIE MANN

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Turtle Bay (Atlantic)	18	10(4)
Turtle Bay; A Theme From "Cries & Whispers"; Do It Again; Now I've Found A Lady; Family Affair; In Memory Of Elizabeth Reed; Never Ending Song Of Love; Rainy Night In Georgia; Love Song; Reverend Lee; Happier Than The Morning Sun; Just An Old Balalaika		
London Underground (Atlantic)	19	10(4)
Bitch; Layla; Spin Ball; Mellow Yellow; Paper Sun; Something In The Air; Whiter Shade Of Pale; You Never Give Me Your Money; Memphis Spoon Bread & Dover Sole		
Reggae (Atlantic)	22	14(6)
Ob-La-Di, Ob-La-Da; Rivers Of Babylon; Swingin' Shepherd Blues; My Girl		
Discotheque (Atlantic)	12	5(3)
Hi-Jack; Pick Up The Pieces; Lady Marmalade; Mediterranean; Guava Jelly; I Can't Turn You Loose; I Won't Last A Day Without You; High Above The Andes; Bird Of Beauty		



GEORGE CARLIN



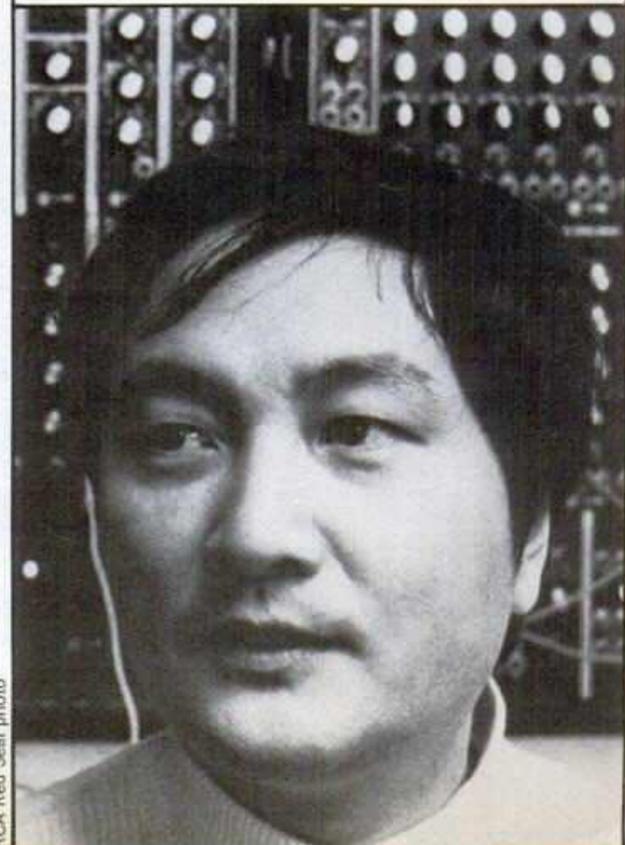
BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Occupation: Foole (Little David)	13	40
Occupation: Foole; White Harlem; Welcome To My Job; Grass Swept The Neighborhood; Filthy Words; Hallway Groups; Raisin Rhetoric; Black Consciousness; New York Voices; Childhood Cliches; Cute Little Farts		
Toledo Window Box (Little David)	17	19(2)
Toledo Window Box; God; Nursery Rhymes; Water Sez; Goofy Shit; Some Words; Metric System; Few More Farts; Gay Lib; Snut; The Original Rubber Cement; Urinals Are 50 Percent Universal		

ISAO TOMITA

BACKGROUND

TITLE (Label)	Weeks On Chart	Highest Position
Snowflakes Are Dancing: The Newest Sounds Of Debussy (RCA Red Seal)	58	2(4)
Moussorgsky: Pictures At An Exhibition (RCA Red Seal)	11	3(2)



• Continued from page 22

- Chicago..... 7.62%
- New Instrumental Pop Artist:**
- Mike Post.....14.53%
- Van McCoy.....13.91%
- Male Soul Album Artist:**
- Barry White.....14.02%
- Stevie Wonder.....12.68%
- Female Soul Album Artist:**
- Gladys Knight & Pips.....15.98%
- Roberta Flack.....15.58%

- Soul Gospel Artist:**
 - Andrae Crouch..... 5.36%
 - Aretha Franklin..... 4.95%
- Fundamental changes in programming philosophy that meant a difference between what programmers liked personally and what went on the air have been reflected in the poll as early as 1950. In fact, changes in radio programming philosophy led to eventual discontinuance of the poll.

As an example, most deejays in 1955 thought personally that the year's top record was Sinatra's "Learning The Blues," but it ran behind both the McGuire Sisters' "Sincerely" and Bill Haley's "Rock Around The Clock" as most-played recordings.

Early years of the poll saw a great number of categories. Some of these and the winners reflect the rich heritage of today's popular music:

1950

- Greatest All-Round Record: "Nature Boy," Nat King Cole
- Most Promising Female Vocalist: Patti Page
- Favorite Popular Album: Stan Kenton's "Progressive Jazz"
- Most Promising Band: Elliott Lawrence
- Most Promising Male Vocalist: Vic Damone
- Favorite Small Instrumental Group: King Cole
- Favorite Small Singing Group: Pied Pipers
- Favorite Female Band Vocalist: June Christy
- Favorite Male Band Vocalist: Vaughan Monroe
- Favorite All-Round Female Vocalist: Peggy Lee
- Favorite All-Round Male Vocalist: Bing Crosby
- Favorite Bands: (Sweet) Sammy Kaye; (Swing) Stan Kenton; (Latin-American) Xavier Cugat; (Corn) Spike Jones
- All-Round Favorite Band: Stan Kenton
- Favorite Recordings By Category: (Pop) "Nature Boy," Cole; (Classical) "Fiddle Fiddle," Boston Pops; (Children's) "I Wuv a Wabbit," Two Ton Baker; (Race) "Real Gone Guy," Nellie Lutcher; (Hot Jazz) "Twelfth Street Rag," Pee Wee Hunt; (Hillbilly) "Bouquet Of Roses," Eddy Arnold.

years later when the vocal groups came in: Four Aces, Four Freshmen, McGuire Sisters, Ames Brothers, Hi-Lo's, Mills Brothers, Crew Cuts, Four Lads, Fontaine Sisters and Hilltoppers.

The next five years saw still more change in music with instrumental groups like Bill Black's Combo and

the Ventures crowding in with George Shearing. Vocal group poll winners in 1960?—Four Freshmen, Kingston Trio and Brothers Four.

Most-Played Male Vocalists in 1960: Frank Sinatra, Bobby Darin, Johnny Mathis, Elvis Presley, Nat Cole, Paul Anka, Fats Domino, Bobby Rydell, Pat Boone, Brook

Benton, but favorites in this category included Perry Como, Tony Bennett, Jimmie Rodgers and Jackie Wilson.

Pointing to over a decade hence, both country and soul were gaining more of an identity and some names in each were Jim Reeves, Hank Locklin, Cowboy Copas, Marty

Robbins, Don Gibson, Buck Owens, Ray Price, Rusty Draper and Ferlin Husky. The Soul top 10 were Brook Benton, Benton and Dinah Washington, Ike & Tina Turner, Chubby Checker, Sam Cooke, Barrett Strong, Hank Ballard & the Midnighters, Jackie Wilson, the Drifters and Ray Charles.

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A Billboard Spotlight

AUGUST 16, 1975. BILLBOARD

les and Judy Garland and Barbra Streisand and say to myself, 'Hey, somebody behind them is putting that whole thing together!' And that's what I wanted to do."

So he did it . . . and a lot more, too. He's the man who, as music director for Bette Midler, arranged, conducted and translated her music on stage and in the studio. He co-produced both of her million-selling albums; solely produced her

TO THE GREATEST JOCKS IN LAND (and those who wish a lot) . . . THE BILLBOARD PERSONALITY COMPETITION IS OVER FOR THIS YEAR. THE WORD IS "PERSONALITY" . . . BILLBOARD WILL NEVER HAVE A TIME AND TEMPERATURE COMPETITION. YOU CAN BET ON IT.

IN THE JULY 19 ISSUE CLAUDE HALL WROTE . . . "THERE'S GOING TO BE A FALLOUT ON JOBS IN RADIO . . . A SHRINK-AGE DUE TO AUTOMATION . . . THE ECONOMY OR WHATEVER . . . ONLY THE VERY GOOD WILL SURVIVE THE NEXT YEAR OR TWO."

IN THAT SAME ISSUE HE RAN A LETTER FROM DOUG MACKELVIE, OWNER OF KRLC IN LEWISTON THAT SAID . . . "THE ELECTRIC WEENIE IS THE BEST JOKE SERVICE HE HAS EVER SEEN. OUR JOCKS ARE GOOD BUT THE WEENIE REALLY HELPS POLISH THEM OFF."

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smash single "Boogie Woogie Bugle Boy"; produced and arranged four singles for Sally Kellerman; was music director for the award-winning WCBS-TV series "Callback"; was musical conductor for a number of TV specials for Ed Sullivan Productions; wrote and arranged the music for the long-running, off-Broadway revival of "The Drunkard"; arranged a new theme song for "The Late Show" and wrote, produced and/or sang umpteen TV and radio jingles (his is the voice that sings "You deserve a break today . . .").

Born and reared in Brooklyn, Barry came from a musical family . . . "not a family of musicians, but a musical family." He began studying accordion at age 11, then switched to piano at 13. A year at City College (of N.Y.) majoring in marketing and merchandising proved to be a bore for him. So it was back to music. For real. He enrolled in the New York College of Music and then Juilliard, taking courses at night, and working in the CBS mailroom during the day.

Now, at 28, as if that long list of impressive and prestigious credentials was a mere preparation, Barry Manilow is stepping out from behind the scenes and finding his own spotlight.

On a recent cross-country Bette

Midler S.R.O. concert tour, Barry performed some of his own material. "It was really frightening being on that stage, in that context. I had to follow an act I helped to create as un-followable."

About his solo performance, the Anaheim (California) Bulletin reported: "Seated at the piano, tall, slim Barry Manilow, his long, blond hair cascading over his shoulders, not only conducts the great band of musicians for Bette's backing but he also sings his original tune, 'Could It Be Magic,' based on a Chopin prelude. The song and performance are a love story. They display more riches than all the wealth of the Duponts, Onassises, Gettys, Morgans and Bonnie and Clyde. Mr. Manilow, you are pure genius. Your song is headed for immortality."

A record album was released, by Bell Records, succinctly titled "Barry Manilow."

Barry tells us, "Right now, I'm doing everything I want . . . performing, writing and producing in the studio, and I want to continue to do all of it and remain as diversified as I can."

His career, which has been progressing in a steady, multi-faceted direction, seems to designate newer goals still with each accomplishment. No matter how you look at it, Manilow's style is always his own . . . funky, gentle, multi-musical.

Captain & Tennille

ate love song embracing the romantic idealism of their relationship. Since they don't know who to send the record to, they decide to spend \$250 and press 500 records to send to radio stations. The Captain, Daryl Dragon, is responsible for playing all the instruments and arranging the track, while his girl friend (now his wife), Toni Tennille, has done all the vocal parts.

This happened in September 1973. Since that time, the song, "The Way I Want To Touch You," has become a legend in Los Angeles, at one point becoming a top seller at big retail outlets like Wallich's Music City, and all without the aid of a major record label or formal distribution. Los Angeles' KVFM was the first to play the record, and it wasn't long before disk jockeys Wink Martindale and Gary Owens of KMPC, and Johnny Hayes of KRLA began talking about the record and pleading that a major label pick up "The Way I Want To Touch You" for major release. As an appropriate ending to this story, A&M Records purchased the record, re-released it, and signed the duo to the label.

As it turned out, "The Way I Want To Touch You" was only a regional hit, but the Captain & Tennille's second A&M release, "Love Will Keep Us Together" (written by Neil Sedaka and Howard Greenfield), broke nationally, became a big hit, and established the duo as an important new recording team. The hit is featured on the duo's debut album, "Love Will Keep Us Together."

Daryl and Toni have had impressive careers apart from their recent success story. A native Californian, Daryl has worked with Brian Wilson and the Beach Boys for years, concentrating primarily on arrangements for the group. He is the son of well-known symphony conductor Carmen Dragon, and his father's influence is evident in much of Daryl's work. Daryl arranged all of the songs on the new album, and he and Toni have written the bulk of the material. Daryl likes to talk about the days when he and Toni performed in small clubs in the Valley with over \$8,000 worth of equipment.

Toni, originally from Montgomery, Ala., has been singing all her life, and prominent among her varied credits are her works as backing vocalist on Elton John's "Caribou" and a stint as the only "Beach Girl" (she played the piano) ever to tour with the Beach Boys.

It is unlikely that the Captain and Tennille will ever have to press their own records again, but it's nice to know there's still a place for fairy tales in the computer readouts of today's record industry.

Melissa Manchester

established her as one of the most critically acclaimed new talents of 1973.

Her second Bell LP, entitled "Bright Eyes," an extension of her first effort, was filled with original material which she calls "emotionally autobiographical." She was backed on the album by her highly versatile band, a quartet that has fulfilled all of her varied musical needs and remained with her on her newest album as well. "I feel comfortable with them" says Melissa, and that confidence is reflected in her most recent recording effort, "Melissa."

With Cooker Lo Presti on bass, David Wolfert on acoustic and electric guitars, James Newton-Howard on keyboards and synthesizers and Kirk Bruner on drums, Melissa feels she has the necessary support to perform any kind of music. Her stage act is a study in music and motion with Melissa alternately sitting at the piano and fronting the band.

Born Feb. 15, 1951, in the Bronx, Melissa has been exposed to all kinds of music throughout her life; this broad exposure is evident both in her live performances and on her recordings, for her music avoids being restricted into any one narrow category. Her father, David Manchester, has been a bassonist with the Metropolitan Opera Orchestra for the past 20 years, and this developed Melissa's affinity for classical music. She lists among her favorite performers Elisabeth Schwarzkopf, as well as such contemporary artists as Dusty Springfield, Aretha Franklin and Elton John. "All kinds of music were important to me when I was growing up," Melissa says, "not just rock and roll, although the energy of rock and roll has certainly been very influential."

Growing up in the Bronx and later on Manhattan's upper West side, Melissa graduated from the prestigious High School of the Performing Arts in Manhattan, and from the ages of 16 to 18 was a staff writer for Chappell Music. She attended New York Univ. School of the Arts, becoming one of the nine persons accepted from a hundred applicants to study songwriting and record production with Paul Simon, and Melissa acknowledges his strong influence on her writing.

Melissa has appeared three times on "The Midnight Special," on "In Concert," and is featured on a special sponsored by MS Magazine for NET.

Following her performance on ABC-TV's program "Good Vibration From Central Park" with Sly and the Family Stone, and the Temptations, the New York Times reported that "the most telling TV points are scored by Miss Manchester . . . and she is good, very good. The cool Miss Manchester completely steals the show."

She combines her imagination and experience into a personality and musical style that's inescapably magnetic. These elements are much in evidence on her new Arista album, "Melissa." A stun-

ning collection of original songs produced by Vini Poncia and Richard Perry, the album reveals an artistic maturity that promises to establish Melissa as a star of the seventies.

Mike Post

is nothing new to Mike, as most Hollywood producers know. Having become a Top Ten single is. When MGM Records president Jimmy Bowen approached Mike about recording the catchy theme from the NBC-TV series as a single Mike readily agreed. Both men felt it was insignificant that the record-buying public did not know how Mike Post was—the record would more than compensate. And they were right. MGM Records is set to release the first Mike Post album, "Railhead Overture."

Actually the record-buying audience had first met Mike Post in 1967 when Mike conceived, formed, and produced Kenny Rogers & the First Edition. Mike was 21 and a much sought-after Los Angeles session guitarist when he thought of the idea of a fusion of rock and folk groups. He produced and arranged their first hit record "Just Dropped In (To See What Condition My Condition Was In)" which went Top Ten. He also produced and arranged their subsequent hits which included "Ruben James," and "Something's Burning."

In 1968 Mike received his first Grammy Award for arranging and producing Mason Williams' instrumental smash, "Classical Gas." Mike continued producing and arranging, and among the artists who felt Mike's distinctive musical touch are Sammy Davis Jr., Bobby Doyle, Ray Charles, Andy Williams, John Davidson, and David Clayton Thomas.

Then, in 1970, Mike gathered the top session musicians in Los Angeles together to comprise the Mike Post Coalition. The fruit of this assemblage was an all-instrumental album called "Fused" on Warner Bros. Records which awarded Mike the opportunity to showcase his gift in expertly guiding, manipulating, and exquisitely controlling a massive 65-piece orchestra. The album received high critical acclaim and many of the cuts can be heard as lead-ins to TV movies and local news programs around the country.

Carpenters

The Carpenters, now in their sixth year as a musical entity, can look with pride upon a career that has combined exceptional music with phenomenal sales and ever-growing critical acclaim. That acclaim will undoubtedly reach an unprecedented pitch once the new album, "Horizon," has been heard and absorbed.

From their first huge hit, the Burt Bacharach-Hal David composition, "Close to You," to the recent "Only Yesterday," Karen and Richard Carpenter have assembled a body of recorded work as consistently entertaining and tasteful as that created by any of their contemporaries. Over 25-million singles and albums sold, three Grammy Awards, 15 gold records, and thousands of packed concerts throughout America, Europe, and Asia testify to the validity of the musical vision made reality by the Carpenters.

Karen (25) and Richard (28) were born in New Haven, Conn., where Richard began playing piano at age 12; four years later, he was studying the instrument at Yale. In 1963, the Carpenter family moved to Downey, Calif., and Richard continued his musical education at Cal

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State University at Long Beach. High schooler Karen developed an interest in the drums, mastering the rudiments in a few weeks. She, Richard, and a bass-playing friend, Wes Jacobs, formed the first of three Carpenters aggregations, a jazz instrumental trio that placed first in the Hollywood Bowl "Battle of the Bands."

Richard soon disbanded the trio in favor of a group that would emphasize their mutual growing love of lush harmonies. Spectrum included four additional members, all Cal State students (including John Bettis, Richard's songwriting partner), performing original compositions in elaborate choral arrangements.

After a year of desultory response from club owners, record companies and hard-rock fans, Spectrum was abandoned in favor of a duo made up of just Richard and Karen, which achieved through overdubbing a harmonic blend like that of Spectrum's. Demonstration tapes of the new sound were recorded in the garage studio of a friend, the well known session bassist, Joe Osborn.

After another year, the Carpenters were able to get their tape to Herb Alpert, co-founder of A&M Records, who immediately signed them to his label and gave them the freedom and encouragement that enabled them to realize their amazing potential.

Isao Tomita

Isao Tomita was born in 1932 in Tokyo, moved to China with his father when he was 3, and lived in Peking until he was 8. He went on to Keio Univ. in Tokyo where he majored in the history of art.

But while pursuing an academic career, his avid interest in music and electronics led him to engage private teachers. One of his first compositions, "Wind Mills," was selected by the Japan Federation of Choral Organizations as the song to be used by all contestants for the best choral group award. This achievement led to a commission for theme music to be used by the Japanese Olympic Team.

Since then, Tomita has composed a number of works for film and television. One such TV project was aired in the U.S. by NBC, under the title, "White Lion." This background music was later incorporated into a tone poem which was recorded by the Japan Philharmonic Orchestra and received a special Medal of Merit from the Japanese Government at the 1967 Japan Art Festival.

For the 1970 Expo, Tomita provided the music for the Toshiba Hall. He has since been commissioned by the Japanese government to compose the music for the Japanese Government Hall at the 1975 Okinawa Marine Expo. In 1973 he established "Plasma Music," which is dedicated to the creation of a new type of music using synthesizers. In order to be a member of this group, one must be adept at composition, arranging and programming, performing, recording, and mixing synthesizer music.

Tomita's first recording distributed in the U.S., "Snowflakes Are Dancing" synthesizes the music of Claude Debussy. It was released in April 1974 as a Quadradisc on RCA's Red Seal label. It quickly crossed over to become a pop best seller, reaching the top 50s of the pop charts. Its success led Tomita to an exclusive recording contract with RCA. The album was selected by NARM (National Assn. of Record Merchandisers) as best selling classical album of the year, and was a finalist for three Grammys, including best classical album of the year.

Gladys Knight & The Pips

To a standing ovation from the leaders of the music industry at the 1974 Grammy Awards Presentation, Buddah Recording Stars, Gladys Knight And The Pips accepted two Grammy Awards for the best r&b and best Pop Vocal Performances by a group in 1973.

In the same year they received four gold records: one for an album, "Imagination" and three for singles, "Neither One Of Us," "Midnight Train To Georgia" and "I've Got To Use My Imagination," as well as honors from the NAACP, Cashbox, Billboard, Record World, ASCAP, Rolling Stone, Ebony, KGFJ-Radio and Soul Magazine.

But the recognition did not come overnight for Gladys Knight, her brother Merald, Jr., and their cousins Edward Patten and William Guest.

Born In Atlanta, Ga., Gladys Knight has been performing since she was four years old. At the age of seven, with her mother's encouragement, she appeared and won the grand prize on Ted Mack's Amateur Hour, leading to road tours and television appearances. The talented Gladys was encouraged by her parents who understood her love of music through their own talent and experience as singers in the famed Wings Over Jordan Choir.

The emergence of the Pips came about at a family function when everyone present was asked to "get up and do something entertaining." Gladys, Merald, William and Edward performed as a group and their cousin James Woods (nicknamed Pip) was so impressed by their performance that he pressed them to form a group. They did, and they named it after him.

Cousin Pip acted as the group's first manager and when Gladys was 12 years old they won an amateur contest in Atlanta which launched their career. Gladys Knight And The Pips' first recording, "Every Beat of My Heart" earned them a gold record but their subsequent successes were sporadic.

After a long spell on the strictly soul-music scene, the group chanced into an association as a guest act with a touring review sponsored by Motown and at the tour's end, they were offered a contract to record with Motown. And the gold records for "I Heard It Through The Grapevine," in 1971; "If I Were Woman," in 1973; "Help Me Make It Through The Night," in 1972; and others, brought the group to new heights as recording stars.

Olivia Newton-John

Olivia Newton-John is one artist whose popularity spread quickly throughout the world. Acclaimed in England, Australia, Japan and the United States, Olivia is a performer whose name is known and well liked worldwide.

Olivia's Welsh-born father had an academic background and her German-born mother was the daughter of a Nobel Prize winning physicist. Somehow, despite her academic background, show business entered Olivia's blood at an early age. By the time she turned five, her family had moved from Cambridge, where Olivia was born, to Australia and there, at Ormond College, where her father was Master of the college, Olivia started making up tunes on the family piano.

When Olivia was fourteen, she and three friends formed a singing group called The Sol Four, but when the act began to interfere with schoolwork, the group disbanded.

Olivia went on to sing as a solo act in a local coffee lounge owned by her brother-in-law. It was a customer who suggested to Olivia that she enter a talent contest organized by Johnny O'Keefe, a popular Australian record and TV artist.

Not surprisingly, Olivia won the contest, but because she was in school at the time, more than a year went by before she could enjoy her prize trip to London. Not long after her arrival in England, Olivia teamed up with another Australian girl, Pat Carroll, and they appeared on BBC television and in cabaret. When Pat's visa ran out, she was forced to return to Australia.

Olivia stayed on in England and early in 1971 recorded her first single for Festival Records International, "If Not For You." The song became a great hit throughout the world.

Charlie Rich

For Charlie Rich there have been more lonely weekends than he would care to remember. Close to twenty years' worth of singing and playing his heart out to countless people in countless bars and honky tonks throughout the country. But, today, Charlie "The Silver Fox" Rich is a bona fide superstar—a talent of the first magnitude whose hit records and personal appearances have won him international acclaim.

It all started some 41 years ago on a small cotton plantation near Colt, Ark. Charlie's parent were gospel-singing, bible-belt Missionary Baptists. As a child Charlie was exposed to three distinctly different types of music—the white gospel of his parents, the blues of the black field hands and the country sounds of the Grand Old Opry.

After a year at the University of Arkansas, the Korean War put an end to Charlie's formal schooling. He went into the Air Force, married Margaret Ann after completing basic training and spent the remainder of his hitch stationed in Enid, Okla., where played in a jazz band on the base and doubled with a small combo in town whose vocalist was—Margaret Ann.

When he was discharged from the Air Force in 1955, Charlie decided to try his hand at farming. "I wanted some security for my family. We had two kids and one on the way and the idea of making enough money through my music seemed pretty remote. But, when I had the time, I used to play gigs around Memphis for ten or twenty dollars a night."

Charlie joined Sun Records just as the company which had launched the careers of such stars as Johnny Cash, Jerry Lee Lewis and Elvis Presley was losing it's dominant position in rock 'n roll. Charlie eventually cut a couple of records on his own which didn't do too well. But the third, a song he had written for Jerry Lee called "Lonely Weekends," became a smash hit and things looked promising. But none of his followup records did very well.

Charlie eventually left Sun and signed with RCA Records. He had a minor hit with a song called "Big Boss Man," but nothing to match the success of "Lonely Weekends." He then moved on to Mercury Records and scored a smash hit with "Mohair Sam" in 1965. Again, the followup recordings failed to make it.

In the meantime, the time spent away from home was beginning to take its toll. "I liked to be home with

my family, but the only way to keep a roof over our heads was to go on the road. I started making the booze scene pretty good and then I got messed up with pills. It was beginning to ruin my health, to say nothing of my relationship with my family. As a matter of fact, at one point, Margaret Ann took the kids and moved out on me. That really shook me and it was a month before she agreed to come back."

After leaving Mercury Records, Charlie signed with Hi Records, a Memphis-based operation. But by 1968, he was looking for another label. "After leaving Hi," says Charlie, "Sy Rosenberg, my manager, went over and talked to Epic Records. He came back and mentioned that Billy Sherrill, who had engineered some of my records at Sun, was now a producer at Epic. Sy said that the company wasn't offering any cash advance for signing, but I felt that, because I'd be working with Billy, it was the best thing to do. And it was."

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Paul McCartney

"I'm not into being remembered" Paul McCartney claimed in between rehearsing "Magneto and Titanium Man" and "Lady Madonna." "It's getting it right now that I'm interested in."

Getting it right over the past twelve months has involved winning a Grammy for the best group performance of the year "Band on the Run," recording a single in Nashville that extended America's longest string of consecutive top ten hits to seven "Junior's Farm," travelling to New Orleans to record an album with prerelease orders of one and a half million, "Venus and Mars" and assembling an incarnation of Wings with which he feels he can tour the world.

"The Sgt. Pepper time was the happiest period in my life for a long while," McCartney explained while Denny Laine sang country songs in the derelict Ealing Cinema turned rehearsal hall. "But it's happening again now. New Orleans was the most recent high point. I think we made a good record."

His confidence in his musicians is reflected in his willingness to drop his top billing and let the group stand on its own as Wings. "Paul McCartney and Wings is an embarrassment to me" he admitted. "It was never Paul McCartney and the Beatles, Paul McCartney and the Quarrymen, or Paul McCartney and the Moondogs. Wings is quicker and easier to say and everybody knows I'm in the group anyway."

Indeed they do. The Beatles had scored more number one singles in both America and Britain than any act before or since. When they broke up their every move was analyzed by a worried world. All were able to continue surprisingly separate careers and when Charlie Gillett recently tabulated every BBC top twenty entry in history he found that the man who had written more of them than any one else was Paul McCartney.

McCartney was born in Liverpool on June 18, 1942, and it was there that his father cultivated his interest in music. "I'm pleased my dad is proud," Paul smiled, "he has a lot to do with my being musical. He was always playing piano when I was a kid, and he taught me harmony. We would listen to the radio and he would ask me if I could hear the bass line, 'the low one.'"

Brother Mike changed his professional name to Mike McGear to avoid sibling rivalry and pursued his career in comedy. The two lads came together again in 1974 when, at the suggestion of George Harrison, Paul produced Mike's solo album at 10 c.c.'s Strawberry Studios. "We drove from Stockport to Liverpool every day, two hours both way," sighed Paul.

Although the Cavern Club, where the Beatles won the attention of the pop business, has been sacrificed for Liverpool's new underground train service, Paul returns there frequently to see his family. He also is pleased to be on good terms with his boyhood friends, the former Beatles. "It's all cool now that the legal mess has been fixed," Paul said happily.

Elton John

Someone once wrote that a true superstar is one whose first name on a marquee is sufficient to insure instant recognition... Groucho, Barbra, Elvis or... or Elton. At the ripe young age of 28, the amazing Mr. John sits at the top of the Mt. Olympus of popular music. His recordings are certified gold and platinum, his personal appearances are sold out within hours and his status as both a serious artist and a flamboyant celebrity is truly international in scope.

Elton, born Reginald Dwight in Pinner, Middlesex, England, was an only child. His parents were middle-class people who were fairly avid record collectors although, ironically, years later, they would try to discourage Elton from pursuing a career as a singer and musician.

Elton was exposed to music at a very early age. "It all started," he recalls, "when I became old enough to listen to records. The first ones I ever heard were Kay Starr, Tennessee Ernie Ford, Les Paul & Mary Ford and Guy Mitchell. I obviously took a great interest in them. I began playing the piano when I was about four and I was able to play by ear all the rock and roll songs that I heard." But it was the music of Little Richard and Jerry Lee Lewis that had the greatest impact of the young Elton. "They changed my life. I couldn't believe it. I heard them and that was it. I didn't ever want to be anything else."

When Elton was about fourteen he joined his first band. Bluesology was considered to be a pretty good ensemble, although Elton remembers, "we played in scout huts and at youth club dances with just one 10-watt amplifier and with the piano unamplified." He shakes his head and chuckles "but we were always too late or too early. Never playing the right thing at the right time."

Bluesology worked as the backup band for touring American singers such as Major Lance, Patti LaBelle, Doris Troy and The Drifters. And Elton did studio work as a backup vocalist on "cover" versions of established hits. "I used to do the 'ooooohs' and 'ahhhhs'" he recalls.

Then Long John Baldry invited Elton to join his band. Elton accepted and stayed with the British blues singer for about a year. It was

while playing with John Baldry that Elton, who was still Reg Dwight to all who knew him, decided to change his name. "I couldn't be Reg Dwight if I was going to be a singer." He took Elton Dean's first name (Dean was a member of Bluesology) and Baldry's first and—Elton John. Later, he added the middle name Hercules.

While still a member of Baldry's band Elton auditioned as a singer for Liberty Records. Although they turned him down, Elton has been told to go to Dick James Music and do some demos. Around this time Elton met lyricist Bernie Taupin through an advertisement in a music magazine. It was the casual beginning of what has proven to be one of the most successful songwriting partnerships in modern musical history.

Elton and Bernie wrote many songs before anyone at Dick James Music knew they were around. One day, James heard some of the John/Taupin demos and signed the young team to a contract.

In 1968 Elton released his first album, "Empty Sky." Word began to get around about the nascent star and his writing partner. In early 1970, Elton signed with Uni Records in the United States (Uni is now incorporated into MCA Records, Inc.). Soon after, Elton recorded his second album entitled "Elton John." At that time Elton began to plan his American debut. On opening night the West Los Angeles night club was overflowing with press, radio and record industry representatives. By the time the evening was over it was agreed that a new star had been discovered.

Artist Itinerary

MELISSA MANCHESTER

Sept. 12
Schaefer Festival, Central Park, N.Y.C.

BARRY MANILOW

Aug. 26
Ottawa High School, Ottawa, Ill.
Aug. 27
Blossom Music Center, Cuyahoga Falls, Ohio

Aug. 28
War Memorial, Utica, N.Y.

Aug. 29
Broome County Arena, Binghamton, N.Y.

Aug. 30
Convention Center, Niagara Falls, N.Y.

Aug. 31
War Memorial, Rochester, N.Y.

Sept. 12
Schaefer Festival, Central Park, N.Y.C.

Sept. 13
Calderon Theater, Hempstead, L.I., N.Y.

Dec. 17
Dorothy Chandler Pavillion, Los Angeles, Calif.

GEORGE CARLIN

Aug. 29-31
Mill Run Theater, Chicago

ANDRAE CROUCH & THE DISCIPLES

Aug. 11
Estes Park, Colo.

Aug. 13
Kansas City, Mo.

Aug. 15
Pittsburgh, Pa.

Aug. 16
Jesus '75, Ephrata, Pa.

Aug. 18
Cherry Hill, N.J.

Aug. 20
Philadelphia Sheraton Banquet Hall, Philadelphia

PAUL McCARTNEY & WINGS

Rehearsing in Scotland

HERBIE MANN

Aug. 21
Curran Theater, San Francisco

Aug. 24
Concord Pavillion, Concord, Calif.

Aug. 30
Fort Adams Park, Newport, R.I.

ELTON JOHN

Aug. 25-27
Troubadour, Los Angeles

Oct. 25
Dodger Stadium, Los Angeles

BARRY WHITE

Sept. 8-14
Greek Theatre, Los Angeles

CAPTAIN & TENNILLE

Aug. 13-16
Mr. Kelly's, Chicago

Aug. 17
Indiana State Fair, Indianapolis

Aug. 18
Mississippi River Festival with Mac Davis, Edwardsville, Ill.

Aug. 19
State Fair, Louisville, Ky.

Aug. 22
Canadian National Expo with America, Toronto

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Philadelphia Program Director Looking For Spectacular Music

By JIM MELANSON

"Right now, it doesn't appear like, there's really any spectacular music around," says Philadelphia's WFIL program director Jay Cook, taking a broad look at what's making it on radio airwaves these days.

Generalities always have their exceptions and Cook, involved in the radio broadcasting field for some 18 years now, is quick to point them out. In this case, they're the likes of an Elton John, a Paul McCartney, the Carpenters and a John Denver, with the Beach Boys and 10 cc thrown in for added measure.

Both John and McCartney sit on the top of Cook's list of pop recording favorites, with John being described by the station programmer as clearly being the standout of today's music acts.

Cook says that he sees John's success coming from the combination that he is consistent and exciting, innovative yet capable of maintaining a quality sound.

The Carpenters and John Denver also rank high with Cook but, he

says, it's for their consistency and not necessarily for their excitement. A solid segment of FIL's listening audience always looks forward to new disks from the two acts, adds Cook.

As for the Beach Boys, they're always a summertime favorite, says Cook.

Actual artist involvement with station activities is limited, he continues. While FIL did run "The World of Contemporary Music," a one-hour interview show from 1972 through 1974, its more recent format is devoid of artist talk programs. With the exception of charity drives, the use of artists for in-house promotion is also avoided.

Tying in with local concert activities can always prove beneficial to radio and it's no different at FIL. "If we had our way, we would want more of a relationship with local promoters than we now have, but it just isn't always feasible or possible," states Cook.

When used the tie-in usually comes in the form of ticket giveaways. A recent example, a concert by the 10 cc, generated a great deal of market excitement recently, both for the station and local pop music fans, he says.

"I don't see anything there right now," replies Cook when asked if he sees any musical excitement coming over the horizon. He states that most of the energy generated over the radio by such groups as the Rolling Stones and the Beatles has been "lost."

That powerhouse sound that often gives AM radio a shot in the arm might not be forthcoming for quite a while, but Cook will continue to look, wait and listen.

"We need it badly," he says.

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Every year hundreds of broadcasters from all over America come to Los Angeles, The Big Time, to "make it." After all, it's the most glamorous, highest paying radio-TV market in the nation. Weeks later, tired, broke and disillusioned they either land a job at a hot dog stand to survive or pack up and go home. Occasionally, someone gets lucky!

Many of these personalities are extremely talented people who because they simply weren't able to make the necessary contacts, find their careers taking a backslide.

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15-Minute Segments Keep Listeners From Switching the Dial

By BOB CANADA

This is a bylined piece on quarter-hour impact in radio programming by Bob Canada, a veteran program and music director. He has programmed WWDC-FM-AM in Washington since 1973 and prior to that was a well-known and respected music director at WLEE in Richmond, Va.

The goal of my programming philosophy is to achieve quarter-hour impact by presenting four 15-minute segments per broadcast hour that can stand alone as complete radio shows.

The basic premise for the development of my quarter-hour impact concept is the assumption that listeners constantly switch their radio dial. Therefore I designed programming to hold the listener's attention with complete entertainment and information packed 15-minute broadcast segments. The object of quarter-hour impact is to utilize the fact that radio is a now media—the most immediate of all our mass communications.

Each 15 minutes of broadcast on WWDC FM/AM can be broken down into the following components:

PHASE I: General Radio Basics

PHASE II: Comedy Impact

PHASE III: Information Impact

PHASE IV: Outside Involvement Impact

PHASE V: Music Impact

Phase I

Every WWDC entertainer employs all of the radio basics in a 15-minute program: identifying station slogans, call letters, AM and FM identification, time and weather sell, and projection of their personality style and on-air image.

Phase II

To help establish the new programming philosophy I created for WWDC, I asked each entertainer to define the image he wanted to project on the air. Part of our entertainers' image revolves around the characters and impressions they develop on the air. For example, morning entertainer Johnny Holliday's style is often compared to that of Jack Benny, in that Jack Benny used strong characters and well-known personalities as part of his radio show. Johnny has a stable of well-developed characters and impressions that listeners expect to hear from on each show.

No one else in the Washington market can do the characters and impressions that Holliday does every morning. "Billy Biceps," a six-foot four-inch, 99-pound character; "Guido," the Italian Godfather; "Ralph Ferling," WWDC's personnel director; and the "Veteran," a right wing hard hat, are a few of Johnny's regular characters that Washington listeners immediately identify as part of WWDC's morning show.

Holliday's impressions of John Wayne, Jimmy Stewart, Clark Gable, Paul Linde, Howard Cosell, David Brinkley, James Cagney, Jackie Mason and Ed Sullivan have established him as a foremost impression artist. Add to that list Johnny's impressions of political newsmakers, for instance George McGovern and Hubert Humphrey, and it's easy to understand why Johnny justly deserves his reputation as an impression artist.

WWDC's midday entertainer, Dick Hemby, is known for his impressions of Walter Cronkite, Henry Kissinger, Richard Nixon, Jack Paar and Dean Martin. Dick has developed the characters of "Ed Garlic," used car salesman, and "Professor Avco," poet laureate. The difference between Holliday and Hemby is that Johnny allows his characters and impressions a comic image of their own, while Dick does more straight comedy and uses his impressions as a vehicle for high-impact, controversial issues.

James Michael Wilson, WWDC's drive-time entertainer, uses characters but has primarily a stand-up comic image. James Michael Wilson and his sidekicks "Rodney the Rat" and Wonder Dog "Herndon" generate a great deal of listener response. Wilson has an uncanny ability to make the things you see and hear every day turn into vividly humorous stories or puns. His strength lies in his ability for ad libbing and quick rejoinders.

By measuring the audience response to Phase II, I have discovered that the characters and impressions on WWDC are very real to our audience. Listeners write in for autographed pictures of "Billy Biceps," call and ask if Henry Kissinger is still at the station, and ask to meet "Rodney the Rat" at our remote broadcasts. When our staff explains that we have no pictures of Billy, or that no, "Guido" does not have an office at the station because they are only characters Holliday has created, listeners stare back incredulously. I personally argued with a man in the WWDC lobby that Howard Cosell did not do sports reports for us, but that "Howard C" was an impression Holliday used. The man refused to believe me until he actually watched Johnny do an on-air impression of Cosell.

The characters and impressions that WWDC entertainers use on the air achieve high audience impact in the 25-49 demographic group because they force listeners to pay attention to each individual show and wonder what the entertainer will do next.

Phase III

All WWDC entertainers are expected to be prepared not only to entertain, but also to be informative during every 15-minute broadcast segment. For our entertainers to have a show well stocked with interesting information, they must research daily, study, read a wide scope of material and develop an awareness of what is going on in Washington and its Virginia and Maryland suburbs.

Phase IV

Considerable time must be spent by WWDC entertainers hosting events, judging, acting, riding circus elephants, appearing on behalf of charities, etc. This is a part of our effort to tie into the community on a one-to-one basis. When appearing in a stage play or emceeing an event, the WWDC entertainer becomes tangible to his audience, and his image as a professional entertainer is reinforced. WWDC's Bob Benson and Camille helped the Cystic Fibrosis Foundation to raise \$45,000 in a Bike-A-Thon. All WWDC entertainers helped the station to raise \$33,000 for Washington's Children's Hospital. Mike Wilson has helped the Special Olympics and Dick



You take the essentials and add radio, believes Bob Canada, program director, WWDC-FM-AM, Washington.

Hemby is becoming well known as an emcee at area charity beauty contests.

Phase V

All music aired on WWDC is pre-selected by music director Larry Nylind, and demographically balanced to reach a 25-49 audience.

Washington is made up of radio listeners from all over the United States. They can all identify with our music because each record we play has been a hit in other locations. Wherever our listeners happen to be from, they will find familiarity in our oldies.

All our oldies have been researched and selected for appeal, sound, and balance for the 25-49 audience. Research on oldie sales, telephone research (incoming calls), and current single research is the daily job of the music director. Our music director is an oldies specialist in that he can tell you the former chart position of any oldie, who bought it, the year it was a hit, and how to balance all the music played from 1954 to the present. All this research and knowledge is necessary to make our music an integral part of the five programming phases.

Measuring all five phases of the quarter-hour programming concept is a tedious but necessary job. In order to achieve blend and balance, air checks, critique sessions, and constant monitoring by me was necessary for the first year I was at WWDC, until my programming concept became automatic to each WWDC entertainer.

The ultimate measure that the five phases of the quarter-hour programming concept works can be seen in the ARB ratings increases achieved in a one-year period at WWDC. The Jan./Feb. 1975 ARB report showed the following increases in ratings from the Jan./Feb. 1974 ARB report, in adults 25-49, Monday through Friday:

6 a.m. to Midnight:

Increased Men: +54 percent
Increased Women: +105 percent

6 a.m. to 10 a.m.

Increased Men: +71 percent
Increased Women: +79 percent

10 a.m. to 3 p.m.

Increased Men: +65 percent
Increased Women: +85 percent

3 p.m. to 7 p.m.

Increased Men: +11 percent
Increased Women: +127 percent

7 p.m. to Midnight:

Increased Men: +111 percent
Increased Women: +238 percent

Woman Programmer Directs Miami Station To the Top

By SARA LANE

MIAMI—"You've come a long way baby..." and pretty, pert, petite Betty Niarhos doesn't wince when she hears those words, but radiantly smiles and says, "You know it!" As program manager of one of Miami's biggest adult radio stations—WVCG and WYOR-FM—and vice president of Independent Music Broadcasters, Ms. Niarhos has seen the fruition of a dream.

"I started in radio at WVMB in Ohio in 1957, doing all the things a gal was fortunate enough to do in those days—watch the newsmen, learn production—and we thought we were lucky if we were allowed to file a record or use the switchboard. Of course, these were the things you did in your spare time. I was hired as a writer. And we hung around the studio until 8 or 9 p.m. drinking in all those activities that the men did. Radio was a lot different in those days," she muses.

Today, she is one of the few women in this country who has complete creative control over two radio stations.

In 1967 she and her husband Ted, former disk jockey and FM station owner, bought WVOG-AM and FM and changed the call letters of the FM to WYOR. Today, Ted works strictly in management.

The dream of owning a radio station was borne first separately by Betty and Ted, then together after they met and compared notes on future plans. "I suppose it was strange for a woman in those days to have such a big ambition," Betty says smiling. "Ted left the station where we were both employed and went to a small FM station in Salem, Ohio, and phoned to say they needed someone to do a little bit of everything. I took the job and did continuity, traffic, news, air work and got my first taste of programming."

When the Niarhoses bought the Miami sister stations in 1967, their format was classical music. Today, both are beautiful music stations. And in eight years, WVCG has become the #1, non-Latin station in metro Miami (adults, 18 plus) Monday through Friday, 6 a.m. to 7 p.m., and on weekends 6 a.m. to 12 noon, according to the latest ARB survey.

"We were the first to start no commercials on Sunday on WYOR. At that time I was working on a theme trying to acquire listeners. It seems listeners have the impression that all beautiful music or wall-to-wall music stations are the same, but, of course, they aren't. If they were they would all rate the same and all be equal. I knew there had to be something to make us different because I knew our entire concept was different. So I came up with no Sunday advertising. We also changed the commercial cluster pat formula. Instead of station promos, and ID every 15 minutes, we did it three times an hour, on the top, 20 after and 20 to. Not a great change, but one which did make us different."

The secret of success isn't so much the music selection but how the whole thing is put together, according to Ms. Niarhos.

"A lot of stations have their secrets in how they intro certain quarter hours," she explains, "or they set it up in a certain way. For instance, many syndicated services have pat segments, programming the 15 or 20-minute cluster selection for selection. I listen to each cut and ask myself if it will be as good when it's heard at nine in the morning or nine at night or two in the afternoon.

When the answer is yes, the tune gets programmed.

"Although most of the music is instrumental, group singers and occasionally a single artist are used. The single artist selection must be one you can't hear if you turn to another radio station. Yet, it has to be one that brings instant recall as well as blend with everything else being aired. Of course, you can't please all the people all of the time, but hopefully when you make a selection, it will please the majority. And it must flow and blend as beautifully as the instrumentals."

Ms. Niarhos programs many important artists from London and France and "anywhere else I can get them" that do the familiar standards, show tunes or contemporary tunes befitting the VCG format. Franck Pourcel, Caravelli, Mantovani—the typical string orchestras. Piano artists include Ronnie Aldrich, Floyd Cramer, Peter Nero and guitar artists Tony Mattola and Jan Davis. "I really don't exclude anyone if they do something that is either very familiar or a hit from a Broadway show," Betty says. "Broadway show music feels especially good to our kind of format. You never get tired of it as you can easily tire of Top 40 tunes."

Group vocals are spaced sparingly with the instrumentals. "We like Ray Conniff, the Living Voices, Ray Charles Singers. As far as featuring single vocalists I have no preferences although I do like Andy Williams, some of Sinatra's things and Tony Bennett. We're working on a lot more tunes now for the single vocalists in the AM section."

Finding the proper records for the tight format is somewhat difficult, Betty admits. While rock and Top 40 radio stations are inundated by record promo people, she has to phone distributors and major labels as well as import house for new selections. "I know they're out there and I'm going to get them!" she claims.

In conjunction with the beautiful music sound, there are on-the-air "quiet people" serving as hosts. There's no drum beating, no chit chat. The personalities are there only to report the time, temperature and news and it all must be kept very low key.

Lawrence, Reichner For 'Valley Forge'

PHILADELPHIA—Elliot Lawrence, one-time name band leader with local roots who is now musical director for Broadway shows, and lyricist Bix Reichner, local ASCAP member with hits from the 30s to his credits, have been commissioned to write the "Ballad of Valley Forge," a musical presentation that will highlight neighboring Montgomery County's bicentennial celebration. The work will have its premiere next May 8, 1976, at historic Valley Forge State Park in suburban Valley Forge.

Jazz At Delaware

NEWARK, Del.—A free public artists at work series, combining jazz music with op art, will be presented by the Univ. of Delaware in cooperation with the Delaware State Arts Council. The program, "Discovering Jazz," studies the evolution of African rhythms and European harmony into blues, dixieland and swing to electronic music.

**Joel Friedman,
WEA's President And Guiding Light**

Billboard photos by Bonnie Tiegel

Joel Friedman: this veteran record man is caustic, wry and biting in his attitudes about the distribution end of the record business.

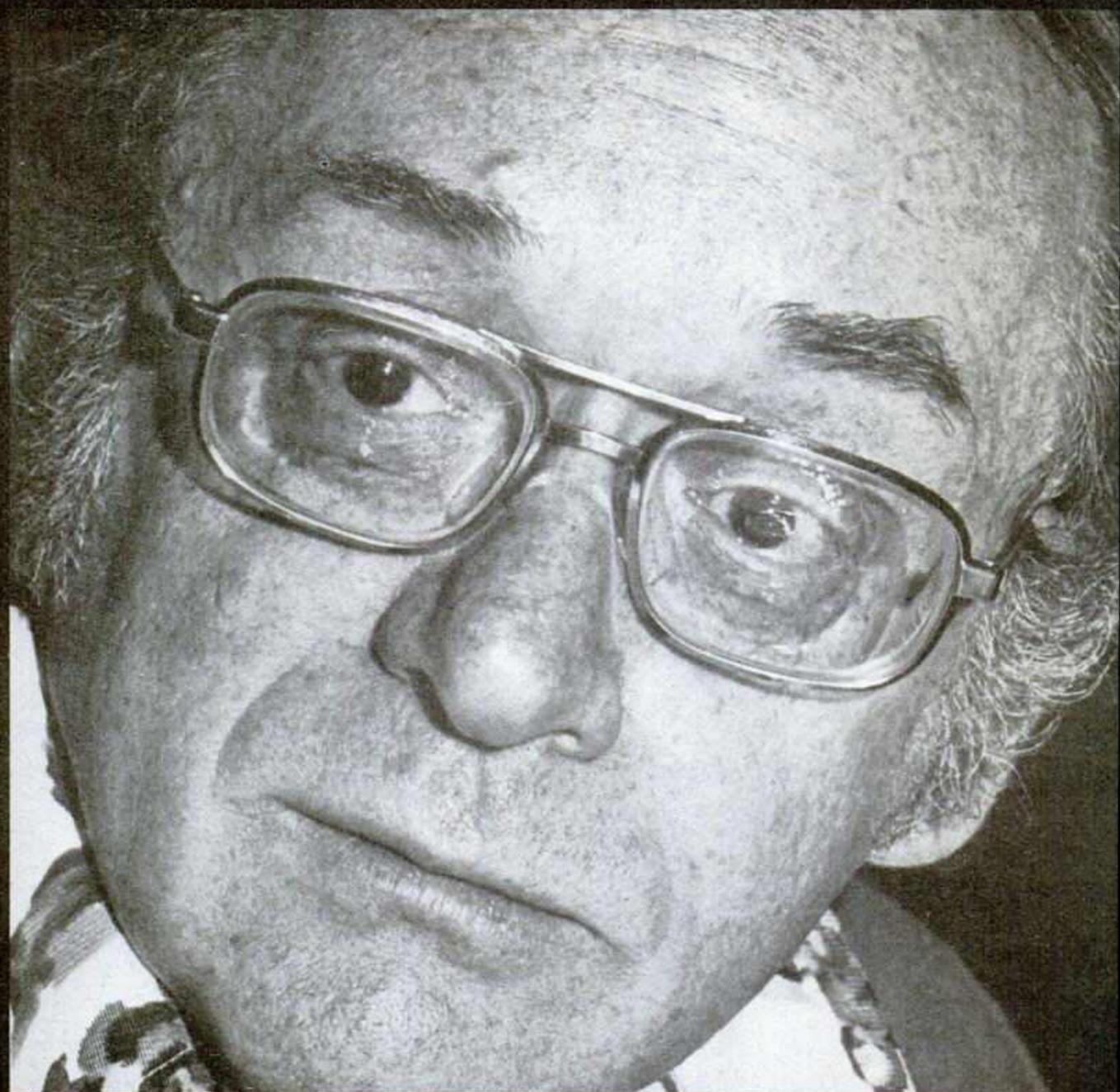
Joel Friedman is president of almost five-year-old Warner/Elektra/Atlantic Distributing Corp. or WEA, the dynamic distribution arm which sells the music created by these three record companies. Friedman oversees a company with seven warehouse stocking branches and 20 sales offices. Participating in this recent Lunch With The Editors in Los Angeles are Lee Zhitto, John Sippel, Bob Kirsch, Earl Paige, Jean Williams and Eliot Tiegel. Oh yes, WEA's sales for the fiscal year ending Dec. 31, 1974 were in excess of \$200 million.

Friedman explains WEA as a company that sells and promotes records, including, picking it, packing it, shipping it, billing it and collecting, so there are separate staffs for all these functions. "We also have individuals whose lone function is to see that merchandise gets displayed. We have market coordinators which we loosely call a branch market coordinator whose function it is to largely coordinate promotion amongst all of the markets that he is responsible for." Friedman admits that he patterned WEA after Columbia's branch operation initially but says today that WEA has evolved into its own distinct entity.

Following are his thoughts on a myriad of topics:

On Concerns Of The Industry

"The concern I've heard basically at NARM lies largely with profits, the profits of the retailer, the profitability of rackjobbers, their squeeze. And the squeeze comes in many forms. It comes as a consequence of largely increased costs of overhead, their overhead and our overhead and what I sense to be a lowering of the actual retail selling price. Forget about suggested list. There's no such animal."



AUGUST 16, 1975, BILLBOARD

Friedman says there are adjustments which will have to be made in order to maintain a profitable business. "There are certain adjustments that all of us are going to have to make in the manner of how we do business, in the manner frankly of our lifestyles. I don't think the industry can afford to take the same kinds of risks and gambles that it previously did in terms of artists that they signed, in terms of financial commitments to customers they sell to. I think you are dealing in astronomical sums of money."

On How WEA Works To Return Profits

Friedman says that WEA takes a close look at its customer and tries to develop close relationships with him. He points to Amos Heilicher running 155 Musicland stores and buying centrally for them from all manufacturers. "What we have chosen to do is see to it that our sales, our display people, our inventory people are close to those stores, so we in fact do know what in hell they're selling or what they need or what kind of point of purchase material they have and what kind of promotion makes sense to them as well as to ourselves."

On The Nomenclature Of A Subdistributor

"If he performs the function of subdistribution, which involves re-distribution of product from point A to point B then he is a subdistributor. How does one re-distribute product? He needs to have a warehouse in order to re-distribute. He needs to do it with more than one customer. He needs to be able to move the product. He needs to in most cases have the product priced at the source before it gets to one point from another. He needs to price it, sticker it, ship it, pack it and needs to move it into several different kinds of areas. That's my interpretation of what a rackjobber is, what the function of a rackjobber is. There are people today, usually referred to as the three-cornered hat syndrome, who are distributors, racks and they're also dealers. They buy from corporation A to sell to corporation B to sell to corporation C, all of which are owned by corporation X, the holding corporation. We sometimes get lost in defining what a rackjobber is or what a subdistributor is and what a dealer is. The dealer may be the subdistributor. What we are actually dealing with are different prices that are afforded to one classification as opposed to being afforded to another."

Is Sears racking itself a little different from what you've described?

"Not at all. Sears has three warehouses throughout the country. Let's see if they perform the functions for that's the test. Does Sears have a warehouse? Yes in Chicago, in the City

of Industry here in Los Angeles and in Philadelphia. Does he buy in each of these cities? Yes.

"Does he re-distribute product to the stores located in the general geographic area that those warehouses service? Yes. Does he price the merchandise? Yes."

Sears aside, Friedman says WEA is generally "concerned about the profitability of many rackjobbers today who may not be in business a year from now. And I want to see them specifically stay in business. I don't think the industry can afford to lose them."

What control do you have over profitability if there are price wars and one company tries to cut out a competitor and then they squeeze the profit out of themselves?

"There's very little we can do to control it at all. But I think we have to be prepared and certainly be aware of those situations, and the industry as a whole has to support subdistributors because if not, we run the risk of losing a lion's share of the market. Eighty percent of our dollar volume comes from rackjobbing. Twenty percent comes from dealers."

On The Pricing Structure For WEA

"WEA determines the wholesale prices we sell to our customers. That price is determined by market conditions, what the traffic will bear and what the competition is. Each of the labels determines their suggested list."

On Returns

"We accept returns on all unsalable WEA product made and sold and manufactured by WEA—the specific meaning of that is we don't take records back from pirates—I really mean that. We police that. There is a 100 percent return privilege with no time limit. But I want to stress that we reserve the right to determine what is unsalable. If a customer buys a Frank Sinatra record today and wants to return it tomorrow, we politely tell them to go screw themselves. Or if he wants to return it the next week the answer is the same."

Have you seen an improvement in returns? "No question about it. I think the returns picture was rather sloppy the first several months of this year, industry-wide, not only applying to WEA. It was heavier than anyone anticipated the first several months largely because we didn't experience the kind of Christmas sales season we've usually had. I also think we experienced the business recession far more than frankly anyone had imagined the first several months of this year." What is your percentage of returns now? "I don't know off-hand specifically." Can you guess? "Yeah but I choose not to. How's that for being evasive? Returns, I want to emphasize, are not

purely the problem of the manufacturer. We bear the brunt of it because we've got the manufacturer's investment cost in addition to the handling cost. But returns are also the problem of the customer who produces the returns. And the question you have to focus in on is why do the returns exist? Do they exist purely as a consequence of sloppy inventory management on the part of the customer? For example, there's a customer who is sending back to us a hundred pieces of a No. 1 record simply because he doesn't know what the hell it is. There are sloppy rackjobbers that do exactly that. Now it costs them money to do that, which affects their profitability."

On Defective Records

"What does one mean by a defective record? To some customers a defective record is any record that does not sell. You think I'm joking. I'm not. He just puts them in a box, marks them defective and sends them back. Walk into our Los Angeles branch, crack open a box of records that are marked defective and you will see perfectly good, factory fresh records. What we're dealing with is sloppiness on the part of the customer. Not only sloppiness but chicanery, evil, greed."

What do you do with returns? "We send them back to the manufacturer." What do they do with it? "They scrap it in some cases." What do they do in other cases? "They schlock it."

On Quotas

Being a company owned distributing operation does that mean you must take X amount of product from Atlantic or Warners to move on down the pipeline, knowing full well in 30 days you might get it right back? "That's absolutely not true. And to quote one of Friedman's famous lines which was dropped on me by a small dealer at a NARM convention, 'volume has killed more Jews than cancer.' I think we're the only company I know of that has no such things as a quota. None. We don't deal in gross. We deal in net."

On Exchanges

"We don't have an exchange policy at all. A stiff is a stiff is a stiff. If it's a bad record and it isn't selling then take it back."

On Account Profiles

"Each of our branches and sales offices have what we call a profile of an account. But this is one of the ways in which I think we frankly parted company with Columbia and a lot of other people in the business. Approximately two years ago we realized we didn't know enough about the customer that we were selling to. So we set out specifically to find out. And we said it really isn't Handleman we're selling to. It's the K-Marts

and Gibson Stores and the Grant Stores. Those are really the accounts. And within the confines of those accounts, what kind of business does he do? Does he do classical or r&b or pop? And how many does he really need of any given album? Does he need ones or twos or fives or tens or fifties or thousands? That's what we set out to do and in each of our

On Quad And Videodisks

"I think it's far too premature to have any bonafied opinion on the videodisk. I dare say it's two or three years in the distant future. I don't think quad has made a dent in the industry whatsoever. It represents one percent of our sales right now. I think the quad concept is a good one. I just don't think there's been enough cooperation if you will, between the hardgoods and the softgoods people. I think one of the things the industry could have done was avoid dual inventory which is something we presently have."

On Credit

"We extend credit commensurate with the risk. We like to sell records and we like to get paid for them." A lot of dealers say you have a hard-nosed conservative attitude about credit. "Yeah, we like to get paid for what we sell." What kind of terms do you allow customers? "Our terms are 60 days." Anything other than that? "Sixty days are our terms for full payment." What happens after 60 days? "Lots of things could happen... it depends on the individual. We specifically assess each extension of credit commensurate with its risk."

On Servicing Major Chains

Would you prefer to service a major chain directly? "The answer is no. I really believe it would require capabilities beyond that presently available to most manufacturers and most distributing organizations. If a major chain came to us tomorrow and asked us to service their stores, I'd probably have to hire another 150 salesmen. I wouldn't want to do that. I don't think we could afford it. I don't think anyone in the industry could afford it." And I think the racks could service them better.

On Buying Retail Chains

Would WEA get into retailing? "No. All I can do is suggest you look at the public record. If you examine the financial statements of all the public retail chains, you will find that very few are returning any more than four to five percent pre-tax."

On The Growth Of Retailing

"The full-line retailer has come in and challenged the major rackjobbers. I see a continued growth in the full-line retailer in many markets around the country. There's no question about that. I also fail to see the injection of any new blood into rack-jobbing. There are very few new racks that I'm aware of. They aren't coming in because of the diminishing area of profits. You don't go into business to lose money."

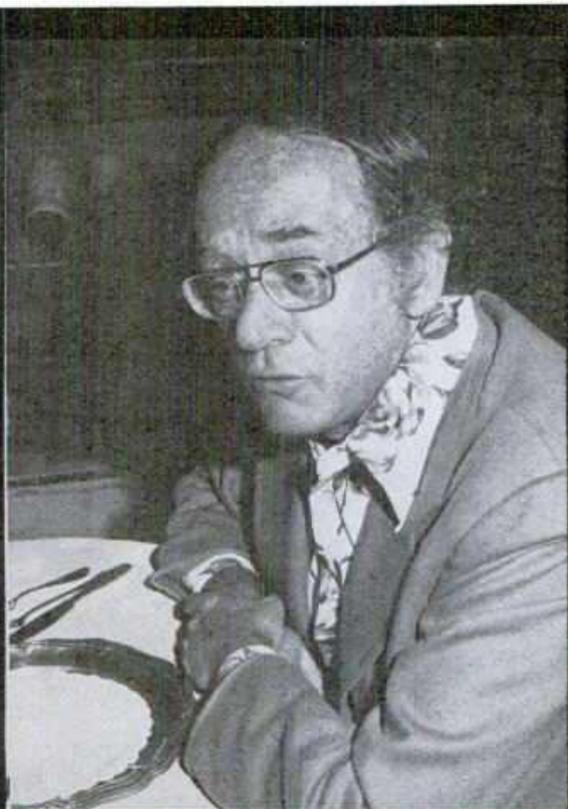
I distinctly remember one of the rudest experiences by walking into Shillitos in Cincinnati and asking the clerk as I browsed around why she had this Mario Lanza album on the shelf. And she said, 'my God, we have a lot of Mario Lanza fans.' I asked her how many Mario Lanza albums had been sold in the last year and she said, 'maybe two or three or five.' So I said, 'why do you have it here?' This really happened. She said, 'what will I do if somebody asked for Mario Lanza?' I said, 'you stupid ass, don't you realize you could have sold 50 Beatles albums in the space that's being occupied in terms of turnover?' Well that's the kind of philosophy that some of those accounts don't understand. Should they have a Mario Lanza album there? "No." Why not have one if the store can accommodate it? "Cause the store wants to make a profit."

On Listening To New Product

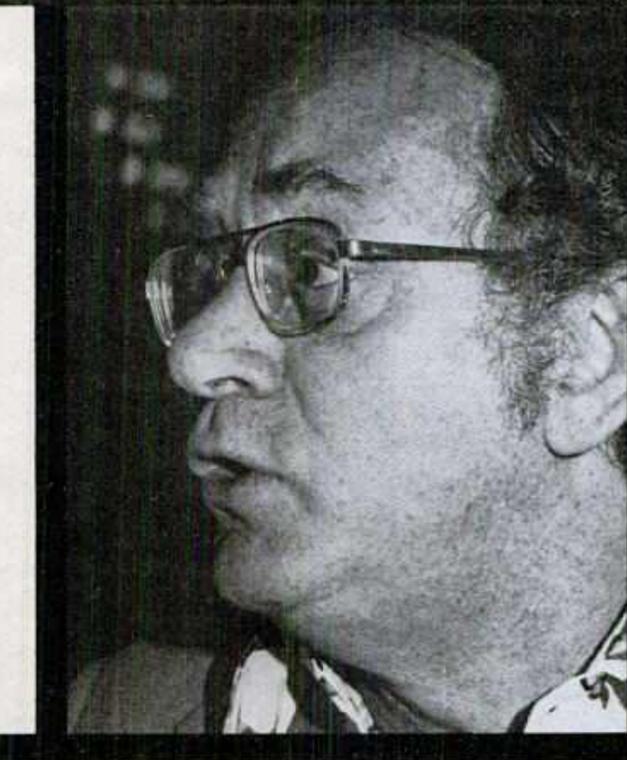
"I try to listen to as much of it as I can, which isn't enough. I go to product presentations and sales meetings where product is always played." Do you find that the customer wants to know what the new group sounds like or he just wants to know whether it will make a turn? "I think the customer cares. Certainly many of the newer customers do. No question about that."

On Piracy

"I'm constantly dazzled by the footwork of the pirates. I got a call from the president of WEA Music in Canada telling me about a warehouse that he had uncovered with God knows how many millions upon millions of tape. And in recent weeks we've changed our policy. All tapes go back to Ampex which manufactures them for us. The reason is we've uncovered a



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branches there exists a specific profile of the customer with those kinds of criteria and we expect our sales people to keep these account profiles up on a very current basis. Our salesmen have to know their customers. I think a good salesman has got to have some element of desire and greed in him. The salesman makes up the account profile and he determines how often he calls on an account. WEA's philosophy has been from the day we started towards total, absolute total decentralization. This means allowing each of the branches a lot of latitude and a lot of opportunity, not to necessarily make their own policies, but opportunities to sell and be creative.

"We specifically want through better relationships, to develop, for example, the J.C. Penney stores as a promotional vehicle account in the same fashion that we've been able to do it with Tower Records and Discount Records and Disc Records."

On Buying A Rack

"We have absolutely no plans along those lines."

On Distributing Other Lines

"We have been approached by any number of labels from time-to-time. There are no plans to do that. There just isn't enough profit involved."

On Breaking New Acts

"Racks as a rule don't break new artists. Matter of fact, they certainly shouldn't. You've got to remember that it takes a rackjobber far more time to service his account to get the product into distribution. It may take as much as three weeks as opposed to a retailer. The retailer gets a direct shipment, has it available for sale. The rackjobber gets his shipment the same day but he has to re-distribute that product."

On Dealing With People Who Wear Many Hats

Does it get sticky when you're dealing with a customer who wears many hats? "It's pretty clear to me." Can he try to chisel you down? "He can try." Does that happen as a general rule? "New accounts trying to chisel us down? The answer is yes." In an instance where you have someone who is a rack and a distributor and a retailer, how do you determine which price to sell him at? "By function. So long as he performs the rack function that's the price he gets."

On Pricing

How often do they change? "They haven't changed in the last year and a half." Is it your determination as to when the price changes? "Yep, I'm in the hot seat." (Several weeks after this interview, WEA raised its dealer and subdistributor prices, \$6.98 LPs going from \$3.32 to \$3.36 and \$3.64 to \$3.65 for subdistrib and dealer, respectively. Lists on \$11.98 LPs increased from \$5.75 to \$5.78 for subdistrib and from \$6.13 to \$6.16 for dealers).

On Tape Sales

"They're 30 percent of our total dollar business right now. The sale of cassettes has sorely diminished in the last several years over what it used to be. Sales are presently running about eight or 10 to one in favor of 8-track. All our music is duplicated in cassette but we are trying to veer away from it. Because of the drop in sales we are trying to be more selective in what we release in cassette." Does tape have a longer shelf life than disk? "Absolutely and definitely no. Tapes don't necessarily stay and if they do they shouldn't stay any longer than LPs. If a tape or an album is a stiff then for Christ's sake get it off the shelf and don't let it sit there."

certain kind of tape that can only be checked with an audio response check, so Ampex is involved in audio response checking all our returns to see if they were actually manufactured by Ampex. And when they find tapes that they haven't manufactured—as they have—they send them back to the customer. We are developing with the help of the RIAA a list of these customers who for all intents and purposes are trafficking in bootlegged or pirated tapes."

Can you legally say to a customer I don't want to sell to you because you're dealing in pirate tape? "The answer is year. I better be damn sure of my facts." Are some of your customers knowingly dealing in pirate tapes? "None that I'm aware of. If I were made aware of it, I'd notify the authorities. One of my postures has always been that when we've asked for information from a customer it's where he's bought the tape. If the customer is reluctant to tell us, the posture I've always adopted is that either you talk to me as a friend or you talk to the FBI. Nine out of 10 cases they tell you where they got it from."

Have you cut off any customers? "No... But the same names keep popping up. They go in business, out of business, come back in again, get slapped on the wrist with a fine and they pop back up again. I think the fine should be substantially more."

On Sound-alikes

How do you feel about a sound-alike tape? "If it's within the confines of the law, despite my objection to the competition, there is really no objection I can have to the free enterprise spirit that exists." Do you think it's morally wrong? "It depends on what one determines one's morals to be. If it's within the confines of the law, then as much as I object to the competition, I've got no beef."

On Helping Accounts

"We have a rather extensive credit department, financial department, accounting department which are all available to assist a customer. Our eight branch managers are also capable of assistance."

On Cutouts

Friedman says it may cost 40 or 50 cents an LP depending on packaging to create a new LP. "Will we manufacture records for the cutout market? The answer is no. Who in their right mind would spend 40 or 50 cents manufacturing a record to get 18 cents back? That's craziness."

Art direction: Bernie Rollins

First Mr. And Mrs. Promoters?

Ivy & John Bauer Shine In the Pacific Northwest

By FRANK BARRON

LOS ANGELES—Strangely enough, there has never been a female major market concert promoter—until now. Actually it is a husband and wife team which has moved into the major concert promoting business with a bang, having already presented such blockbusting headliners as the Rolling Stones, Jethro Tull, Yes, Jeff Beck and Stephen Stills.

In what may be the first major husband-wife team in that business, John and Ivy Liberti Bauer have become one of the leading forces in the Pacific Northwest, with their John Bauer Concert Co. of Bellevue, Wash. John Morrison is an equal associate.

Bauer had been a pop act talent buyer for Northwest Releasing Corp. in Seattle for two and half years. He decided to leave that company earlier this year. Peter Rudge, who managed the Rolling Stones' 1975 tour, wanted Bauer to present the Stones concert in Seattle. "He didn't want Northwest Releasing to

do the date," Bauer recalled. "He wanted me to do it. I knew then that would be a good time to leave."

Mrs. Bauer had worked for some time in New York as a secretary for record companies, then moved over to Fred Heller Enterprises in Dobbs Ferry, where she became booking agent for Blood, Sweat and Tears, then booked world concert tours for Mott the Hoople and Lou Reed. She met Bauer when Mott played in Seattle a couple years ago.

"After that," explains Bauer, simply, "we got married."

Her experience and contacts are now paying off. She worked with Reed for eight months, and with Mott until that group dissolved into other units. "I worked with agencies, sound and lighting companies—everybody," she enthuses.

Morrison, former production manager at NRC, also managed ticket offices and was in charge of concert advertising programs. Now he is in charge of all technical aspects of concert presentations, as well as promotional coordination for the firm.

Mrs. Bauer is in charge of all media buying, maintains liaison with record companies, and is tour coordinator with artists' management.

The John Bauer Concert Co. came

into existence late this spring, and since then has become a dominant concert promotion company in the Northwest. The Bauers and Morrison are confining their shows to Seattle, Portland, Vancouver, Spokane, Yakima and Hawaii, for the time being.

In July, alone, they grossed over \$400,000 with 10 shows. Biggest date was the Rolling Stones at the Seattle Coliseum, the take bring \$125,800. "It was the smoothest rock ticket sale ever in Seattle," notes the husband-wife team.

The Bauers are busy now lining up their late summer and fall shows. These include five Procol Harum dates, four Black Sabbath concerts, shows with Loggins and Messina, Edgar Winter, LaBelle, plus Stephen Stills on a college tour. Next summer, they indicated, they will present several major festivals at some of the huge stadiums in the nation.

Bauer acknowledges that it takes a lot of money to get acts such as the Stones, Tull, Yes, and the others. They credit a banker friend with helping them get started as a company.

"Fortunately," Bauer admits, "our friend is not just a banker—he owns the bank."



Bonnie Tiegel photo

Multimedia madness: Tubes lead singer Fee Waybill in cowboy drag for the zany new A&M rock-theater group's "El Paso" number—which climaxes with hidden fake-blood balloons popping all over Fee's outfit.

Ideal For Vidisks: The Colorful Tubes

By JOHN SIPPEL

LOS ANGELES—One act today that's prepared to turn out salable home videotapes or videodisks is A&M's far-out Tubes.

The melding of music and visuals on video record demands not just a classic performance, but also the injection of more settings and costuming, more to excite and keep the eye interested. The videodisk, to maintain artist popularity, should become a well-produced 40-minute television show, with equal emphasis on recorded sound and orb appeal.

The 24 individuals in the Tubes' evening at Santa Monica Civic here are a skeleton crew of what the future record act may require to reproduce a videodisk performance on tour. Only because of the versatility of so many individuals could the approximately 100-minute show with only one intermission break be presented.

As an example, Moog synthesizer player Mike Cotten, one of seven musicians, is a long-time student of painting and TV. Many art form students are found among the 24. Bill Spooner is a conceptual sculptor, Prairie Prince a painter. The Tubes' managers, Mort Moriarity and Gary Peterson, once of Good Karma Production in Kansas City, admit they could stage a concert or club show with nine people, but the cohesive visual impact would be largely lacking over what 24 persons produce.

Importantly, like an album, there are no lulls in a Tube show. The intermission break came only as a convenience for the \$6.50-top 3,000-seat sellout crowd. Ordinarily at the Roxy, the 75-minute show went on with only slight 5-to-10-second blackouts in between. When one thinks of the unnecessary, dull 15-to-30-minute breaks in rock concerts where one act folds up its gear while another sets up, you realize the years of planning that developed the Tubes' show. Their well-developed set had the audience cheering every number like a finale accolade.

Four months ago, Kenny Ortega, who conceived Bimbo's Cosmic Circus, which played an extended stay at the Starwood here, joined the Tubes as choreographer. Like everyone from a roadie to the musicians, he is triple threat. He dances in the show. He acts as an overall coordinator, for timing onstage is imperative.

Ortega prepares six gal dancers, headed by lissome Re Styles. Much of their terping is necessarily overdone because so much of the Tubes' visual is tongue-in-cheek or a put-down of some plastic practice.

The Tubes' individual numbers represent the essence of what once were full-hour or more shows. When the original group of five musicians who had been the merged act of Beans and Arizona departed Phoenix for the Bay Area in the early seventies, they found a haven in art studios and academies. Their then-esoteric combination of visual and aural played 24 months of this enforced art student environment. Most of them attended some art instruction at the time.

"Space Baby" is typical of their advance. The number utilizes dual 5-by-9-foot video screens on which are flashed a black & white TV bit to create the mood. When the stage lights come up against the permanent Tubes backdrop are shattered space ships and other objects created by the acts' members. The two large TV screens and five TV monitors are used often in individual numbers. To hone their performance, they often shoot an entire performance, preferably in color, and work over the "game films" to improve the presentation.

The show is often bawdy, sensual, reminiscent of the kind of decadence that flavored "Cabaret." Fee Way-

(Continued on page 48)

Allmans To Open Cincy Rock Series

CINCINNATI—A new talent showcase makes its bow here Sept. 9 when the Allman Brothers move into the 19,000-seat Riverfront Coliseum for a rock concert, to be followed by a long string of similar events booked by Larry Magrid, president of Philadelphia's Electric Factory Concerts, who has the booking rights for the new show spot.

Magrid plans a minimum of three shows each month for the new facility which is slated for completion Aug. 31. Ticket prices for rock concerts will range from \$5.50 to \$6.50, Magrid says. Through the use of curtain partitions, the Coliseum offers three seating arrangements of 19,000, 12,000 or 7,000.

Bookings slated to follow the Allmans are Marvin Gaye, Sept. 20; the Doobie Brothers, Sept. 21; Herbie Mann and Grover Washington Jr., Oct. 3; Jethro Tull, Oct. 4; Sammy Davis Jr. and Freddy Prinze, Oct. 11; Chicago, Oct. 12; Rick Wakeman, Oct. 24, and the Spinners, Oct. 26.

Signings

Marc Wirtz to Tom Cat Records. He's a writer-arranger-producer. ... Vance or Towers duo to A&M. ... Ernie Payne to Melodyland. ... Joyce Bulifant, TV actress, to Edge Records as vocalist.

Bobby Keys, veteran rock saxophonist who has toured with everyone from Joe Cocker to the Rolling Stones, to Ringo Starr's Capitol-distributed Ring O'Records. ... Rod Taylor, actor-writer-singer-poet, to United Artists. ... Willie Bobo to Lee Magid Management.

Latin Casino In Philly May Reopen Despite Lien

By MAURIE ORODENKER

PHILADELPHIA—The Latin Casino, the area's largest night club and one of the most important showcases outside of Las Vegas, is determined to reopen in the fall in spite of the fact that the Internal Revenue Service (IRS) has placed a tax lien on the room for \$2.5 million.

Located in suburban Cherry Hill, N.J., the theater-restaurant operated by Dallas Gerson and with a capacity of over 1,000, plays big cabaret and record names.

For its 31st season, Gerson has already signed top talent to fill eight of the first 10 weeks. Opening Sept. 11 for an 11-day engagement, the new season—if Gerson can keep open—starts with the O'Jays and Major Harris, followed by the Danny Thomas Show, Sept. 22-28. Lineup includes Sandler & Young plus Myron Cohen, Oct. 13-23; Gladys Knight & the Pips, Oct. 24-Nov. 2; Roy Clark, Nov. 3-9, marking the first time for a country music headliner; Joel Grey, Nov. 10-19, for his first Latin appearance; and Freddie Prinze, Nov. 24-30, also first-timing it here.

The IRS won a judgment in U.S. district court here this week for \$2,577,552 for back taxes of \$1.4 million owed the government from 1960 through 1965. Tacked onto that was a \$400,000 fraud penalty and \$700,000 interest to make it the \$2.5 lien.

David Wilson, deputy assistant U.S. Attorney General, wasn't optimistic about the chances of the room starting a new season. While the building itself is not subject to the lien since it is owned by a different corporation, the government can seize all the equipment and liquor license, and Wilson says that in New Jersey, a liquor license is a very marketable item.

Gerson says that if the govern-

ment takes his equipment, he will just go out and purchase new equipment. He does admit that obtaining a new liquor license could present a problem, but was hopeful one would be available. The suit initially was brought against the Latin Casino in 1973 and was scheduled to go to court this fall.

However, the club decided not to contest it and the lien was entered when representatives of the Latin Casino failed to appear in their own defense in the Federal court this week. The lien action was a result of a countersuit filed by the IRS against the club after Latin owners filed suit against the government claiming the government owed it \$107,171 in refunds for the 1960 to 1964 period.

Latin policy called for two nightly shows with a pre-fixed price of \$10 for both dinner and show. Heaviest dinner business came from group sales and reservation tickets were also sold at various Ticketron outlets. With the bicentennial coming up, failure of the Latin to open would mean leaving the area without a name policy after-dark spot.

Harris To Top Bluegrass Bill

LOS ANGELES—Emmylou Harris headlines and 20 acoustic picking acts are featured at the first Malibu Mountains Bluegrass Carnival Aug. 31 at Calamigos Ranch near here. The \$4.50 ticket event is co-produced by McCabe's, the Santa Monica folk nitery; country station KGBS and Gerson/Diethorn & Assoc. Music will be heard for eight continuous hours.

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"Somethin' 'Bout You Baby I Like"
Hit Single (Private Stock)

VIKKI CARR
"Putting Myself In Your Hands"
Soon to be released Single (Columbia)

THE MAIN INGREDIENT
"The Good Old Days"
R & B Hit Single (RCA)

THE CRUSADERS
"Chain Reaction"
Just released Album (ABC)

HENRY MANCINI
"The Return of the Pink Panther"
Hit Soundtrack Album (RCA)

RON BANKS & THE DRAMATICS
"(I Am Going By) The Stars in Your Eyes"
Just released Single (ABC)

JOHNNY MATHIS
"When Will I See You Again?"
Hit Album (Columbia)

THE GRASS ROOTS
"Mamacita"
Hit Single (Haven)

SERGIO MENDES & BRASIL '77
"Emorio"
Soon to be released Single (Elektra)

EDDIE KENDRICKS
"Get the Cream Off the Top"
Hot 100 Hit Single (Tamla/Motown)

THE MIRACLES
"City of Angels"
Soon to be released Album (Tamla/Motown)

ANDY KIM
"Baby, You're All I've Got"
Soon to be released Single (Capitol)

TAVARES
"It Only Takes A Minute"
Hot 100 Hit Single (Capitol)



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Contrasting Denver-Sinatra

• Continued from page 1

ist doing one show in any of Nevada's hotel-casinos has been tossed around for the past three years by performers (principally in Las Vegas), only Sinatra has been able to accomplish and retain this cherished concept.

His playing the midnight show here solidified his role as the most powerful entertainer in show business as he is the only performer in Las Vegas to be able to work one show a night.

Sinatra has accomplished what Dean Martin and Bob Hope (who is yet to debut in Las Vegas) have sought. Since switching over from the Sands to Caesars Palace in 1968, Sinatra on occasion has done one show a night at 10 p.m. He's also done eight shows a week (two on Wednesday and Saturday, the one show at 10 p.m. on Thursday, Friday and Sunday with Mondays off).

Denver's introduction to the nightclub field here with a one-show status, also places him in a vaunted position among superstars, contemporary or evergreen.

Harrah's officials say there was a general audience turnover for the Denver dinner and Sinatra cocktail shows. Most people calling in for reservations were told they could see one or the other. It cost a couple \$40

plus tax to see one show and the hotel's South Shore room was jammed for both performances. The room holds 850 for dinner; 1,100 for cocktails.

For Bill Harrah, who bought Weintraub's concept of two hot names, it marked the first time in his long show business association that he has booked a split bill.

Split bills are also uncommon in Las Vegas, although the hotels play two name acts for the same show. Caesars had Judy Garland in her last appearance there in 1967 playing one show with Lou Rawls the other. The other hotels, it's claimed, haven't had any superstar split bills.

While there was speculation Denver and Sinatra would do some numbers together, they didn't and wisely so. Their styles are so different it wouldn't have worked. In fact, Sinatra jabbed at Denver's clean cut image during his set thusly: "A star is born in the nightclub field. I may have to teach him to drink and fool around . . . by the time I get to Denver he'll be Sicilian." Then Sinatra acknowledged the gambit: "It's a daring idea to bring the two of us in at the same time."

The opening Friday (1) prompted two Lake Tahoe radio stations,

KOWL and KOH to program extensively material by the two singers.

Denver's opening also lured 12 RCA executives, led by president Ken Glancy, away from their desks in New York and Los Angeles.



Harrah's photo

Swinging at the midnight show.

Glancy indicated there was business being done between himself and Weintraub's Management III over Denver's Windsong label which RCA will distribute. Denver remains on the RCA label.

Unlike Las Vegas which adds Hollywood star glitter to a Sinatra opening, there was none of that on opening night, but Sinatra's film colony friends came up during the week. So minus the show business freebie list, the shows were indeed for the people.

And there was a special show at 2:30 a.m. Wednesday (6) for Harrah's employees as a gesture of thanks from the entertainers.

Denver's 80 minutes maintained the natural high he sings about, spiced by 26 musicians plus Denver's own sextet all led by Lee Holdridge. His 16 songs all done with great zest and enthusiasm, were heightened by film footage in a center screen plus slides on two side screens.

The visuals added the dimension of color and movement to Denver's songs about growing up on a Kansas farm ("Matthew."); the beauty of Canada's mountains ("Rocky Mountain Suite"); Jacques Cousteau's undersea explorations ("Calypso"), and the majesty of two powerful birds ("Eagle And Hawk").

Film footage for the last three were originally done for TV specials and Denver wisely excerpted segments which blend with his word pictures.

He worked with four guitars (six and 12-string) and while he generally is fixed in position before a stationary mike (unlike Sinatra who moves and grooves with the sexiness and confidence of a warrior of many emotional battles), Denver's sweet, gentle voice is all he needs to hold an audience.

Denver's quasi-country style, his folk-oriented material about the land and its people, engulfed the audience to where they sang along with him and clapped in joyous unison—much like they do on college campuses or large venues where he now plays.

"Boy this is pretty far out," he exclaimed. "It's a far cry from the old Cellar Door in Washington, D.C. and the Golly Wag lounge in Minneapolis."

"Rocky Mountain High" set the high level of artistry which ran through "Summer," "Spring," "Back Home Again," "Annie's Song," "Country Roads," "Country Boy" and "This Ole Guitar." For levity there was Tom Paxton's acidic "Forest Lawn" and Denver's own "Toledo."

During Sinatra's show, Denver

and members of his band sat in the audience.

This was Sinatra's fourth appearance at Harrah's Lake Tahoe hotel and he's due back again for one week Oct. 17-23. For the past six months he has been girdling the globe doing concerts and his performance in this lovely resort community saw him in sharp, finely honed condition.

His 65-minute set was a widely imaginative collage of new and old favorites and he worked as hard for this crowd as any in his career. There were a number of surprises. His opening number (one of the nine old faves) "Where Or When" was done in a comfortably slow tempo with just five saxes, four trumpets and four trombones plus rhythm. The strings were not to appear until four numbers later.

"Chicago" and "Let Me Try Again" picked up the pace. Sinatra's voice strong and assertive although one now acknowledges that it has worn thin after all these years. But the Sinatra voice remains a distinct instrument which is still a powerful communicator providing he's not over-extending himself with the wrong kind of material.

And this act allows him all the security he needs in knowing he is master of his material. "You Are The Sunshine Of My Life" was given an added bounce with the injection of the line "you are the pizza of my life."

"But Beautiful" (an old fave) was given a lush treatment with the addition of a string quartet.

(Continued on page 77)

Colorful Tubes

• Continued from page 46

bill, whose sham monicker tops Rip Torn, has 8 to 10 costume changes, many made in virtually five seconds as he switches from a crippled Dr. Strangelove to a biting Tom Jones Las Vegas parody in one number.

It takes a semi to haul their gear here from their San Francisco base. They rehearsed a total of almost 24 hours from Wednesday to Saturday for the Santa Monica show, the longest and most expensive in their history. "We're like chameleons. The more money we foresee in a date, the more show we give an audience," Moriarity says.

The Tubes' ingenuity extends through even the artwork on their first A&M album release of last month. Peterson points out that the arresting red, gelatinous lettering on the cover is Closeup toothpaste.

In their finale, all 24, including the roadies, are on stage and actively participating in the performance. This unity is characteristic of their work.

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15 Cities Eyed By Kid Talent Search

• Continued from page 3

planned both for keeping teenagers in school and providing them with a basic orientation towards show business realities. The high school impresario heads a management firm, Professional Management Enterprises, and holds a masters degree in business administration from USC.

High School Talent Search is run by Taylor and his brother Phillip along with Samuel Dickerson. Their ultimate goal is television shows showcasing the contest winners.

"There's just a wealth of teenage talent throughout the country with no avenue of expression," says Taylor. "High schoolers are probably the most creative age group."

According to Taylor, his biggest problem in getting started was to overcome the suspicions of educators that the talent contest would somehow rip-off the kids.

But once the first successful competitions were staged, this became less of an obstacle. RCA's Hollywood office was particularly helpful, he notes, providing studio space for auditions as well as most of the celebrity judges.

Next phase in expansion of High School Talent Search, says Taylor, is

to establish a network of teenage discotheques in rented halls. Operating on weekends, these discos would provide teens with a low-cost place to dance and socialize while also giving local talent contestants a stage to polish their acts.



Capricorn photo

FOURTH CAPRICORN PICNIC—Welcoming more than 500 guests to Macon, Ga. for the fourth annual Capricorn Records Picnic are (from left) Capricorn president Phil Walden, Warner Bros. president Joe Smith and former Georgia Governor Jimmy Carter. Guests for the day and two nights of events came from as far as Japan.

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Talent In Action

HELEN REDDY FREDDY PRINZE

Universal Amphitheatre, Los Angeles

Is it heretical to suggest a tremendously successful artist on recordings can have a tough time igniting a live audience spark? Do opening nights in this city, liberally sprinkled with recording industry people who are perhaps too expectant of fireworks, create a problem? Does Ms. Reddy communicate on recordings in such a personal way as to make onstage contact difficult to react to?

She explained in an after-concert reception that she had extreme difficulty hearing monitors and that the starlit theater damp air had a devastating effect on the tuning of the big orchestra's instruments. A side note, probably unnoticed by her was the announcer's boo-boo introduction, "Columbia singing star . . ." which she could have played to with a line or so.

That Helen works is without question—17 songs in 50 minutes. Interestingly, 11 are from her most recent "Free & Easy" and "No Way to Treat A Lady" LP big sellers. Music, under the direction of guitarist Mike Warren (with Helen four years) is, of course, contemporary and thoroughly professional.

Highlights that do grab include the country-ish, "You Don't Need A Reason" and particularly "Showbiz," where she uses a silk hat and cane as props and tap dances. Of course, "I Am Woman," is enthusiastically received, but many started leaving after this next to last song, perhaps dimming any feeling for an encore.

While her material seems evenly paced, with upbeat "Leave Me Alone (Ruby Red Dress)" between two ballads, there could be a problem with balancing the mood and tone of certain songs. Clearly, "Angie Baby," with its unique subject (retardation), needs to be set apart more, not dropped in as just another hit.

What Helen possibly needs is to move less often herself and move more of the choreographical elements, create more spontaneity. In the country number, for instance, let's see the girl trio the Pets move to a different stage spot instead of just donning wide brim hats, or as in "Showbiz," just adding dark glasses.

Prinze, a comedian force-feeding us Puerto Rican humor that can lash at any ethnic element, comes on strong, like his 8-cent stamp commemorating prostitutes—"25 cents if you lick it," and adding, "you won't hear that on (his TV series), "Chico & The Man." **EARL PAIGE**

POCO KINDERHOOK CREEK

Schaefer Music Festival, New York

Poco, one of the finest country-rock groups, demonstrated their talent in a spell-binding act July 30. From the first tune the SRO crowd just kept on cheering. "Sagebrush Serenade" provided a swiny kick-off for a "greatest hits" concert. Rusty Young demonstrated considerable prowess at the steel guitar in "Blue Water" and "Hoe Down." Paul Cotton showed himself to be the best of Poco's numerous lead guitarists. Tunes like "Makin' Love," "Georgia Peach" and "Restrain Yourself" prove Poco's incredible range from country-funk to outright boogie. Poco plays happy songs and their crisp sound is a true enjoyment. The finale of "Good Feelin'" brought a cheering ovation that could probably be heard clear down to the Battery for the ABC act.

If there could ever be a perfect match of top name to no name, it would be Poco to Kinderhook Creek. Kinderhook Creek opened its act with "Cripple Creek" and from that point on the tough New York audience was theirs. With near country harmonies and a kick-up-er-heels fiddle they generated music that tasted of chicken gizzards. The highlight of their act was a foot-stompin', hand clappin' rendition of Hank Williams' "I Saw The Light." This group is unsigned, but you can be sure that won't last long.

STEVEN FRIEDEL

HENRY MANCINI SERGIO MENDES

*Westchester Premier Theatre
Tarrytown, N.Y.*

It's not often that an MOR artist gets a spontaneous standing ovation, but that was the action at the Aug. 3 finale of Mancini's three-day gig here with Mendes—a well-deserved accolade for a superb blend of his own soloists and one of the top "house bands" in the area.

From the opening "Great Waldo Pepper March" from one of his most recent film soundtrack scores to the title "Symphonic Solo" cut on his soon-to-be released RCA album, the Mancini talent was evident as he conducted as well

as played the piano, flute and piccolo in a program of mostly his own music.

His coterie of soloists got plenty of chance to shine, most notably trumpeter Bud Brisbois on "The Peter Gunn Theme," violinist/concertmaster Dick Dennis in a foot-stompin' "Oklahoma

Crude" theme and "Two For The Road," drummer Jack Gilfooy and guitarist Royce Campbell on "The NBC Mystery Movie Theme," and a strong bass throughout by Jim Johnson.

Aside from his compositions, Mancini had a super arrangement of "Love's Theme" and

"T.S.O.P.," played piccolo on "Elephant Tango," flute on "The Pink Panther Theme" and piano for "Love Story" among other tunes in the 70-minute set.

For Sergio Mendes & Brazil '77, it was also a triumph, with the leader kept busy on the key-

boards as well as an ARP synthesizer and ARP string ensemble in a program that ranged from their hits such as "Fool On The Hill" and "The Look Of Love" to selections from his first Elektra LP released several months ago, simply "Sergio Mendes." *(Continued on page 67)*

"New York and I have this love/hate thing."



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AUGUST 16, 1975, BILLBOARD

Studio Track

LOS ANGELES—At United Sound Systems in Detroit, Fifth Dimension member Marilyn McCoo has wrapped up a solo single with Don Davis handling production. Also working with Davis is veteran soul star Candi Staton, who also cut a single. Jackie Wilson has been in cutting with producers Carl Davis and Sonny Sanders, while Joey English finished a single with producer Jeff Steinberg. Al Hudson & The Soul Partners were in handling some vocal overdubs.

At Wally Heider's in San Francisco, Jerry Garcia & Friends have been mixing their next LP, with Dan Healy and Steve Malcolm working the control boards. Bobby Womack came by to lay down some tracks with David Rubinson producing and Fred Catero engineering. Willie Weeks and Wah Wah Watson were among the friends lending Bobby a hand. Rubinson is also working with Terry Garthwaite on the lady's solo set. Ms. Carthwaite is the former lead voice of Joy Of Cooking and also cut an LP with Terri Brown. George Benson, Ron Carter, Harvey Mason and Sonny Burke are helping on the musical end.

At Criteria Studios in Miami, Ron and Howie Albert are taking time off to go to London and record Curved Air. The pair will bring the master back to Miami later this month for mixing and editing. Raices is currently at the studio, working with engineers Bruce Botnick and Karl Richardson, while Alan Blazek is in mixing the current Eagles LP in 4-channel. Michael Stanley is due back soon, to work with Bill Szymczyk. Congratulations to Criteria (and the artists and producers involved) for working on their third No. 1 LP on the Billboard charts in 18 months. The Eagles' "One Of These Nights" is the latest. Eric Clapton and Grand Funk came up with the others.

Apologies to Bob Webb at Silvery Moon Studios in Los Angeles. We reported the name of the facility incorrectly two weeks back. Webb and his partners (among them Richard Baskin, who was musical supervisor for "Nashville") are currently gearing up for work with Lily Tomlin and Rusty Weir.

In notes from around the country, Gil Scott-Heron is cutting his next LP at D&B Studios in Washington, D.C. Heron is producing himself. LP includes Brian Jackson & The Midnight Band as well as live material from Fred Murphy's Supper Club. Yes guitarist Steve Howe took a break from the band's recent tour to stop at Sear Sound Studio to try out the new Sear Sound Synthesizer. The unit was designed over the past seven years by Walter E. Sear. Howe is expected to use the synthesizer on his upcoming solo LP. At the Bur-

bank Studios in Los Angeles, Phil Proctor and Peter Bergman of the Firesign Theater are remixing a set cut live at the Bottom Line in New York.

At Sigma Sound in Philadelphia, Rena Sinakin is mixing her upcoming Atlantic LP. Ms. Sinakin will be recording exclusively at Sigma for the time being. All her LP work has been done there, not at Society Hill as mentioned earlier. At Electric Lady Studios in New York City, new Deep Purple guitarist Tommy Bolin has wrapped up a solo set. Michael Brecker, David Sanborn and Lenny White offered a helping musical hand. Bolin co-produced the set with Lee Kiefer, who also acted as engineer. Currently busy at the Creative Workshop in Nashville are Melanie and producer-husband Peter Schekeryk. Brent Maher is handling engineering. Also at the studio is the Sunlight Orchestra, produced by Austin Roberts.

Marvin Rainwater, who had a string of hits a number of years back highlighted by "Gonna Find Me A Bluebird" is back in action. The country pop artist just completed a single at RCA Studios in Nashville under the direction of producer Alex Zanitis.

RCA's Los Angeles Studios are also keeping busy. Now that his first product is on the streets, David Cassidy expects to head back to the studios shortly to begin his second RCA package. Cassidy will most likely complete the LP at Rockfield, the Welsh farm/studio that has played host to Ace and Dave Edmunds recently. Edmunds spent months there putting together an LP of oldies and managing to sound uncannily like the original artists on every project he tried.

Richard Torrance & Eureka are starting work on their third LP at Sound City Garafee Studios in Los Angeles. Duane Scott will handle production for Manx Productions. Craig Deitschmann is producing the national commercial campaign for Lego Toys at Sound Shop Studios in Nashville.

Quincy Jones was featured in a one-hour concert broadcast on KWST-FM in Los Angeles last week. The show, live from Clover Studios, was hosted by station disk jockey Richard Kimball, who also co-produced the project with Lee Housekeeper. Steve Cropper served as executive producer.

At the CBS Studios in San Francisco, Sly Stone has finished up a new single, with Sly producing and Roy Segal handling the mixing. The Flying Burrito Brothers cut a set, co-produced by Glenn Spreen and Norbert Putnam. Glen Kolotkin handled the engineering. In the CBS mastering facility, work has included a Heartsfield single and Essence and John Shine singles, as well as LPs from Steppenwolf and Wayne Berry.

Campus

Revival Of Radio On Campus Soon

By JIM FISHEL

NEW YORK—College radio has enjoyed a relatively quiet summer, with many stations off the air temporarily, but all of that will quickly change as the fall semester begins in the next month.

There are already many personnel and programming changes that stations have announced for the upcoming school year. In addition, the organizers of the Loyola National College Radio Conference have begun planning this year's meetings.

The sixth annual WLUC-WLT Loyola College Radio Conference is scheduled for Nov. 21-23 at the school's downtown campus in Chicago and there will be many innovations. According to conference coordinator Christine A. Kusiak, the format of the confab will remain generally the same, but will feature many new additions including a talent showcase and technical operation meeting.

The talent showcase is being planned as an aid to station personnel, permitting them to hear new recording acts, and the technical meeting will showcase new equipment as well as cover the upkeep and maintenance of a college radio station.

Several new stations will enter the collegiate airwaves for the first time in the next few weeks. These include WJSU at Jackson State Univ. in Jackson, Miss., an-as-yet unnamed station at Penn State Univ., Schuylkill campus, and an FM counterpart to WBS-AM at Wellesley College in Wellesley, Mass. The latter station has been granted a construction permit and will begin operating a 10-watt educational FM station in October, in addition to the station's AM carrier current facilities.

Chester A. Johnson, music director for black community programming at KERS, the radio voice of California State Univ. at Sacramento, is trying to generate more of an industry interest in his station. He says there is a product void in the areas of jazz, blues, soul, afro-Latin and gospel, and he would like to receive product in these areas for airplay. He says the station record library in these musical areas is very sparse and at the present, personnel has to rely on playing their own records.

WRIU at the Univ. of Rhode Island in Kingston, R.I., is currently fighting a petition that seeks to deny it an increase in power. The FCC petition was filed by the owners of WTEV-TV in New Bedford, Mass., whose owners claim the increased power will affect its broadcast radius.

Several months ago, WRIU applied to modify its facilities including an increase in power from 10 to 3,000 watts and a slight change in antenna location. Marion-Rose Laplante, station general manager, says that WTEV has filed nine similar complaints in the past against Rhode Island radio stations and has lost each case. She says the FCC has ruled in the past that the problem is one of receiver design and not the radio station's fault.

Bliss E. Daneri, women's coordinator for KERS at California State Univ., has introduced a new twist to the station by working on programs that key in on the music of women, especially lesser knowns.

Rack Singles Best Sellers

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As Of 8/4/75

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

- | | | | |
|----|---|----|--|
| 1 | JIVE TALKIN'—Bee Gees—RSO 510 | 21 | HELP ME RHONDA—Johnny Rivers—Epic 8-50121 |
| 2 | THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653 | 22 | I'M NOT IN LOVE—10 cc—Mercury 73678 (Phonogram) |
| 3 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672 | 23 | ROCKIN' CHAIR—Gwen McCrae—Cap 1996 |
| 4 | LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings—Capitol 4091 | 24 | WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558 |
| 5 | SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421 | 25 | I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Oda Coates—United Artists 685 |
| 6 | PLEASE MR. PLEASE—Olivia Newton-John—MCA 40418 | 26 | AT SEVENTEEN—Janis Ian—Columbia 3-10154 |
| 7 | ONE OF THESE NIGHTS—Eagles—Asylum 45257 | 27 | THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips—Buddah 463 |
| 8 | MAGIC—Pilot—EMI 3993 (Capitol) | 28 | TUSH—ZZ Top—London 220 |
| 9 | MIDNIGHT BLUE—Melissa Manchester—Arista 0116 | 29 | HOLDIN' ON TO YESTERDAY—Ambrosia—20th Century 2207 |
| 10 | DYNAMITE—Bazuka—A&M 1666 | 30 | COULD IT BE MAGIC—Barry Manilow—Arista 0126 |
| 11 | FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds—Playboy 6024 | 31 | I'M NOT LISA—Jessi Colter—Capitol 4009 |
| 12 | WHY CAN'T WE BE FRIENDS?—War—United Artists 629 | 32 | FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 70106 |
| 13 | ROCKFORD FILES—Mike Post—MGM 14772 | 33 | 'TIL THE WORLD ENDS—Three Dog Night—ABC 12114 |
| 14 | RHINESTONE COWBOY—Glen Campbell—Capitol 4095 | 34 | SWEARIN' TO GOD—Frankie Valli—Private Stock 45201 |
| 15 | HOW SWEET IT IS (To Be Loved By You)—James Taylor—Warner Bros. 8109 | 35 | HEY YOU—Bachman-Turner Overdrive—Mercury 73683 |
| 16 | THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka—Rocket 40426 | 36 | THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239 |
| 17 | MORNIN' BEAUTIFUL—Tony Orlando & Dawn—Elektra 45260 | 37 | WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050 |
| 18 | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia 3-10172 | 38 | I'M ON FIRE—Dwight Twilley Band—Shelter 40380 |
| 19 | BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 | 39 | ANOTHER NIGHT—Hollies—Epic 8-50110 |
| 20 | WILDFIRE—Michael Murphey—Epic 8-50084 | 40 | BLOODY WELL RIGHT—Supertramp—A&M 1660 |

Rack LP Best Sellers

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As Of 8/4/75

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

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|----|--|----|--|
| 1 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142 | 20 | STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 |
| 2 | ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 21 | MELISSA—Melissa Manchester—Arista AL4031 |
| 3 | LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 22 | RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 |
| 4 | CAT STEVENS' GREATEST HITS—A&M SP 4519 | 23 | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 |
| 5 | VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419 | 24 | IV—Led Zeppelin—Atlantic SD 7208 |
| 6 | GREATEST HITS—Elton John—MCA 2128 | 25 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 |
| 7 | GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 | 26 | AN EVENING WITH JOHN DENVER—RCA CPL2-0764 |
| 8 | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 27 | CUT THE CAKE—Average White Band—Atlantic SD 18140 |
| 9 | FANDANGO—Z.Z. Top—London PS 656 | 28 | THE BASEMENT TAPES—Bob Dylan & The Band—Columbia C2 33682 |
| 10 | HORIZON—Carpenters—A&M SP 4530 | 29 | MADE IN THE SHADE—Rolling Stones—Rolling Stones COC 79102 |
| 11 | FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury 1827 | 30 | GORILLA—James Taylor—Warner Bros. BS 2866 |
| 12 | ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 31 | WHY CAN'T WE BE FRIENDS?—War—United Artists UA-LA441-G |
| 13 | BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 32 | HEARTS—America—Warner Bros. BS 2852 |
| 14 | WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130 | 33 | HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358 |
| 15 | GREATEST HITS—John Denver—RCA CPL1-0374 | 34 | PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200 |
| 16 | Walt Disney's MICKEY MOUSE CLUB Mousekiddies and Other Favorites—Disneyland 1362 | 35 | NOT FRAGILE—Bachman-Turner Overdrive—Mercury SRM-1-1004 |
| 17 | THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536 | 36 | TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 |
| 18 | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 37 | TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 19 | IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 | 38 | BETWEEN THE LINES—Janis Ian—Columbia PC 33394 |
| | | 39 | THE ORIGINAL SOUNDTRACK—10cc—Mercury SRM-1-1029 (Phonogram) |
| | | 40 | STILLS—Stephen Stills—Columbia PC 33575 |

78-Year-Old Records In Florida

ST. PETERSBURG, Fla.—MS Records has issued singles by 78-year-old Lewis Sherman (tied to the bicentennial) and a country work by Tommy Carman.

Sherman is the author of two sides, "Our Heritage" spoken by

Marjorie Shuck and "The Legionnaire" sung by Danny Carman.

Tommy Carman's two sides are "I Talked To An Angel Last Night" and "Ah Haught Some."

Robert Carman is executive director of the local label.

When you are looking for a professional studio, do more than count the tracks.

Count the peripherals.

Alpha Audio

2049 W. Broad St., Richmond, Va. 23220 (804) 358-3852

By TOM MOULTON

NEW YORK—Roadshow recording artists the B.T. Express performed for the New York Record Pool DJ membership at a meeting Aug. 5. The group says it is their way of showing appreciation to the local disk jockeys who have been instrumental in establishing them as one of the top disco acts on the market. The group performed for close to an hour, and their label also donated \$200 to the Pool's operating fund.

Atlantic Records will be releasing the long version (4:45) of the Trammps' "Hooked For Life." The label is providing 12-inch test pressings for discos and the Record Pool. The long version will also be available on the second run of commercial copies.

David Rodriguez, formerly DJ at the Lime-light here, goes to the Greek island of Mikonos to spin at the Pierra's club for three months. The owners of the jet set disco were looking to capitalize on the popular "New York Sound." They'll get it with David.

Arista Records this week releases "Need You" by the Harlem River Drive. It's the first piece of product for the group on the label, and

the disk features a sound and feel similar to the Joneses.

Spigot, a local label, has released "Cheer-Up Syrup" by David "K" and the Blue Ties. The interesting thing about the record is that it's the old theme song of Palisades Amusement Park done up in disco style. There is a vocal and an instrumental version.

Michael Cappella, DJ at Le Jardin, is getting strong reaction to "One Way Street" by Beckett Brown (RCA). The record was originally on the RCA label in England.

Buddy Miles' new LP, "More Miles Per Gallon" (Casablanca), has two interesting disco cuts—"Nasty Disposition," an exciting song in the blues/soul vein and with Stevie Wonder overtones, and "Nichols Canyon Funk," a melodic and haunting instrumental number featuring both the moog and electric guitar.

Wand Records has just released "(Baby) Save Me," a debut single from the Secrets. The label is also making up 12-inch test pressings of the disco side and will be servicing the Record Pool and DJs around the country.

Top Audience Response Records In N.Y. Discos

- This Week**
- 1 BRAZIL—Richie Family—20th Century
 - 2 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 3 FOREVER CAME TODAY—Jackson Five—Motown
 - 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 5 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 6 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
 - 7 TO EACH HIS OWN/MELLOW ME—Faith, Hope And Charity—RCA (LP)
 - 8 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 9 I LIKE IT/FLY, ROBIN, FLY—Silver Convention—Midland Intl. (LP)
 - 10 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 11 CHECKMATE/MELLOW BLOW—Barrabas—ATCO (LP)
 - 12 GIMME SOME—Jimmy Bo Horne—Alston
 - 13 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
 - 14 CHINESE KUNG FU—Banzaii—Scepter
 - 15 HOOKED FOR LIFE—The Trammps—Atlantic

Colony Records (New York) Retail Sales

- This Week**
- 1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 2 BRAZIL—Richie Family—Mercury
 - 3 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 4 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 5 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 6 DISCO GOLD—Scepter (LP)
 - 7 DANCE, DANCE, DANCE—Cathoun—Warner/Spector
 - 8 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
 - 9 I LIKE IT/FLY, ROBIN, FLY—Silver Convention—Midland Intl. (LP)
 - 10 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 11 THINK BEFORE YOU STOP—Notations—Gemigo
 - 12 CHINESE KUNG FU—Banzaii—Scepter
 - 13 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
 - 14 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
 - 15 SALSOUL HUSTLE—Salsoul Orchestra—Salsoul

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

- This Week**
- 1 FOREVER CAME TODAY—Jackson Five—Motown
 - 2 FIGHT THE POWER—Isley Brothers—T-Neck
 - 3 DO IT ANYWAY YOU WANNA—People's Choice—T.S.O.P.
 - 4 FOOT STOMPIN' MUSIC—Bohannon—Dakor
 - 5 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
 - 6 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 7 IT ONLY TAKES A MINUTE—Tavares—Capitol

Downstairs Records (New York) Retail Sales

- This Week**
- 1 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 2 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 3 BRAZIL—Richie Family—20th Century
 - 4 MAGIC IN THE AIR—Ronnie Walker—Event
 - 5 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 6 MELLOW BLOW/CHECKMATE—Barrabas—ATCO (LP)
 - 7 I LIKE IT/FLY, ROBIN, FLY—Silver Convention—Midland Intl. (LP)
 - 8 NON-STOP—B.T. Express—Roadshow (LP)
 - 9 ONE WAY STREET—Beckett Brown—RCA
 - 10 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 11 GIMME SOME—Jimmy Bo Horne—Alston
 - 12 OH, MY, MY—David Henchel—Ringo
 - 13 HOOKED FOR LIFE—The Trammps—Atlantic
 - 14 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 15 LOVE POWER—Willie Hutch—Motown

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

- This Week**
- 1 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 2 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
 - 3 BRAZIL—Richie Family—20th Century
 - 4 THINK BEFORE YOU STOP—Notations—Gemigo
 - 5 TO EACH HIS OWN—Faith, Hope And Charity—RCA
 - 6 SOMEBODY'S GOTTA GO—Mike And Bill—Arista
 - 7 FLY, ROBIN, FLY—Silver Convention—Midland Intl. (LP)
 - 8 HOOKED FOR LIFE—The Trammps—Atlantic
 - 9 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 10 HE'S MY MAN—The Supremes—Motown
 - 11 COLOR MY WORLD BLUE—The Supremes—Motown (LP)
 - 12 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 13 DREAMING A DREAM—Crown Heights Affair—De-Lite
 - 14 DISCO GOLD—Scepter (LP)
 - 15 ONE NIGHT AFFAIR—Esther Phillips—Kudu (LP)

- This Week**
- 8 HUSTLE—Van McCoy & Soul City Symphony—Avco
 - 9 BRAZIL—Richie Family—20th Century
 - 10 GET DOWN TONIGHT—K.C. & The Sunshine Band—T.K.
 - 11 EASE ON DOWN THE ROAD—Consumer Rapport—Wing & A Prayer
 - 12 CHINESE KUNG FU—Banzaii—Scepter
 - 13 7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Toms Empire—PIP
 - 14 PEACEPIPE—B.T. Express—Scepter
 - 15 FAME—David Bowie—RCA

'PRO' PUSH

Sansui Adds Turntable & Power Amp

NEW YORK—Sansui Electronics has added a direct drive electronic transcription turntable and a stereo/mono power amplifier to its line of hi fi components, and will push both units in the discotheque (and broadcast markets as part of its recently launched expansion drive into the professional field.

The units will also be available for consumer applications, according to national sales manager Bernie Bernstein.

The new turntable, model SR 525 (\$279.95) is a manual unit. Working at either 33 $\frac{1}{3}$ or 45rpms, it has an electronic speed-change with a fine adjustment for both speeds. Speeds control is aided with the help of an illuminated stroboscope with markings on the platter periphery.

According to Sansui engineers, signal-to-noise ratios of the unit is better than 64dB, and rumble is better than 70dB. The unit's S-shaped tone arm incorporates a special resonance absorber to eliminate resonance. Wow and flutter is said to have been reduced to 0.03 percent.

Sansui's model BA-5000 stereo/mono power amplifier is capable of delivering up to 300 watts RMS continuous power per channel. Through the use of a built-in strapping circuit the unit can deliver a total of 600 watts RMS power when used in the monophonic mode.

Discos

IUC CHAIN GROWS

9 Giraffes Jumping, 2 More Are Coming

By ANNE DUSTON

CHICAGO—Interstate United Corp. opened its ninth Giraffe discotheque here at the Sheraton-O'Hare Motor Hotel in Suburban Rosemont. A tenth is planned for September opening at the Arlington Heights Brass Rail Restaurant with a separate building to house the disco, and an 11th will be built in an as-yet unnamed hotel in Columbus, Ohio, according to Jerry Goodman, president of the restaurant group for Interstate. Interstate also holds the drink concessions in the rooms.

Plans for future Giraffes are "unlimited," with concentrations in the Midwest, Southwest and East, says Goodman. Currently, the discos are in New York, Pittsburgh, Kansas City, Phoenix and Champaign, with four in the Chicago area. Giraffes are planned for all seven Midwest Brass Rail Restaurants, a wholly-owned subsidiary of Interstate United.

The one exception to Interstate ownership is the Giraffe at the Champaign, Ill., Century Twenty-One Hotel, which is owned by First Mortgage Investors Corp. but managed by United Hotel Management, a jointly owned company with Interstate and Associated Hotel Group, Ltd.

While the discos will vary in decor from location to location, similarities carried through under Goodman's

direction are an audio/visual concept, 200-500 capacity, four-speaker sound systems, seven to 10 slide projectors and screens, computerized dance floors, and women deejays.

The deejays are trained through Interstate under Lynn Kay who also opens new clubs, and are chosen on the basis of knowledge of music and personality. A promotional statewide dance contest is planned for December, with a national contest following in May.

The new Sheraton North location has a sound system installed by Don Ludwig. Discotheque Installations, Cary, Ill., and includes JBL speakers, BGW power amps, Technics turntables, Sound & Light mixer custom-built by Jim Hildebrand, TEAC reel-to-reel tape recorders, and Soundcraftsman equalizer. Ludwig also installed the nine slide projectors and screens, with 160 slides per projector.

The 12 x 16 computerized dance floor, installed by Cosmic Lights Ltd. has six colors of incandescent lights under the plexiglass surface, and can be manually controlled by the deejay from a keyboard panel, or set on automatic programming with an unlimited number of combinations.

It can also be keyed to the audio. Cosmic Lights is designing a circular

(Continued on page 77)

just a few pointers on the Clubman Two disco mixer...

Bass, Middle & Treble Controls giving 12dB of cut or boost so a pre-amp is not required.

Twin Phono Inputs so both turntables can be played together & professional fade-ins achieved.

Set your voice level with its own Volume Slider.

The Tape Input allows special effects and tapes to be added.

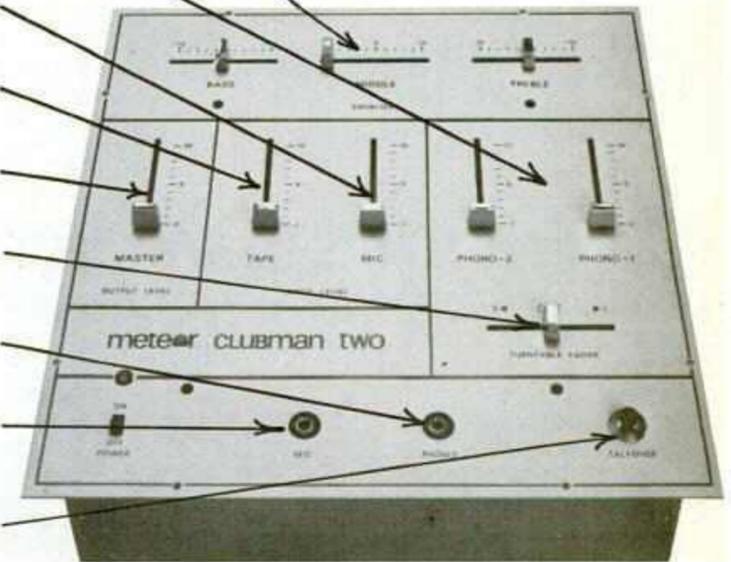
A Master Volume Slider to set overall system level.

Pre-Cue play one turntable while cueing up the other or the tape.

Headphone Output from 400 to 10K impedance.

Mic Input accepts any impedance microphone.

Talkover Button with its auto fade recovery makes voice talkover easy.



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light and sound company

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Classical

178 Stations Offer Classical; California, 1st; Wisconsin, 2d

NEW YORK—One hundred seventy-eight stations including those in Canada now offer a "significant amount of classical music programming" with California listed as the leading state with 14 stations, according to the 1975 edition of WCLV classical music radio station baedeker.

Wisconsin is second with 12 stations; New York and Pennsylvania are tied for third with 11 stations each; Michigan has fourth place with 10; and Minnesota has 9 stations.

California's 14 stations consist of 11 FMers, two AM & FMers, KFAC and KKHI, and an AMer, KIBE. Three stations are located in Los Angeles, two are in San Francisco, the list shows. In Wisconsin, 10 stations are FMers; one is on AM and FM, WHA; and one is on AM only, WLCB. In New York, nine are on FM; two are on AM & FM, WQXR and WNYC. Pennsylvania lists only one station, WFLN, on both AM & FM, the rest are FMers. Philadelphia has two stations: Pittsburgh also has two.

Michigan has nine FM stations, and one, WKAR, is both AM & FM. Detroit has two stations. Minnesota has seven FM stations, one AM & FM, WCAL, and one AMer, KUOM. Three stations are in the Minneapolis-St. Paul area.

The complete listing is as follows:

ALABAMA Huntsville	WNDA, 95.1 FM
ALASKA Anchorage College	KNIK, 105.5 FM KUAC, 104.7 FM
ARIZONA Phoenix	KHEP-FM, 101.5 FM
ARKANSAS Jonesboro	KASU, 91.9 FM
CALIFORNIA Berkeley Fresno Los Altos Los Angeles Monterey Pacific Grove Palo Alto Sacramento San Diego San Francisco	KPFA, 94.1 FM KMJ-FM, 97.9 FM KPEN, 97.7 FM KFAC, 1330 AM, 92.3 FM KPFK, 97.7 FM KUSC, 91.5 FM KWAY, 96.9 FM KOCN, 104.9 FM KIBE, 1220 AM KFBK-FM, 92.5 FM KFSD, 94.1 FM KDFC, 102.1 FM KKHI, 1550 AM, 95.7 FM KRUZ, 103.3 FM
COLORADO Denver	KVOD, 99.5 FM
CONNECTICUT Hartford	WTIC-FM, 96.5 FM
DISTRICT OF COLUMBIA Washington	WET, 90.9 FM WGMS, 570 AM, 103.5 FM
FLORIDA Boynton Beach	WHRF, 91.7 FM

Jacksonville Miami Tallahassee Tampa	WJCT, 89.9 FM WTMI, 93.1 FM WFSU, 91.5 FM WUSF, 89.7 FM
GEORGIA Atlanta Augusta	WABE, 90.1 FM WGKA, 1190 AM WACG, 92.9 FM
HAWAII Honolulu	KAIM, 870 AM, 95.5 FM
ILLINOIS Chicago Dekalb Edwardsville Peoria Urbana	WCFM, 99.5 FM WFMF, 98.7 FM WNIB, 97.1 FM WNIU, 97.1 FM WSIE, 88.7 FM WCBU, 88.3 FM WILL, 580 AM, 90.9 FM
INDIANA Bloomington Indianapolis South Bend	WFIU, 103.7 FM WIAN, 90.1 FM WSND, 88.9 FM
IOWA Ames Delorah Iowa City	WOI, 640 AM, 90.1 FM KWLC, 1240 AM WSUI, 910 AM, 91.7 FM
KANSAS Lawrence	KANU, 91.5 FM
KENTUCKY Lexington Louisville Richmond	WBKY, 91.3 FM WHAS-FM, 97.5 FM WEKU, 88.9 FM
LOUISIANA New Orleans	WWNO, 89.9 FM
MAINE Portland	WDCS, 97.9 FM WMEA, 90.1 FM
MARYLAND Baltimore	WBAL-FM, 97.9 FM WBIC, 91.5 FM WCAO-FM, 102.7 FM
MASSACHUSETTS Amherst Boston Gloucester	WFCR, 89.5 FM WBUR, 90.9 FM WCRB, 1330 AM, 102.5 FM WGBH, 89.7 FM WHRB-FM, 95.3 FM WVCA, 104.9 FM
MICHIGAN Ann Arbor Berrien Springs College Detroit East Lansing Grand Rapids Houghton Interlochen Kalamazoo Mount Pleasant	WUOM, 91.7 FM WAUS, 90.9 FM WDET, 101.9 FM WQRS, 105.1 FM WKAR, 810 AM, 90.5 FM WVGR, 104.1 FM WGGL, 91.1 FM WIAA, 88.3 FM WMUK, 102.1 FM WCMU-FM, 90.1 FM
MINNESOTA Collegeville (St. Cloud) Duluth Minneapolis-St. Paul	KSJR, 90.1 FM WSCD, 92.9 FM KSJN, 91.1 FM KTWN, 107.9 FM KUOM, 770 AM WCAL, 770 AM, 89.3 FM KCCM, 91.1 FM KRSW, 94.7 FM KLSE, 91.7 FM
MISSOURI Columbia Kansas City	KBIA, 91.3 FM KCUR, 89.3 FM KXTR, 96.5 FM KXCV, 90.5 FM KFUD, 850 AM, 99.1 FM KWMU, 90.7 FM KCMW, 90.9 FM
MISSOURI Maryville St. Louis	KBIA, 91.3 FM KCUR, 89.3 FM KXTR, 96.5 FM KXCV, 90.5 FM KFUD, 850 AM, 99.1 FM KWMU, 90.7 FM KCMW, 90.9 FM
MISSOURI Springfield	KBIA, 91.3 FM KCUR, 89.3 FM KXTR, 96.5 FM KXCV, 90.5 FM KFUD, 850 AM, 99.1 FM KWMU, 90.7 FM KCMW, 90.9 FM
NEBRASKA Omaha	KGBI, 100.7 FM KIOS, 104.5 FM KVNO, 90.7 FM

NEVADA Reno	KCRF, 780 AM KUNR, 8% 7 FM
NEW HAMPSHIRE Hanover	WDCR, 1340 AM, 99.3 FM
NEW JERSEY Dover	WDHA, 105.5 FM
NEW MEXICO Albuquerque Las Cruces	KHFM, 96.3 FM KRWG, 90.7 FM
NEW YORK Albany Buffalo Ithaca New York Niagara Falls Rochester Schenectady Syracuse Troy	WAMC, 90.3 FM WBFO, 88.7 FM WHCU-FM, 97.3 FM WNYC, 830 AM, 93.9 FM WQXR, 1560 AM, 96.3 FM WHLA-FM, 98.5 FM WBFB, 92.5 FM WMHT-FM, 89.1 FM WONO, 107.9 FM WCNY, 91.3 FM WFLY, 92.3 FM
NORTH CAROLINA Chapel Hill Winston-Salem	WUNC, 91.5 FM WFDD, 88.5 FM
NORTH DAKOTA Fargo	KDSU, 91.9 FM
OHIO Cedarville Cincinnati Cleveland Columbus Kent Youngstown	WCDR, 90.1 FM WGUC, 90.9 FM WCLV, 95.5 FM WOSU, 820 AM, 89.7 FM WKSU-FM, 89.7 FM WYSU, 88.5 FM
OKLAHOMA Stillwater Tulsa	KOSU, 91.7 FM KWSG, 89.5 FM
OREGON Corvallis Eugene Portland	KFLY-FM, 101.5 FM KWAX, 91.1 FM KBPS, 1450 AM KBOD, 90.7 FM
PENNSYLVANIA Allentown Erie Harrisburg Hershey Philadelphia Pittsburgh Scranton State College Wilkes-Barre	WFMZ, 100.7 FM WQLN-FM, 91.3 FM WMSP, 94.9 FM WITF, 89.5 FM WFLN, 900 AM, 95.7 FM WUHY, 90.0 FM WQED-FM, 89.3 FM KDKA-FM, 92.9 FM WVIA, 89.9 FM WDFM, 91.1 FM WYZZ, 92.9 FM
RHODE ISLAND Providence	WJHD, 90.7 FM
SOUTH CAROLINA Greenville	WMUU, 1260 AM, 94.5 FM
TENNESSEE Collegedale (Chattanooga) Knoxville Lebanon Memphis Nashville	WSMC-FM, 90.7 FM WUOT, 91.9 FM WFMQ, 91.3 FM WKNO-FM, 91.1 FM WMPF-FM, 97.1 FM WPLN, 90.3 FM
TEXAS Austin Dallas Houston San Antonio	KMFA, 89.5 FM WRR-FM, 101.1 FM KLEF, 94.5 FM KMFH, 96.1 FM
UTAH Provo Salt Lake	KBYU, 88.9 FM KWHO, 860 AM
VIRGINIA Newport News Norfolk Richmond	WGH-FM, 97.3 FM WTGM, 89.5 FM WRFK, 106.5 FM
WASHINGTON Pullman Seattle Tacoma	KWSU, 1250 AM KING-FM, 97.1 FM KXA, 770 AM KUOW, 94.9 FM KPLU, 88.5 FM
WISCONSIN Auburndale Brule Chilton Colfax Delafield Highland Holmen Madison Milwaukee	WLBC, 930 AM WHSA, 89.9 FM WHKW, 89.3 FM WHWC, 88.3 FM WHAD, 90.7 FM WHHI, 91.3 FM WHLA, 90.3 FM WHA, 970 AM, 88.7 FM WFMR, 96.5 FM WUMM, 89.7 FM WHMD, 91.5 FM WHRM, 91.9 FM
CANADA ALBERTA Edmonton	CKUA, 580 AM, 98.1 FM
BRITISH COLUMBIA Vancouver	CBU-FM, 105.7 FM
MANITOBA Winnipeg	CBW-FM, 98.3 FM
ONTARIO Kingston London Ottawa Toronto	CFRC-FM, 91.9 FM CFPL-FM, 95.5 FM CBO-FM, 103.3 FM CBL-FM, 94.1 FM CJRT, 91.1 FM
QUEBEC Montreal Quebec	CBM-FM, 95.1 FM CBV-FM, 95.3 FM
SASKATCHEWAN Saskatoon	CJUS-FM, 89.7 FM

RCA Renews Sampler Program On Albums

NEW YORK—RCA Records has re-instituted its classical sampler album program containing excerpts from each of its new releases.

The long-dormant program is being revived beginning this month. The first sampler is already on its way to some 800 retail buyers, dealers. RCA's field sales force and promotion men. The purpose of the sampler is to give advance familiarity to the dealers and buyers of forthcoming product in advance of solicitation by RCA salesmen.

Announcement of the sampler program was made by Ernie Gilbert, director of Red Seal, Marketing.

The first sampler contains ex-

cerpts from Prokofiev's "Alexander Nevsky," Rachmaninoff's Second Symphony and Shostakovich's Fifth Symphony, all by the Philadelphia Orchestra and Eugene Ormandy, Brahms' "Symphony No. 4" by Leopold Stokowski and the London Symphony Orchestra, Dvorak's Cello Concerto with Lynn Harrell, the London Symphony Orchestra and conductor James Levine, Mozart's "Quartet No. 19" by the Guarneri Quartet, Schubert's Quintet with the Guarneri Quartet and cellist Leonard Rose, and "The Complete Works for Piano of Scott Joplin," performed by Dick Hyman, pianist.

Billboard Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	14	MOUSSORGSKY: Pictures At An Exhibition Isao Tomita, RCA Red Seal ARL1-0838
2	1	14	ROSSINI: The Siege Of Corinth London Symphony Orchestra (Schippers), Angel SCLX 3819 (Capitol)
3	5	27	ALBINONI: Adagio & Other Pieces Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
4	12	9	ORFF: Street Song BASF HC 25122
5	2	23	AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
6	4	31	STRAVINSKY: Rite Of Spring Chicago Symphony (Solti) London CS 6885
7	10	9	GOLDEN DANCE HITS OF 1600's Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
8	7	23	ORFF: Carmina Burana Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
9	9	18	SCOTT JOPLIN: The Easy Winners Perlman, Previn, Angel S 37113 (Capitol)
10	14	4	FALLA: Piano Music Alicia de Larrocha, piano, London CS 6881
11	22	4	RAVEL: Daphnis et Chloe Cleveland Orchestra (Maazel), London CS 6898
12	11	61	BERLIOZ: Symphonie Fantastique Chicago Symphony Orch. (Solti), London CS 6790
13	6	18	BELLINI: I Puritani Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
14	31	4	MASSNET: La Navarraise (Complete) Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
15	8	18	BERLIOZ: Symphonie Fantastique Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
16	15	23	HAYDN: Complete Symphonies, Vol. 9 Philharmonia Hungarica (Dorati), London STS 15319/24
17	20	4	SCHOENBERG: Gurre-Lieder BBC Symphony Orchestra & Chorus (Boulez), Columbia M 33303
18	18	4	WELCOME TO VIENNA Beverly Sills, Audio Treasury, ATS 20009 (ABC)
19	29	9	JUDITH BLEGEN & FREDERICA VON STADE: Arias and Duets Columbia M 33307
20	24	61	SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy Isao Tomita, RCA Red Seal ARL1-0488
21	26	9	RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete) John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
22	NEW ENTRY		ORGAN ORGY (A Wagner Sound Spectacular) Anthony Newman, Organ, Columbia M 33268
23	13	31	SCOTT JOPLIN: Piano Rags Vol. 3 Joshua Rifkin, Nonesuch H-71305 (Elektra)
24	16	35	PAVAROTTI IN CONCERT Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
25	17	82	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
26	19	18	BACH BRANDENBURG CONCERTOS (Complete) Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
27	NEW ENTRY		RICHARD TUCKER IN MEMORIAM Columbia D3M 33448
28	28	4	RAMPAL: Festival Of Flute Concertos Paillard Chamber Orchestra (Paillard), I Solisti Veneti (Scimone), Erato CRL2-7003 (RCA)
29	35	4	SIBELIUS: Four Legends from the "Kalevala" Royal Liverpool Philharmonic Orchestra (Groves), Angel S 37106 (Capitol)
30	30	4	KHACHATURIAN: Spartacus Bolshoi Theatre Orchestra (Zhuraitis), Melodiya D4M 33493 (Columbia)
31	NEW ENTRY		SCHUMANN: Kreisleriana Ashkenazy, Piano, London 6859
32	21	14	RODRIGO: Concerto di Aranjuez John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
33	NEW ENTRY		RAVEL: Orchestral Works Minnesota Orchestra, (Skrowaszewski), Vox QSVBX 5133
34	36	27	R. STRAUSS: Four Last Songs Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
35	27	18	MUSIC OF PRAETORIUS Early Music Consort of London (Munrow), Angel S 37091 (Capitol)
36	34	14	R. STRAUSS: Death & Transfiguration P. HINDEMITH: Mathis der Maler London Symphony Orchestra (Horenstein), Nonesuch H 71307 (Elektra)
37	NEW ENTRY		MAHLER: Symphony #6 Stockholm Philharmonic Orchestra (Horenstein), Nonesuch HB 73029 (Elektra)
38	NEW ENTRY		THE SPIRIT OF '76: Music For Fifes And Drums Eastman Wind Ensemble (Fennell), Mercury SRI 75048 (Phonogram)
39	33	14	GREENSLEEVES: Music Of Vaughan Williams, Walton & Delius P. Zukerman, violin, English Chamber Orchestra (Barenboim), DGG 2530.505 (Polydor)
40	32	9	HAYDN & MOZART ARIAS Janet Baker, English Chamber Orchestra (Leppard), Philips 6500.660 (Phonogram)

Latin Scene

NEW YORK

The big talk: what's behind the breakup of Pacheco and his group? His sidemen now have their own Conjunto Candela under the direction of Hector Castro.

Don Gonzalo, Cuban flutist, will be featured on Mike Perez' next Tipica New York disking. ... It's pure Latin every Tuesday at the Roseland on Broadway. This month we're hearing Los Jimaquas, Machito, Los Latin Dimension and Johnny Zamot. ... Sarita Montiel, Spain's renowned artist, performs at Avery Fisher Hall Sept. 6-7 along with Vico's Georgina Granados and singer Roberto Ledesma, a Vicman production via Victor del Corral and Manolo Alonso. ... Rico Records cut Joe Valle, the Puerto Rican singer, who emerges after a 10-year absence.

A new label, El Sonido, offers Louie Colon and his combo, produced by Bobby Martin. ... Ozzie Venzor is here from the West Coast setting up a New York branch of Orfeon Records. ... Fausto Rey (Karen) the popular Dominican artist, in New York for recording and promotion.

A new tipico group, Libre, signed by Fania. Andy Gonzalez and Manny Oquendo direct it and the emphasis is on salsa. ... The Grand Finale is presenting Liz Torres—mucho talented. ... Joe Cain is producing Felix Olmo for Mericana Records at Latin Sound studios, and Ralph Santi is making a new LP for Almendra Records. Louie Ramirez producing Joe Cuba at Good Vibrations for Tico-Alegre.

Chino de Jesus and Conjunto Melao wound an album for TR label

with Marty Sheller producing. TR president Phil DeCarlo is behind an all-out radio campaign for Melao group featuring 60-second radio spots. **RALPH LEW**

MIAMI

TR's Conjunto Melao scoring in Santo Domingo with "San Miguel, San Anton." The label is also releasing the first "Latin Disco LP" produced by Eddie Drennon of Tipica Novel. TR has also signed from the West Coast, Azteca. ... La Pandilla (Alhambra) "Happy" selling well, as is Julio Iglesias' "A Mexico" LP. The label will distribute Belter disks in the U.S. Tanya Zea, from Guatemala, was in Miami to promote his new LP on Alhambra.

Coco Records has announced the formation of Graffiti Records, and the first release will be by La Corporacion Latina, produced by Junior Cardona. Past releases by the group will be re-released on Graffiti. ... City of Miami presented in concert Sophy (Velvet), Roberto Ledesma (Musart) and Rena Touzet and his group (Modiner).

Celia Cruz (Vaya) left Miami after breaking attendance records at the Centro Espanol. She also appeared on Channel 23 with El Gran Combo (EGC) in what has to be described as the most exciting show yet to come out of Miami. Celia and husband Pedro Knight continue to receive compliments on their attitude and professionalism both on and off stage. Her new LP with Pacheco is getting strong airplay with stations now picking up on "Tres Dias De Carnaval," penned by Carlos Estrada, DJ at WFAB-AM.

Velvet announces new product

being released by Wilkins, Buddy Rich and Tuna Estudiantile de Caye. Also from Velvet is an LP of hits by Pirella, who was killed three years ago in Puerto Rico. Record men remarking how things seem to be going in reverse, with only one night club with Latin entertainment, the Centro Espanol, and only one Latin dance on Saturday nights, and salsa not getting the airplay it was getting last year.

Formula V (Miami) has a new LP out. ... Fuentes released product by Fruko and Rodolfo. ... The latest Pulse survey is out and WQBA-AM gets top honors not only for Spanish stations, but for all stations in Dade County. Of the Spanish, WOCN-AM and WFAB-AM follow WQBA, with WCMQ-AM and WCMQ-FM running last. But record and radio people are still talking about the ARB survey, whose results seem to be more important to locals. In that survey, although WQBA-AM led the pack, their audience was mostly running into the 50 and 60-year-olds. WCMQ-AM's audience was considerably younger, while WFAB also had older (50 and above) people listening ... which makes record people wonder what will happen to the stations that are programming for this older group when the group starts to thin out.

ART "ARTURO" KAPPER

SANTO DOMINGO

A group of Dominican artists, Rafael Solano, Nini Caffaro and Guillo Carias went to Mexico. South America and Miami to make contracts with Mexican singers Marco Antonio Muniz (RCA) and Angelica Maria Imelda Miller and also with Danny Daniel (Polydor) and the Mecedades group on the Borinquen label, both from Spain.

Puerto Rican singer and recording artist Bobby Capo (Gema) was booked for acts at the El Conquistador nightclub of the Hotel Naco. ... New singles on the market are "Yo No Quiero Piedra En Mi Camino" by salsa artist Ismael Rivera from Puerto Rico on the ARO label; "De Mi Mundo Raro"/"Cucu Ru Cu Cu Paloma," two Mexican themes interpreted by Spanish singer Julio Iglesias (Alhambra) and "El Campesino" by Dominican artist Wilfredo Vargas and his group, Los Beduinos, on the Karen label.

Dominican singer Hector Pablo Leyba returned after concert engagements in New York City. Wilfredo Vargas and his group recorded two LPs while in New York with Larry Harlow, considered one of the hottest international salsa bands. ... Chico Alejandro, who records for Discolor, has made arrangements to record his new LP in Caracas, Venezuela. ... Dominican recording artist Camboy Estevez (Montilla), resident of the U.S., has future bookings for performances here. ... Spanish singer/composer Julio Iglesias has a new album out on the Alhambra label which is getting heavy airplay and good sales. All the songs in this album are Mexican by the famous Mexican composer Augustin Lara and others.

Record firm Musicalia which presses and sells records wholesale and retail, are planning to issue their own exclusive label for local artists and groups who have contracts with this company.

The third Song and Voice Festival in Puerto Rico is scheduled to take place at the end of October and the beginning of November. This festival will be in honor of Dominican orchestra leader and composer Rafael Solano and is to be transmitted



Recording in Spanish at EMI-Capitol's Mexico City studios are Britisher Steve Voice (left) and partner Peter Yellowstone (far right) for a forthcoming LP. Engineer Rogiero Silva and producer Armando Martinez assist them with proper pronunciation of the lyrics. Shown checking a playback, the duo known as Yellowstone and Voice are following in the steps of the late Nat "King" Cole who also recorded in Spanish two decades ago.

Sing It In Spanish; Up Your Disk Sales

By MARV FISHER

MEXICO CITY—Experimenting in what could be a lucrative, untapped market, EMI-Capitol De Mexico has gone ahead with recording English-speaking artists in Spanish. If successful, it could open up new commercial vistas for them.

(Peter) Yellowstone and (Steve) Voice, who have been in this country on a personal appearance tour since mid-June, are the latest guinea pigs to make the test in Capitol's old studio next to pioneer radio station XEW. The Red Bus composers and singers from London are released worldwide by EMI, except for the U.S. and Canada.

"Actually, the recording of foreign artists in the Spanish idiom is not new," says Capitol's international executive and producer Armando Martinez, "but the latest attempt by the pair (Yellowstone and Voice) deserves watching because of the extent of the project." Four new musical tracks were cut here, while six were shipped over from England.

How big the trend will become is still conjecture, although some of those who have made LPs and singles in the past have had added sales in this and the rest of the Latin American market. Among them are

to 13 countries via satellite. Sixty singers are expected to participate in the event. **FRAN JORGE**

PUERTO RICO

Olga Guillot (CBS-Alhambra) was a smash at her opening at the Caribe Hilton. This is her 18th yearly appearance here and she is still a big favorite. Olga makes her

(Continued on page 67)

Gilbert Becaud, Peter and Alex, Jose Feliciano, Vikki Carr, Trini Lopez, Captain and Tennille, Lory Lieberman and the late Nat King Cole, the latter one of the pioneers in this approach to acquiring a new market via recordings in another tongue other than the native language.

"Of course, people like Feliciano, Lopez and Miss Carr have an advantage because Spanish was like a second language when they were growing up," Martinez declares. "However, they would have to be careful of the exact pronunciation of lyrics for this market."

The Capitol executive warned that anybody in the future should be on their guard when enunciating the lyrics. One example of "not taking care" was a disk recently turned out by the Four Tops on ABC. "For the people in Mexico and the rest of Latin America, it was something they just could not understand."

A couple of other pitfalls cited by Martinez to be on the watchout for were grammatical correctness in choice of lyrical translation, and a "Spanglish" mixture which would give the words another meaning. For the latter, he was referring to the "pocho" dialect generally heard around the California and Texas areas of the U.S.

"One of the major reasons we feel it is good for our careers," says Yellowstone, English-born of Scottish-Italian parents, "is that it has given us a new incentive in reaching a market we never dreamed of communicating with before." He and Voice, who prior to this recent experiment recorded in French, will do one in Italian when they return to Europe later this summer.

AUGUST 16, 1975, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 8/16/75

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	8	LEBRON BROTHERS 4 Plus 1, Cotique CS-1078
2	TIPICA 73 Candela, Inca 1043	9	BARRETTO Barretto, Fania XSLP-00486
3	FANIA ALL STARS Vol 1 & 2, Fania 476-7	10	HESTON LAVOE La Voz, Fania XSLF-00461
4	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	11	EL CRAN TRIO A Que No Te Atreves, Montilla 272
5	ISMAEL RIVERA Soy Feliz, Vaya-XVS-35	12	CORTIJO & ISMAEL RIVERA Jantos Otra Vez, Coco CLP-113XX
6	JOSE FAJARDO Estrellas Del 75, Coco CLP-115	13	JOHNNY VENTURA En Accion, Discolor-70
7	ORCH. IDEAL Orch. Ideal, Artol-6001	14	SONORA MATANCERA 50 Anos, Secco SSD-4001
		15	TICO ALECRE ALL STARS Live At Carnegie Hall, Tico 1325

IN LOS ANGELES

1	JULIO IGLESIAS A Mexico, Alhambra 21	9	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
2	VICENTE FERNANDEZ Hijo del Pueblo-Caytronics-1441	10	VINCENTE FERNANDEZ El Idolito De Mexico, Caytronics 1420
3	ANGELICA MARIA Before the Next Teardrop Falls, Sonido International SI-8014	11	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
4	KING CLAVE Mi Corazon Llora, Orfeon-38024	12	CELIA & JOHNNY Tremendo Cache, Vaya-XVS-37
5	LOS FREDDYS Aquel Amor, Peerless 1021	13	AMALIA MENDOZA Yo Lo Comprendo, GAS 4060
6	VIKKI CARR Hoy, Columbia 3334	14	BARRETTO Barretto, Fania XSLP-00486
7	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	15	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musicmax 5080
8	JUAN TORRES Oregano Melodico Vol. 22, Musart 1653		



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No Hay Mejor—There Is No Better

Soul Sauce

Exposure Aim Of WTLC, Indianapolis

By JEAN WILLIAMS

LOS ANGELES—WTLC, Indianapolis, the only 24-hour black-oriented station in the state of Indiana, is not in the business to break records, but to expose new artists, explains its program director Fred Moore.

"Because WTLC is the only black station in the area, we are obligated to give acts who may not get a chance to be heard exposure," Moore says.

The 50,000-watt station has a Top 40 r&b format, but jazz consumes a great portion of its day, and is heavily concentrated between 10 a.m.-2 p.m.

"We have found through surveying our market that our female audience between these two hours prefers jazz and blues," says Moore.

"Jazz with a contemporary flavor is also aired between the hours 10 p.m.-2 a.m.," he adds.

"We are gaining a broader young audience because record companies are now releasing jazz with a rock beat for teenage appeal.

"Another survey of 100,000 persons taken by the station during Indiana's Expo, July 5-6, surprised our announcers," he continues, "by indicating the daytime female audience wants to hear blues.

"Blues has been added into the format 1 p.m.-2 p.m. featuring artists such as Lightnin' Hopkins, Muddy Waters, Memphis Slim old B.B. King tunes.

"Our audience is now requesting that we extend the hour. We are trying to fit more blues into our format. We have found that surveys are important if you want to find out what your market wants.

"Because we want to expose our audience to new national trends, we added a disco program airing 7 p.m.-9 p.m., only to realize that our listeners are not interested in disco programming. Discos are just not happening here," he adds.

Moore claims that Indianapolis is heavily influenced by country and MOR music, "which is another reason for trying to get more exposure for black acts," he says.

"We are presently on a plan to play one LP cut of a new artist after each Top 40 r&b single," he adds.

Moore contends that Indianapolis in the past has not been geared to gospel, but recently he has found that people are moving more to it.

Gospel is aired Sunday 4 a.m.-5 p.m. and daily 5 a.m.-6 a.m. Moore admits the station is considering more gospel.

In another effort to gain a larger audience, WTLC has tied in with the city of Indianapolis to sponsor a free concert Aug. 31 in Bush Baseball stadium. Curtom Records has committed Rasputin Stash and the Impressions and WTLC is hopeful that Atlantic Records will come through with Ben E. King and the Jimmy Castor Bunch.

The station's announcers will host the event.

Station air personalities include Reverend Mozel Sanders 5 a.m.-6 a.m., Roger Holloway, music director 6 a.m.-10 a.m.; Tyrone Hacker 10 a.m.-1 p.m., and Vori Greene 1 p.m.-2 p.m.

T. Hacker takes over the 2 p.m.-3 p.m. show followed by H.B. Davis 3

(Continued on page 55)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	9	DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)	33	23	12	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	68	NEW ENTRY		IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)
2	4	10	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	34	34	18	LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	69	65	8	(Baby) DON'T LET IT MESS YOUR MIND—Donny Gerrard (N. Sedaka, P. Cody), Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
3	1	9	HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)	35	28	13	COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	70	58	16	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (M. Hamlich, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 453 (Colgems, ASCAP/Chappell, ASCAP)
4	2	12	FIGHT THE POWER PT. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	36	51	4	CHASING RAINBOWS—Blue Magic (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI)	71	74	8	SEXY SUMMER—Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)
5	5	12	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Tom's Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	37	45	6	UNDER YOUR POWERFUL LOVE—Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)	72	76	4	IT'S ALL OVER NOW—Bobby Womack (B. Womack, S. Womack), United Artists 674 (Rags, BMI)
6	8	8	FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Gate, BMI)	38	30	13	JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	73	69	5	HE'S MY MAN—Supremes (G. Wright, K. Patterson), Motown 1358 (Jobete, ASCAP)
7	12	7	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephens, V. White), Columbia 3-10172 (Sagittame, ASCAP)	39	43	9	FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)	74	81	2	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (J.C. BMI)
8	11	7	OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	40	32	12	PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan (B. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	75	78	7	HARMOUR LOVE—Slyetta (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
9	10	11	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	41	54	4	THIS WILL BE—Natalie Cole (C. Jackson, M. Nancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	76	86	4	EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (A&M, ASCAP)
10	14	7	YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	42	52	10	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)	77	87	5	WHAT A DIFFERENCE A DAY MAKES—Esther Phillips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
11	13	8	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid), Kayvette 5122 (TK) (Sherlyn, BMI)	43	31	17	SLIPPERY WHEN WET—Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	78	84	2	JUST YOU AND ME—Tamiko Jones (T. Jones, J. Weaver, J.W. Alexander), Arista 0134 (Low Barn, BMI)
12	16	10	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	44	36	16	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)	79	79	5	EXPANSIONS—Lonnie Liston Smith (L.L. Smith), Flying Dutchman 10214 (RCA) (Cosmic Echoes, BMI)
13	6	12	SEXY—MFSL (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	45	41	13	CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Maibic/Rick's Music, BMI)	80	83	2	LET ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)
14	18	6	GLASSHOUSE—Temptations (Charlamagne), Gordy 7144 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	46	50	6	A WOMAN NEEDS TO BE LOVED—Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalyne/BRC, BMI)	81	85	4	LOVE TAKES TEARS—Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)
15	15	11	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tin, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	47	57	4	FLYING HIGH—Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI)	82	91	4	GIMME SOME (Part One)—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)
16	20	10	THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	48	56	7	LIFE AND DEATH IN G&A (Love Childs Afro)—Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)	83	NEW ENTRY		INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)
17	21	6	HUSTLE!!! (Dead On It)—James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	49	38	18	TAKE ME TO THE RIVER—Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/AT Green, BMI)	84	88	2	ONE THING ON MY MIND—Persuasions (E. Sands, R. Gerrinano), A&M 1698 (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)
18	22	6	CAN'T GIVE YOU ANYTHING (But My Love)—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)	50	68	2	CHOCOLATE CHIP—Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC) (Epic/Columbia)	85	NEW ENTRY		KEEP YOUR EYE ON THE SPARROW—Merry Clayton (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP)
19	35	4	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)	51	55	5	TRY ME TONIGHT—Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)	86	97	2	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getca, BMI)
20	27	5	GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	52	62	2	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	87	89	3	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI)
21	24	8	YOLANDA—Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	53	70	5	ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	88	90	3	LOVE'S SO WONDERFUL—Natural Four (L. Hutson) Curtom 0104 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
22	37	5	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tsoy 8-4769 (Epic/Columbia) (Mighty Three, BMI)	54	59	6	LOVE IS MISSING—Dells & Dramatics (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)	89	95	2	BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)
23	7	11	DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	55	44	13	IF YOU TALK IN YOUR SLEEP—Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia)	90	NEW ENTRY		THE ENTERTAINER (If They Could Only See Me Now)—J.R. Bailey (S. Joplin, J.R. Bailey, M. Kent, K. Williams), Midland International 10305 (RCA) (Multimood, BMI)
24	39	4	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	56	40	13	HURT—Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	91	94	5	(Call Me Your) ANYTHING MAN—Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP)
25	9	17	THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	57	53	8	GOOD LOVIN' IS JUST A DIME AWAY—The Originals (L. Dozier), Motown 1355 (Dozier, BMI)	92	NEW ENTRY		HOUSE OF STRANGERS—Jim Gilstrap (D. Appell, S. Linzer), Roxbury 2013 (Apple Cider, ASCAP/Little Max, BMI)
26	25	10	I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsoy 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	58	73	3	OOOLA LA—Betty Wright (C. Reid, W. Clarke), Alston 3715 (TK) (Sherlyn, BMI)	93	66	8	LOVE INFLATION (Part 1)—The Joneses (G. Dorsey), Mercury 73689 (Phonogram) (Landy/Unichappell, BMI)
27	29	8	POTENTIAL—Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Impire, BMI)	59	71	7	YOU'RE EVERYTHING I NEED—Major Lance (F. Knight), Odis 001 (East Memphis/Tod Knight, BMI)	94	NEW ENTRY		TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)
28	17	17	SOONER OR LATER—Impressions (E. Townsend), Curtom 0103 (Warner Bros.) (Cheritown, BMI)	60	46	14	LOVE BEING YOUR FOOL—Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	95	98	2	WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)
29	48	3	GAMES PEOPLE PLAY—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	61	NEW ENTRY		LET ME MAKE LOVE TO YOU/SURVIVAL—O'Jays (B. Sigler, A. Felder/K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	96	67	13	FOREVER IN LOVE—Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)
30	19	13	SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	62	80	2	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)	97	99	2	I CREATED A MONSTER—ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)
31	33	12	SWEARIN' TO GOD—Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)	63	42	10	FEELIN' THAT GLOW—Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	98	NEW ENTRY		WHAT MORE CAN I DO (To Prove My Love To You)—O.V. Wright (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour), ABC 12119 (Jec, BMI)
32	26	14	FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	64	75	2	LIVING FOR THE CITY—Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)	99	NEW ENTRY		THINK BEFORE YOU STOP—Notations (R. Tulo, J. Simon), Gemigo 0500 (Warner Bros.) (Sifo/Gemigo, BMI)
				65	82	2	GIVE IT WHAT YOU GOT—B.T. Express (S. Roberts), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	100	NEW ENTRY		SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)
				66	77	3	THE GOOD OLD DAYS—Main Ingredient (L. Perry) RCA 10334 (J.L.P./Jazzman, ASCAP)				
				67	49	7	I'LL BE COMIN' BACK—Greg Perry (L. Perry, K. Davis, M. Coward), Casablanca 835 (Cafe Americana/Peabody, ASCAP)				

AUGUST 16, 1975, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	32	47	2	PICK OF THE LITTER Spinners, Atlantic SD 18141
2	2	10	CUT THE CAKE Average White Band, Atlantic SD 18140	33	34	5	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
3	3	9	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	34	38	9	RENAISSANCE Ray Charles, Crossover CR 9005
★	8	6	WHY CAN'T WE BE FRIENDS? War, United Artists UA-4441-G	35	27	8	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
★	7	23	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	★	50	2	IN THE CITY Tavares, Capitol ST 11396
6	6	11	MOVING VIOLATION Jackson 5, Motown M6-829 S1	37	23	34	SUN GODDESS Ramsey Lewis, Columbia KC 33194
7	4	9	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	38	24	22	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867
★	10	29	A SONG FOR YOU Temptations, Motown C6 96951	39	39	3	A SOULFUL EXPERIENCE Rance Allen Group, Truth TRS 4207 (Stax)
★	11	5	THE HIT MAN Eddie Kendricks, Tamla T6-338 S1 (Motown)	★	49	3	THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017
10	9	10	THANK YOU BABY Stylists, Avco AV 69008	41	41	4	BURNIN' Bob Marley & The Wailers, Island ILPS 9256
★	15	6	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	42	43	5	HALF A LOVE Chi Lites, Brunswick BL 754204
12	12	26	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	43	51	3	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
13	14	6	LOOK AT ME Moments, Stang ST 1026 (All Platinum)	★	NEW ENTRY		KC AND THE SUNSHINE BAND TK 603
14	5	12	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	45	46	4	THE BEST OF THE NEW BIRTH RCA APL1-1021
15	13	17	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	46	45	12	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
★	20	6	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)	★	58	2	INSIDES OUT Bohannon, Dakar DK 76916 (Brunswick)
17	17	13	BLIND BABY New Birth, Buddah BDS 5636	48	40	6	LOVE CORPORATION Hues Corporation, RCA APL1-0938
★	22	4	IT'S MY PLEASURE Billy Preston, A&M SP 4532	49	48	23	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
19	21	8	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483	★	60	2	INSEPARABLE Natalie Cole, Capitol ST 11429
★	25	5	COME GET TO THIS Nancy Wilson, Capitol ST 11386	51	59	2	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019
★	30	8	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215	52	42	10	THE SUPREMES Motown M6-828 S1
★	29	4	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	53	NEW ENTRY		LOW RENT RENDEZVOUS Ace Spectrum, Atlantic SD 18143
23	28	3	LIQUID LOVE Freddie Hubbard, Columbia PC 33556	54	NEW ENTRY		PHENIX Cannonball Adderley, Fantasy F 79004
24	26	5	GEORGE McCRAE TK 602	55	53	4	DISCO DYNAMITE Shirley & Company, Vibration V1-128 (All Platinum)
25	18	9	ROCKIN' CHAIR Gwen McCrae, Cat 2605 (T.K.)	56	NEW ENTRY		ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)
26	31	10	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	57	54	5	BEST OF Mandrill, Polydor PD 6047
★	44	2	AIN'T NO 'BOUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	58	NEW ENTRY		OUT IN FRONT Olympic Runners, London PS 658
28	33	23	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	59	55	17	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)
29	16	10	TALE SPINNIN' Weather Report, Columbia PC 33417	60	NEW ENTRY		SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643
★	56	2	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)				
31	19	17	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698				

DETROIT COMPLEX

House Of Music Active In Numerous Endeavors

LOS ANGELES—"Our method of surviving in the present economy crunch is by incorporating several music entities, creating a music complex," says Elma Hendrix, owner of Elma & Carl's House Of Music, Detroit.

"It is vital to the survival of one operation to have another supporting it," she adds, therefore she has increased her r&b inventory to 40 percent, with the remainder going to gospel. "It's important to deal with different types of music at this time," she says.

Ms. Hendrix's five-building music complex includes a gospel retail store with special emphasis on gospel sheet music, a publishing house with a mail-order department, a total music school and an r&b retail store which she recently merged with the gospel outlet.

"Combining the two stores was the result of a severe theft situation. Keeping track of the inventory was impossible," says Ms. Hendrix, adding, "the move has helped in this economy pinch."

She admits that although her operation is widely accepted as a gospel outlet, she realizes gospel sales could not carry the heavy overhead alone.

"I don't have to return gospel records,

which is an advantage. However, there is never a boom in gospel record sales."

"Longevity is another key to Elma and Carl's success," says the Rev. Robert Grant, an employee and gospel disk jockey on WGPR, Detroit.

"Having maintained the retail stores in the same location for over 22 years has helped in establishing the name of the organization in the Detroit area," he adds.

"The mail-order business is so tremendous, it has helped during these financially troubled times," he continues. "Letters are received daily from across the country requesting gospel sheet music and records."

"Ms. Hendrix has an extensive mailing list which she compiles during gospel conventions."

"She then sends out brochures to record outlets who in turn receive orders from their customers," he explains.

"An extensive line of musical instruments is sold in the retail store, including drums, guitars, trumpets, most string instruments, chord organ and accessories," says Ms. Hendrix.

"I previously carried pianos and organs, but decided they were too much trouble. My music school is connected to the record outlet through our instruments."

WTLC Attempts To Expose Black Acts

Continued from page 54

p.m.-7 p.m., Fred Moore 7 p.m.-10 p.m., Jomo Kali 10 p.m.-2 a.m. and Collette Vaughn who joined the staff one week ago from WWWS, Saginaw, Mich., WTLC's sister station, 2 a.m.-5 a.m.

And in Norfolk, Va., Nick Carr, music director at WOWI-FM, is attempting to guide his audience into a jazz awareness following a hard rock format which ended Jan. 15.

"In January, WOWI began playing 80 percent jazz, 20 percent quiet r&b," says Carr. He has since cut back jazz to 40 percent, leaving 60 percent for soul.

"I recognize that jazz does sell in the marketplace like r&b, and we must get on the r&b charts. Therefore I must go with the numbers."

"I have found that this market wants to hear jazz, and to prove my point, there are a lot of jazz clubs opening here. But people listen to jazz and go out and purchase r&b records," he states.

Carr explains that Norfolk is saturated with military personnel, housing army, navy and air force bases. "We have a melting pot situation and we are trying to program to it," he says.

"It's hard to get sponsors for jazz. They seem to want to advertise during r&b shows."

"I am creeping more jazz into our format, but on a gradual basis," he says, adding, "we are now playing four jazz cuts each hour from 7 a.m.-7 p.m., but we are planning to air more jazz during the day, perhaps one r&b to one jazz record."

Carr explains that the station carries a heavy commercial load, averaging 16 each hour, Sunday being the exception.

"On Sunday, we play all jazz with no talk and no commercials," he says. WOWI-FM is relocating to a Norfolk shopping center, recently purchased by the station's owner, Bishop L.E. Willis.

Bishop Willis also hosts a talk show on WOWI-FM titled "Crusading For Christ" 6 a.m.-7 a.m. followed by Adrian Jones 7 a.m.-12 p.m.; Nick Carr 12 p.m.-5 p.m.,

Jimmy Charles 5 p.m.-10 p.m., Sue Bill 10 p.m.-4:30 a.m. and Frank Wilson with a gospel show 4:30 a.m.-6 a.m.

Soul singer "Little Richard" Pennian sued his former road manager Robert "Bumps" Blackwell for \$100,000 in Los Angeles superior court last week.

Pennian charged Blackwell has refused to hand over documents needed to substantiate his tax claim.

Motown Records dug deep into its bag of oldies to come with tunes for the soundtrack of the new "Colley High" film.

Tunes from the label's 1963-65 catalog featuring the Supremes, Miracles, Stevie Wonder, Temptations and Four Tops are used.

The only tune written especially for the film, "It's So Hard To Say Goodbye To Yesterday," by G.C. Cameron, is soon to be released as a single according to the label's singles sales representative, Miller London.

The soundtrack from "Colley

"I employ 10 music instructors from Wayne State Univ. to teach all facets of music, and sell instruments to many of the 250 students attending classes."

"I try to keep the cost of the lessons within the reach of the average person, charging \$4-\$5 per lesson," she explains.

Ms. Hendrix has cut the operating hours of her retail shop from 9 a.m.-midnight weekdays and 9 a.m.-2 a.m. weekends to 10 a.m.-10 p.m. weekdays and 10 a.m.-midnight weekends with six employees rotating shifts.

House Of Music is also open Sunday noon-7 p.m.

"With business off 30 percent, she has found it necessary to personally spend more hours in the shop," says Rev. Grant.

"We have reduced our buying of both gospel and r&b merchandise," he adds.

Gospel albums and tapes are approximately \$1 cheaper than r&b with gospel LPs selling for \$4.98 and tapes, both 8-track and cassettes \$5.98.

Rev. Grant explains that r&b sells in 45s as opposed to gospel where most of the merchandise is in LP form.

(Continued on page 77)

High," a film depicting life in an all-black ghetto high school in Chicago, is being packaged by Motown at a special price.

"We are trying to get maximum exposure for the film and its music by pricing the album so that it can get into the hands of teenagers who may not have the dollars to spend for a double LP set," says London.

The film has helped to launch one of its stars, Larry-Hilton Jacobs, into a television pilot.

Jacobs will be seen during the coming '75-'76 season as Freddie "Boom Boom" Washington on ABC's pilot, "Welcome Back Kotlar," which also deals with a high-school situation.

Jacobs, a product of the Al Fann theatrical company and the nationally known Negro Ensemble company, both of New York, involved himself with singer and TV game show host Adam Wade in school teaching theater techniques. He is also in the process of writing film scripts and music.

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<p>From the Album "FUNKY SUPER FLY" A New Single</p> <p>"SOUL BROTHER PARTY, Pt 1 & Pt 2" Bobby Williams</p>	<p>A Two Sided Hit Single "MONSTER'S HOLIDAY" b/w "THE OLD MAN" Chick Willis SD-0002-A</p>
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Country

New Trend? Acts Open Eateries That Turn Into Nocturnal Clubs

NASHVILLE—The Four Guys, regular members of the "Grand Ole Opry," have purchased a restaurant and supper club here in what appears a growing trend toward showcasing local music.

To be known as the Four Guys Harmony House and Supper Club, it will be a restaurant in the daytime hours, and will convert to a supper club at night, with seating for 400. The act will work all its own shows

for the first month, and then bring in three or four other acts on a rotating basis.

"They will be acts new to Nashville," says Richard Garrett, lead singer of the group. "We'll also feature different kinds of shows: country music at times, perhaps some talent from the '50s, and whatever else is good."

The restaurant, formerly known as Greens, is one of the better known in the area. Plans call for opening this weekend.

There will be a regular house band, with special sections to be added for "name" artists as they appear.

Meanwhile, George Jones has added the use of his name to another dinner club, although not ownership. A onetime gambling casino, it also is a supper club on the Cumberland River.

Boots Randolph is moving from the Carousel in Printer's Alley, where he performed for years, and opening his own place about a block away. The Carousel is being taken over by Ronnie Prophet, who shared performances there with Randolph. Neither was involved in ownership.

Lonzo & Oscar went into the restaurant business some time ago, and have successfully operated the place. Jimmy Ellidge, who records for 4-Star, now has his own supper club, with his own name, on the outskirts of New Orleans.

3 RCA Engineers Fired

NASHVILLE—RCA here has dropped three of its engineers from its payroll in what a&r director Jerry Bradley calls "an efficiency move."

He says a check of the operation shows that the amount of work being done can be handled capably by the

13 men still on staff, and that the label studio operation previously had been overstaffed.

"It doesn't reflect a cutback in business in any sense," Bradley says. "It's strictly a matter of being more efficient."

Also, Tom Sparkman has resigned as chief engineer of the Mercury Custom Studio to take a position with the Roy Orbison studio. At this writing, the multitudes of stockholders of Metropolitan Music (owners of the Mercury Studio) had not made a decision as to whether to sell or lease the facility, or to try to keep it operating with a new engineer.

Metronome Signed

LOS ANGELES—PBR International and Metronome Records have concluded an agreement whereby Metronome will become the licensee for Mojo Records for the territories of Germany, Austria and Switzerland.

"Paid In Full" by Jimmy Smith is Metronome's first release.

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Roy Dean photo

CASH TRANSACTION—George Jones, second from right, receives a payment of \$50,000 as part of a deal calling for \$750,000 annually from Bob Greene, owner of the Executive Inn at Evansville, Ind. Witnessing are Roy Dean, left, whose agency set the deal, and Shug Baggott, right, Jones' manager.

Nashville Streets Renamed

NASHVILLE—Outgoing Mayor Beverly Briley, in one of his last official acts, has signed into law a Metropolitan council ordinance which changes the names of many of the streets in the Music Row area of the city.

Addresses will remain the same, but the streets will change. Council passed the measure at the request of the "leadership" of the music industry here.

Under the plan, what now is Grand Ave., from 17th to 16th Avenues, will become Music Square

South. 16th Ave. South, from Division to Grand, becomes Music Square East; 17th Ave. South from Division to Grand becomes Music Square West. A new boulevard running from 21st avenue South to Wedgewood becomes officially Music City Connector.

Mapmakers and others have been ordered to change the street names accordingly. The street that once housed the Grand Ole Opry Building, 5th Ave., was changed a few years ago to Opry Place, and remains that today.

Jerry Clower Live In Picayune

Check the Charts! Jerry's new album movin' up.

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Milwaukee Country Event Proves Financial 'Disaster'

MILWAUKEE—The merger of a full-length movie and a couple of live musical performances at the Oriental Landmark Theater here proved a financial disaster and a show that lasted far too long into the night.

Called Cin-A-Country, the show was promoted locally by Joel Shayne at what was billed as a world premier. It was distributed, as far as film is concerned, through Indie-Pix Releasing Corp., New York.

The movie itself, described as a

"sort of documentary" on country music, involves some of the top names in the business. Midway through the movie, the soundtrack is turned off, and a local artist, Danny Darren, performed with a house band for some 45 minutes. The movie then resumed and some three hours after it began. Jim Glaser, MGM artist, was brought on to close the show. He was asked the first night to perform for 70 minutes. That later was shortened to 45 minutes.

Glaser estimates that the experiment drew an average of only 200 persons a night, with tickets running \$3.50. He said the place is a beautiful showcase, but has virtually no parking facilities. They also had to buck a rumor that the show had been cancelled.

The background of the movie itself is somewhat obscure. Though it contains some of the biggest artists in country music, none of those contracted seemed aware of the showing of the film. It contains such performers as Johnny Cash, Loretta Lynn, Bobby Goldsboro, Doug Kershaw, Earl Scruggs, Dolly Parton, Hank Snow, Lester Flatt, Bill Monroe, the late Tex Ritter, Tompall and the Glaser Brothers, Del Reeves, Charley Pride, Skeeter Davis, Jeannie C. Riley and the Willis Brothers. The "Grand Ole Opry" is the backdrop for the film.

50,000 Flock To WIRE's Picnic

INDIANAPOLIS—With continuous country music entertainment featuring such artists as Mel Tillis, Susan Raye, Don Williams and supplemental Indiana acts, more than 50,000 packed American Heritage Park here for a picnic sponsored by WIRE radio.

It was a 10-hour event, and eight central Indiana charitable organizations benefitted from sponsoring booths. The show itself was free. The picnic was called "I Like You, Indiana," and cars bearing that bumper sticker were allowed into the park.

WIRE is rated number one in the total survey area, the metro area, and has the greatest number of metro shares, according to ARB.

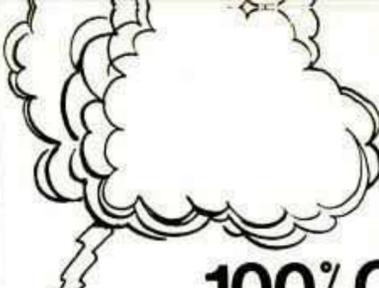
6th Edition Of Gospel Talent Into Las Vegas

LAS VEGAS—The sixth edition of the Landmark Hotel's country musical review has opened, this time headlined by a gospel group. It marks the first time gospel has moved into this segment.

The show, "Country Music U.S.A." features the Oak Ridge Boys, special guest Pat Buttram and female vocalist Linda Hart, who is being held over for her third show.

The Oaks, who are many things to many people, are the so-called rebels of the gospel music art form. They have created a sound of rock and country which they homogenize with gospel. They are under contract to Columbia Records, and have been the recipients of two Grammys and nine Dove Awards.

Even Ms. Hart has a gospel background, coming from the gospel singing Hart Family.



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Name Acts Aid Morgan Benefit

NASHVILLE—A benefit for the family of George Morgan will be held Aug. 19 at the Volunteer State College in nearby Gallatin.

Sponsored by radio station WAMC, artists already scheduled include Johnny Cash, Penny DeHaven, Betty Jean Robinson, Charlie Louvin, Cal Smith, Doodle Owens, Mel Street, Harold Morrison and Little Roy Wiggins. Wiggins performed with Morgan and was featured on all his recordings for many years.

Additional artists will be announced as they are added. Tickets are on sale for \$5 and \$3.

Baunach Promises Action As New NACSAPE Boss

Larry Baunach, vice president of ABC-Dot, has been elected president of the National Assn. of Country Sales and Promotion Executives (NACSAPE).

Bill Mack of RCA was named vice president, and Betty Gibson of Nationwide Sound Distributors was elected secretary.

Coming on strong, Baunach cited the necessity of the group's involvement in many areas, and promised "new and aggressive leadership, which would show more positive results than have been accomplished in the organization's prior two-year history."

Previous presidents of the organization have been Tom McEntee of ABC and Frank Mull of Avco.

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Claire Courtney

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COUNTRY MUSIC IS ALIVE AND WELL



PRIDE SET FOR NOV. 8 N.Y. DATE

NEW YORK—Charley Pride, who has played most of the cities of the world, makes his debut here in the inaugural concert of the 1975-1976 "Country In New York" season at the Felt Forum.

The show, with tickets scaled from \$8.50 to \$6.50, will be Nov. 8.

Pride moves in with strong credentials. Twelve of his 22 albums are gold, and he has won virtually every award attainable.

The show will be produced by Al Aronowitz in association with Varnell Enterprises of Nashville.

Nashville Scene

By COLLEEN CLARK

Gary Buck of the Four Guys married Louise Mandrell, younger sister of Barbara Mandrell, at the Goodlettsville Court House. . . . The father of the bride, Irby Mandrell, who also acts as manager for the sisters, has been re-hospitalized for his second open heart surgery. . . . Long-time sideman Marshall Barnes has his first release out on the Woodsmoke label, owned by Weldon Myrick, titled "Come Go With Me Back To North Carolina." . . . Bobby Lord, who works for Outdoor Resorts when not performing, is starting a new venture in Tennessee at Hermitage Landing, although he'll continue to live in Florida for the time being. The new place will include a country music theater. . . . Dolly Parton introduced her 76-year-old grandfather, Brother Jake Owen, to the "Opry." He was the central figure in "Daddy Was An Old Time Preacher Man."

Brewer and Shipley are recording a country-rock album at Nashville's Quadraphonic Studios with a single release due out in mid-August. . . . Elektra recording artists Carmel Taylor and Eddie Rabbitt appeared on WPLO's annual Country Music Appreciation Days celebration. . . . Billie Jo Spears makes her debut in the U.K. this fall when she tours 40 major cities there. . . . Buck Owens has been named spokesman for the California Department of Fish and Game's Nongame Conservation Program. . . . Stella Parton has signed with the Joe Taylor Artist Agency for bookings and promotion. . . . Charlie Rich set for a major European tour soon.

Tammy Wynette's 1968 hit "D-I-V-O-R-C-E" is exploding on the English charts as her standard "Stand By Your Man" did a few

(Continued on page 60)

Larry Butler Feted By 1,500

PENSACOLA—Larry Butler, a native of this city, was honored as a producer, songwriter, musician and publisher in a special "Day" in his behalf here.

Performing before some 1,500, Butler was joined by a group consisting of Kelso Herston on rhythm guitar, Kenny Malone on drums, Bob Moore on bass and Pete Drake on steel. Performers, all from United Artists, were Sunday Sharpe, Billy Jo Spears and Ed Bruce, with backup singing by the Jordanares.

The function was privately promoted.

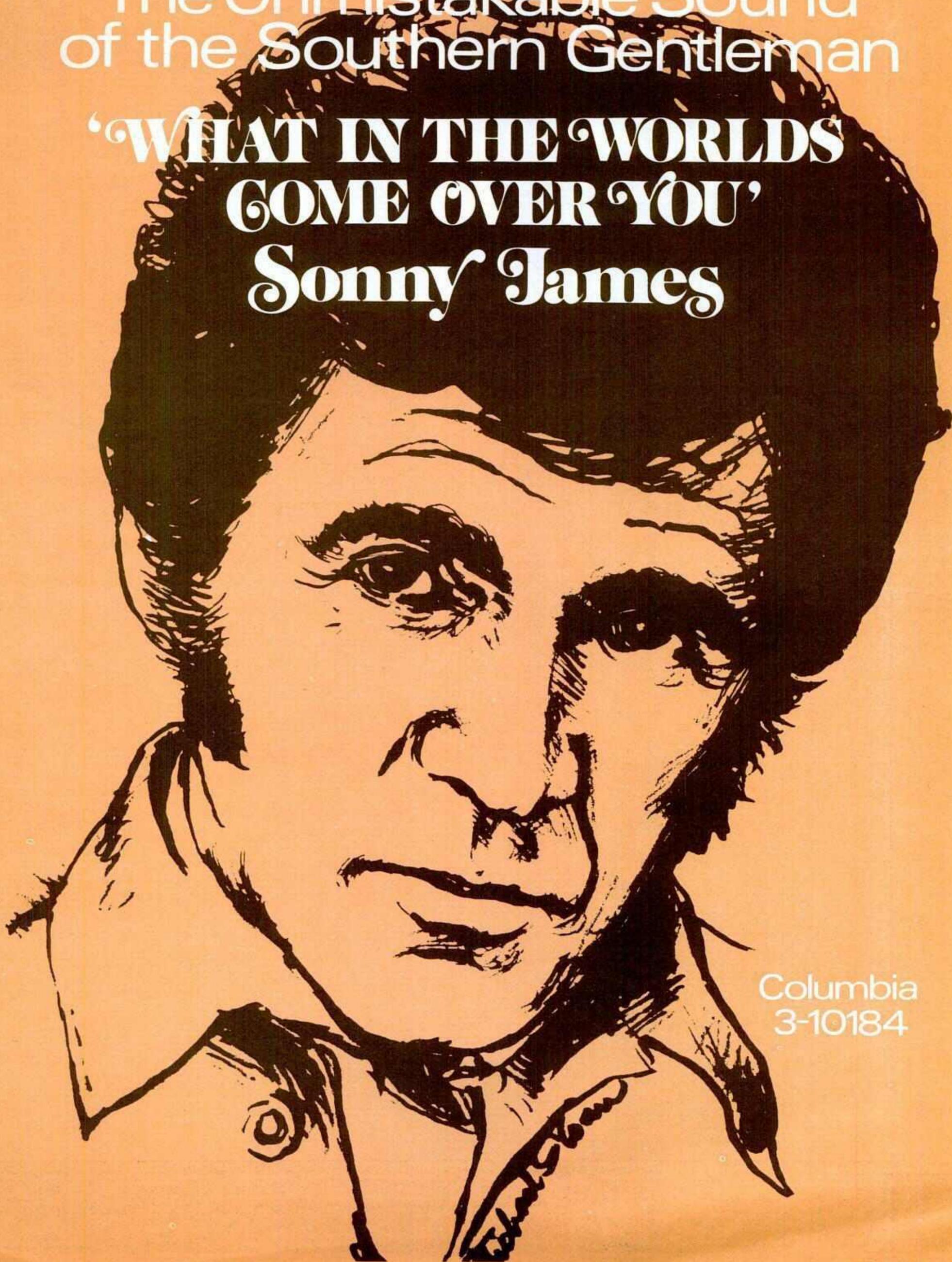
Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)	35	9	13	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez (L. Hargrove, Mercury 73682 (Phonogram) (Window, BMI))
★ 2	5	11	RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP)	★ 36	43	4	MEMORIES OF US—George Jones (D. Kirby, G. Martin), Epic 8-50127 (Columbia) (Tree, BMI)
3	2	11	THE SEEKER—Dolly Parton (D. Parton), RCA 10310 (Owens, BMI)	★ 37	44	7	THE SAME OLD STORY—Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)
4	4	13	LOVE IN THE HOT AFTERNOON—Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)	38	40	9	LET THE LITTLE BOY DREAM—Even Stevens (E. Stevens), Elektra 45254 (Debdave, BMI)
★ 5	6	9	FEELINS'—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI)	★ 39	46	5	ALIMONY—Bobby Bare (S. Silverstein), RCA 10318 (Tro-Hollis, BMI)
6	7	10	PLEASE MR. PLEASE—Olivia Newton-John (Welch, Rostill), MCA 40418 (Blue Gum, ASCAP)	★ 40	47	3	HOME—Loretta Lynn (B. Harden), MCA 40438 (King Coal, ASCAP)
7	3	13	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich (B. Sherrill, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)	★ 41	12	13	TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)
★ 8	10	10	WOMAN IN THE BACK OF MY MIND—Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)	★ 42	53	5	ONE MONKEY DON'T STOP NO SHIN—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)
9	8	12	DEAL—Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	43	50	6	I'M TOO USE TO LOVIN' YOU—Nick Nixon (B. Peters, Mercury 73691 (Phonogram) (Ben Peters, BMI))
10	11	13	I WANT TO HOLD YOU—Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Myowak, BMI/Owlous, ASCAP)	★ 44	54	5	HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)
★ 11	15	8	THE FIRST TIME—Freddie Hart (J. Lepsock), Capitol 4099 (Hartline, BMI)	45	23	11	THIS HOUSE RUNS ON SUNSHINE—La Costa (B. Bennett, M. Redway), Capitol 4082 (Al Gallico/Algee, BMI)
12	13	11	DEAR WOMAN—Joe Stampley (M. Sherrill, S. Davis, J. Stampley), Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	46	52	5	WANTED MAN—Jerry Wallace (N. Davenport), MGM 14809 (Four Tay/Locomotive, BMI)
★ 13	17	8	BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)	★ 47	60	2	HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You)—Charley Pride (B. David, J. Rushing), RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP)
14	16	9	LOVE THE BLUES AND THE BOOGIE WOOGIE—Billy "Crash" Craddock (D. Staffler), ABC 12104 (Chappell, ASCAP)	48	51	8	BACK IN THE USA—Carmel Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)
★ 15	19	7	BOUQUET OF ROSES—Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)	★ 49	35	13	MOVIN' ON—Merle Haggard (M. Haggard), Capitol 4085 (Shady Tree/Kpieth, BMI)
★ 16	18	8	I'VE NEVER LOVED ANYONE MORE—Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3-10160 (Window/Screen Bems-Columbia, BMI)	50	39	12	FARTHEST THING FROM MY MIND—Ray Price (J. Weatherly), ABC 12095 (Keca, ASCAP)
17	14	11	HELLO LITTLE BLUEBIRD—Donna Fargo (D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)	★ 51	61	4	LOOK AT THEM BEANS—Johnny Cash (J. Pex), Columbia 3-10177 (Tree, BMI)
★ 18	22	9	YOU'RE NOT THE WOMAN YOU USE TO BE—Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)	52	41	11	BURNING THING—Mac Davis (M. Davis, M. James), Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
19	20	12	STORMS NEVER LAST—Dottsy (J. Colter), RCA 10280 (Baron, BMI)	53	42	20	RECONSIDER ME—Harvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)
★ 20	24	9	I'LL GO TO MY GRAVE LOVING YOU—Statler Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)	54	57	9	YOU BELONG TO ME—Jim Reeves (P.W. King, R. Stewart, C. Price), RCA 10299 (Ridgeway, BMI)
21	21	10	SPRING—Tanya Tucker (J. Tipton), Columbia 3-10127 (Galeon/Motola, ASCAP)	★ 55	66	4	THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI)
22	26	8	EVEN IF I HAVE TO STEAL—Mel Street (R. Carter), GRT 025 (Chess/Janus) (Peer International, BMI)	56	62	7	FALLING—Lefty Frizzell (S.D. Shafer, A.L. "Doodle" Owens), ABC 12103 (Acuff-Rose/Hill & Range, BMI)
★ 23	29	7	YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP)	57	45	15	THAT'S WHEN MY WOMAN BEGINS—Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)
24	27	13	PUT ANOTHER LOG ON THE FIRE—Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	58	63	6	IT MUST HAVE BEEN THE RAIN—Jim Weatherly (J. Weatherly), Buddah 467 (Keca, ASCAP)
★ 25	30	7	LOVE IS STRANGE—Buck Owens & Susan Raye (Smith, Baker, Robinson), Capitol 4100 (Ben Ghazi, BMI)	★ 59	70	5	OH HOW LOVE CHANGES—Don Gibson & Sue Thompson (K.P. Powell, D. Orender), Hickory 350 (MGM) (Acuff-Rose, BMI)
26	28	8	BOOGIE WOOGIE COUNTRY MAN—Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)	60	64	11	RED ROSES—Eddy Arnold (R.C. Bennett, S. Tepper), MGM 14780 (Mills, ASCAP)
27	25	10	THINGS—Ronnie Dove (B. Darin), Melodyland 6011 (Motown) (Hudson Bay, BMI)	★ 61	71	4	A POOR MAN'S WOMAN—Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI)
★ 28	32	7	IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, T. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	62	65	7	FROM THIS MOMENT ON—George Morgan (B. Guitart), 4-Star 5-1009 (Four Tay, BMI)
29	31	7	THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)	★ 63	73	2	BIGGEST PARAKEETS IN TOWN—Jud Strunk (C. Drew, J. Strunk), Melodyland 6015 (Motown) (Every Little Tune, ASCAP)
★ 30	34	6	STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (L. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	64	68	5	SHOTGUN RIDER—Marty Robbins (D. Winters, D. Winters), MCA 40425 (Mariposa, BMI)
31	33	6	THE BARMAID—David Wills (T.J. White), Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)	65	48	12	I DON'T LOVE HER ANYMORE—Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)
★ 32	36	6	SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owens, BMI)	66	69	5	TAKE MY HAND—Jeannie Seely (H. Cochran), MCA 40428 (Tree, BMI)
★ 33	37	5	BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)	67	67	6	DON'T TAKE IT AWAY—Jody Miller (T. Seals, M.D. Barnes), Epic 8-50117 (Columbia) (Danor, BMI)
★ 34	38	5	DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)	68	49	10	I'LL BE YOUR STEPPIN' STONE—David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)
69	76	4	LESS THAN THE SONG—Patti Page (H. Axton), Avco 613 (Lady Jane, BMI)	★ 70	84	2	HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP)
★ 71	89	2	WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Starfire, ASCAP)	72	56	17	HELLO, I LOVE YOU—Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)
★ 72	78	6	THE TELEPHONE—Jerry Reed (J. Owen), RCA 10325 (Vector, BMI)	★ 74	90	2	BRINGING IT BACK—Brenda Lee (G. Gordon), MCA 40442 (Silberline, BMI)
★ 75	NEW ENTRY		DON'T CRY JONI—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	76	83	2	IT'S ALL IN THE GAME—Jerry Jaye (C. Sigman, C.G. Dawes), Columbia 3-10170 (Warner Bros., ASCAP)
★ 76	81	6	HE LOVES ME ALL TO PIECES—Ruby Falls (Rils, Fields) 50 States 33 (NSD) (Sandburn/Music Craftshop, ASCAP)	77	79	6	(All I Have To Do Is) DREAM—Nitty Gritty Dirt Band (B. Bryant), United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
★ 78	58	12	MOLLY (I Ain't Getting Any Younger)—Dorsey Burnette (B. Linde), Melodyland 6007 (Motown) (Mynowa, BMI/Dwloss, ASCAP)	★ 80	NEW ENTRY		(Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)
★ 81	NEW ENTRY		I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP)	★ 81	NEW ENTRY		WHAT I KEEP SAYIN' IS A LIE—Debie Hawkins (M. Moore, B. Wayne), Warner Bros. 8104 (Al Gallico, BMI)
82	86	4	BECAUSE WE LOVE—Jack Blanchard & Misty Morgan (J. Blanchard, M. Morgan), Epic 8-50122 (Columbia) (Birdwalk, BMI)	83	88	4	EASY—Troy Seals (T. Seals, D. Goodman), Columbia 3-10173 (Danor, BMI)
84	91	5	EASY—Troy Seals (T. Seals, D. Goodman), Columbia 3-10173 (Danor, BMI)	85	93	2	IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly), Columbia 3-10150 (Keca, ASCAP)
85	93	2	IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly), Columbia 3-10150 (Keca, ASCAP)	86	95	4	YES—Connie Cato (T. Woodford, B. Wyrick), Capitol 4113 (Stone Diamond, BMI/Jobete, ASCAP)
86	95	4	YES—Connie Cato (T. Woodford, B. Wyrick), Capitol 4113 (Stone Diamond, BMI/Jobete, ASCAP)	87	94	3	YOU'RE MY RAINY DAY WOMAN—Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)
87	94	3	YOU'RE MY RAINY DAY WOMAN—Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)	88	92	7	CAROLYN AT THE BROKEN WHEEL INN—Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)
88	92	7	CAROLYN AT THE BROKEN WHEEL INN—Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)	★ 90	NEW ENTRY		HIJACK—Hank Snow (J. Cloe), RCA 10338 (Hank's, BMI)
89	97	3	HIJACK—Hank Snow (J. Cloe), RCA 10338 (Hank's, BMI)	91	85	7	ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP)
★ 90	NEW ENTRY		BOOM BOOM BARROOM MAN—Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)	92	72	11	DON'T DROP IT—Fargo Tanner (E. Presley), Avco 612 (Rambalero, BMI)
91	85	7	BOOM BOOM BARROOM MAN—Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)	93	NEW ENTRY		MOVIE MAGAZINE, STARS IN HER EYES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6043 (Tree, BMI)
92	72	11	DON'T DROP IT—Fargo Tanner (E. Presley), Avco 612 (Rambalero, BMI)	94	98	3	IF I COULD HAVE IT ANY OTHER WAY—Kenny Serratt (G. Branson), Melodyland 6014 (Motown) (Contenton, SESAC)
93	NEW ENTRY		MOVIE MAGAZINE, STARS IN HER EYES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6043 (Tree, BMI)	95	99	2	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)
94	98	3	IF I COULD HAVE IT ANY OTHER WAY—Kenny Serratt (G. Branson), Melodyland 6014 (Motown) (Contenton, SESAC)	96	87	4	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Conley (E. Conley), GRT 027 (Chess/Janus) (Blue Moon, ASCAP)
95	99	2	THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI)	97	75	8	THAT'S JUST MY TRUCKIN' LUCK—Hank Thompson (J. Koonse, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)
96	87	4	I HAVE LOVED YOU GIRL (But Not Like This Before)—Earl Conley (E. Conley), GRT 027 (Chess/Janus) (Blue Moon, ASCAP)	★ 98	NEW ENTRY		DON'T STOP LOVING ME—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)
97	75	8	THAT'S JUST MY TRUCKIN' LUCK—Hank Thompson (J. Koonse, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)	99	96	3	MAKE IT EASY ON YOURSELF—Tommy Jennings (P. Huffman, J. Keller), Paragon 102 (NSD) (Act One, BMI)
98	NEW ENTRY		DON'T STOP LOVING ME—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)	★ 100	NEW ENTRY		HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones), Shannon 833 (NSD) (Ma/Rose/Porter-Jones, ASCAP)
99	96	3	MAKE IT EASY ON YOURSELF—Tommy Jennings (P. Huffman, J. Keller), Paragon 102 (NSD) (Act One, BMI)				
★ 100	NEW ENTRY		HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones), Shannon 833 (NSD) (Ma/Rose/Porter-Jones, ASCAP)				

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Country

Nashville Scene

• Continued from page 58

months back... Faron Young's new Executive Building is nearing completion with the Assn. of Country Entertainers (ACE) one of the first leasers. ... Roy Clark is the first guest to tape the new fall season show of **Tony Orlando & Dawn**.

Initial response to the new single on **Kathy Barnes** from the top stations that had been instrumental in breaking "I'm Available" were all negative. General feeling was that it was too much of a change to follow her first release. She was called back in to prepare a new single which has just been released. ... **Buddy Allan** did a two-hour guest deejay appearance at KBMR radio in Bismarck, N.D., recently. The program included a call-in segment in which Buddy answered listeners' questions concerning Hee Haw and related country music subjects. ... **Larry Trider** has disbanded his group, and will devote the next several months to concentrate on recording. He has just cut a song by **Jerry Foster** and **Bill Rice** titled "Another Song Away," which will be released on Ranwood.

Cajun Joe Douglas had his last record produced by **Grady Martin**. ... **Sherri Pond** has been produced at Music City Workshop by **Mike Figlio**. Last year she wrote and recorded two of her own compositions. ... **Hal Southern**, a leading songwriter for many years in the country field, will produce a country gospel TV show this fall on the West Coast. ... **Bob Cox**, who once produced the "Young Country" series for WSM, now has one of those 13-year-old youngsters placed on ABC-Dot. The boy's name is **Mark Dalton**. Cox also discovered **Louie Roberts**. ... When **Jerry Lee Lewis** played his latest show in Nashville it was virtually all rock. ... **Verna Lee** has been added to the Home Record roster in Oklahoma City. ... **Leona Williams** has not left the **Merle Haggard** Show, as was reported. She broke away briefly to work some dates with **Cal Smith**, **Jeanne Pruett** and others, drawing standing room crowds in some Georgia areas. But she returned to Merle's group Aug. 12 following some experimenting he did with other female singers. **Bonnie Haggard** is now off the road completely, and is running Merle's publishing houses. ... **Roy Drusky** is about to announce the formation of a new corporation, chartered in Nashville. ... **Skeeter Davis**, on the 22nd anniversary of the death of **Betty Jack Davis**, was gifted with a special doll in the memory of her "sister."

Johnny Carver, in 22 days in Germany and Italy, played to standing room crowds. He returns to promote a new release, "Start All Over Again." ... **Terry Rice** of the Downings, a gospel group, is starting another radio syndication, this one called "Talkin' Country." The 30-minute show will be mostly interviews and historical insight into country music. ... **Boudleaux and Felice Bryant** made their first visit to the "new" Opry House, bringing along **John** and **Sandra Blower**, who manage the act of **Lynch & Dawson**. This group has just recorded for Monument in the U.S. and England.

Explaining why he wears a tuxedo doing his comedy routines these days, **Whitey Ford** (the Duke of Paducah) says no club will book a "Baggy Pants" comedian any more. The comedy is still the same, but the audience is turned off by the old

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 8/16/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	3	7	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
★ 2	5	9	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
3	1	17	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
4	4	8	TODAY—Elvis Presley, RCA APL1-1039
★ 5	6	7	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
★ 6	8	6	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
7	7	9	RECONSIDER ME—Harvel Felts, ABC/Dot DOSD 2025
8	2	15	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
★ 9	11	9	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★ 10	12	6	LIVE IN PICAYUNE—Jerry Clower, MCA 486
11	13	12	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM 1-1032 (Phonogram)
12	9	14	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★ 13	17	6	CHARLEY—Charley Pride, RCA APL1-1038
14	10	24	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
15	14	17	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
16	15	24	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
17	20	7	MY KIND OF COUNTRY—Cal Smith, MCA 485
18	16	14	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
★ 19	38	2	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
20	23	7	ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416
21	19	34	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
22	21	23	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
23	25	17	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
24	18	23	OUT OF HAND—Gary Stewart, RCA APL1-0900
25	22	16	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
26	24	25	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
27	27	56	BACK HOME AGAIN—John Denver, RCA CPL1-0548
28	32	3	GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot DOSD 2027
29	29	4	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
30	31	5	THE BEST OF MEL TILLIS, MCA2-4091
31	NEW ENTRY		RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
★ 32	41	2	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
33	28	13	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
34	39	21	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
35	26	21	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
36	36	5	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones, 20th Century T 471
37	30	9	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
38	33	22	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
★ 39	48	2	BEST OF—Dolly Parton, RCA APL1-1117
★ 40	50	2	BURNIN' THING—Mac Davis, Columbia PC 33551
41	43	4	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
42	46	3	FREDDY WELLER, ABC/Dot DOSD 2026
43	35	6	FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA-LA216-J2
44	47	4	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
45	44	3	EDDIE RABBITT, Elektra CM-3
46	34	23	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
47	40	5	THE WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992
48	37	22	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
49	NEW ENTRY		THE BEST OF VOL. II—Bob Wills, MCA2-4092
50	NEW ENTRY		FROM THIS MOMENT ON—George Morgan, 4 Star 75-002

clothing. ... **Billy Grammer's** next release will be the "Mom and Dad Waltz," a tribute to **Lefty Frizzell** who wrote and recorded it. It was recorded even before Frizzell's death as a tribute to him. ... **MCA's Brenda Lee** visited Los Angeles to tape guest appearances on the "Midnight Special" and the "Merv Grif-

fin Show." Both will be aired later in the season. ... **Vilas Gray** and **Ron Lark** were in Nashville recently for sessions with **Roger Ricker** Productions. The multi-talented pair were also placed with a booking agency via Ricker. Ricker plans a coast to coast distribution pact with World Wide for Gray and Lark.

6 SIZZLIN' SINGLES!



Dotsy

"Storms Never Last", PB-10280. Jessi Colter wrote it, Dotsy sings it. Top 20 in BB, CB, RW and still climbing. Heavy requests in many major markets—Atlanta, Chicago, Detroit, Dallas, Houston. R&R reports "New and Active".

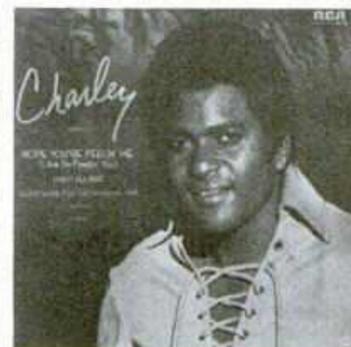


Ronnie Milsap

"DayDreams About Night Things", PB-10335, is happening everywhere! Chart #'s 31 R&R/BB 34*/CB 32*/RW 31 * R&R's New and Active and Most Added. Also receiving MOR and Top 40 stations. On: WAKY



Charley Pride

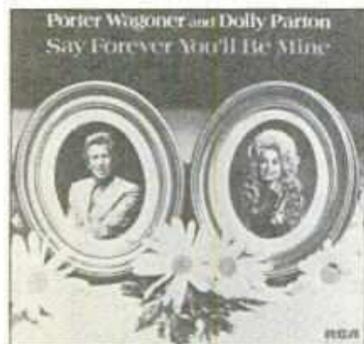


"Hope You're Feelin Me (Like I'm Feelin' You)" PB-10344, is destined to be his second #1 single from his new LP, "Charley". Bullets in all trades, already top 50 in all trades in 4 weeks. R&R's Most Added New and Active

APL/APS/APK 1-1038
Heavy, Heavy Sales.



Porter & Dolly



"Say Forever You'll Be Mine". PB-10328, Porter & Dolly's new single from their soon to be released album

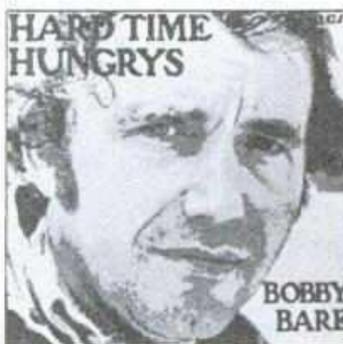
Bullets across the board and moving up station charts everywhere. Chart #'s BB 32*/CB 33*/RW 28*/39 R&R.

APL/APS/APK 1-1116

Station Moves • WPLO - 32 • WSUN - 28 • WUNI 19 • WINN - 13 • WBAP - 31 • KBOX - 12 • KHEY 25 • KLAC - 24



Bobby Bare



APL/APS/APK 1-0906

Station #'s KRAK 33 • KFOX 26 • WONE • 39 WINN 19 • KKYX 26 • KIKK 33 • KENR 33 • WYDE 7

"Alimony", PB-10308, Just recently released from his "Hard Time Hungry" album featuring songs written by Shel Silverstein. "Alimony" has the phones lit everywhere it's played. Some people pay it, why don't you play it?



Jim Reeves



"You Belong To Me", PB-10299, Always a legend in country music. Active on the station level. A stand ard that's a great addition to any playlist.

Station #'s WVOJ 34 WONE 41 • KJJJ 34 KCUB 19 • KENR 31

APL/APS/APK 1-1037

Dealer Demo 'Q' Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information from various CD-4, SQ and QS official industry/label sources and Billboard reviews includes type of music, demo cut, LP title, artist, label, "Q" code number.

QS Matrix Quadraphonic

- Symphonic Rock**—Title cut from "From Mighty Oaks," Ray Thomas, Threshold (London), THS 16.
- Classical**—"Mars" from Holst's "The Planets," Walter Susskind and St. Louis Symphony, Vox, QTVS 34598.
- MOR Instrumental**—Theme from Brian de Palma's "The Sisters," Bernard Herrmann, Entr'Acte, ERQ 7001.
- Folk**—"Hatikvah" from "Soul Of Israel," 101 Strings, Audio Spectrum, QS 10.
- Jazz**—"Quadrabones" from "Bein' Green," Urbie Green, Project 3, PR 5066 QD.
- Rock**—"Roller Derby Queen" from "I Got A Name," Jim Croce, ABC/Command, CQD 4008.

Matrix 4-Channel

- Symphonic Rock**—"Anne Boleyn" from "The Six Wives Of Henry VIII," Rick Wakeman, A&M, QU 54361.
- Classical**—Opening movement from Handel's "The Water Music," Pierre Boulez and N.Y. Philharmonic, Columbia, MQ 33436.
- Marches**—Sousa's "The Thunderer," from "Footlifters," Gunther Schuller, Columbia, XMQ 33513.
- Jazz Rock**—"Got To Get Into My Life" from "New City," Blood, Sweat & Tears, Columbia, PCQ 33484.
- Jazz**—"Kitten On The Keys" from "The Road From Rags To Jazz," Gunther Schuller and New England Conservatory Ragtime Ensemble, Golden Crest, CRS 31042.
- Rock**—"Out Of Control" from "This Time We Mean It," R.E.O. Speedwagon, Epic, PEQ 33338.

CD-4 Discrete 4-Channel

- MOR**—"All In Love Is Fair" from "Sergio Mendes," Mendes & Brasil '77, Elektra, EQ 1027.
- Soul**—"Euphrates" from "Euphrates River," The Main Ingredient, RCA, APD1-0335.
- Pop**—Title cut from "I'll Play For You," Seals & Crofts, Warner Bros., BS 4-2848.
- Latin**—"Descarga Final" from "Live In Quad," Harlow, Fania, OXSLP 00472.
- Rock**—Title cut from "America's Choice," Hot Tuna, Grunt (RCA), BFD1-0820.
- Musical Narrative**—"Trilogy" from Gibran's "The Prophet," Richard Harris, Atlantic, QD 18121.

Earlier Dealer Demo 'Q' Disks charts appeared in Billboard issues of March 8, April 12, May 17, June 21, July 12.

CHAIN'S 10TH ANNIVERSARY

CMC Cites Industry Suppliers

By ANNE DUSTON

ST. LOUIS—Custom Music Corp. increased its net worth by almost 30 percent in the fiscal year ended in March with sales of \$18 to \$19 million, and is looking for a 10 percent increase in profits for the coming year, says Pat Morris, president since 1973 of the 37-store audio chain.

The two new Supercenters opened in St. Louis have already brought in \$280,000 in the first month of operation. Long-term leasing arrangements are being negotiated for the eight additional Super-centers planned for the coming year. The company works from a leasing position on all its stores to optimize the use of cash, Morris states.

More than 60 top industry officials visited CMC's Corporate offices-district warehouse and the new Northwest Plaza Supercenter before an evening cruise and awards presentation for suppliers and reps on the firm's 10th birthday July 31.

Plans for additional basic stores in the Midwest, South and Southeast

are also in process, Morris says. Store locations are concentrated in market areas of one to three million population, with no downtown locations.

While the company was founded 10 years ago as a car stereo center by Byrle A. Northup, now chairman of the board, car stereo today accounts for 40 percent of sales, but is the fastest growing segment of product sales, representing 35 percent of store inventory with 29 separate models and 13 speaker choices available, including two quad models, the JIL 832 QNU at \$179.95 and Motorola TM 912 at \$99.95. A continuing commitment to auto sound is demonstrated by the two-bay installation areas and separate auto sound rooms in all stores.

CMC is initiating its own sales training program to counter the problem of lack of qualified salespersons in the industry, one of the reasons that the number of Super-centers is limited, Morris reveals.

The program will establish a salesperson as a senior audio specialist after a three-phase training program covering basic salesmanship in selling the 12 packaged systems; trading up to the moderately priced equipment; and the technical aspects and specifications of selling high-end equipment.

The packaged systems are the focal point for training and promotion, and are decided on by a committee made up of merchandising and advertising people, with Pat

Morris, for a six-month shelf life. A consideration in the six-month continuity is inventory backup, says Morris.

Advertising philosophy for all store calls for promotions 52 weeks of the year, with TV and radio spots supporting newspaper ads, calculated to reach 70 percent of males 18 to 34 five times during a promotion week. Sales can run 20 hours, three days, or 10 days. During the opening of the Supercenters July 3, 50 items were sale priced at one-half off for four days, and six components were offered at a \$100 reduction.

Asked what one factor has brought CMC its unusual success in a recession-inflation ridden economy, Morris attributed it to a highly qualified and educated professional management staff, with wide experience in a variety of large industries. Recently elected officers of the company include: Byrle A. Northup, chairman; Morris, president and treasurer; Barbara A. Gamache, vice president, market development; Douglas Allen, vice president, merchandise communications; Claude R. Bruner, vice president, marketing communications; Thomas A. Floer-chinger, vice president, finance; James R. Oldani, vice president, general merchandise manager; and Benjamin J. Sarzynski, vice president administration.

Sales tickets from all items are brought to the district warehouses each day by store managers, and in-

(Continued on page 65)

Retail Group Aiding Philly Hi Fi Show

PHILADELPHIA—Formation of a retailer committee headed by Bob Dinnerman of Silo-Audio World has been announced for The Bicentennial Show set for Nov. 7-9 at the downtown Benjamin Franklin Hotel by Bob and Teresa Rogers' High Fidelity Music Show, Inc.

Also on the committee for the city's first audio expo since 1973 are Kenny Dion, Wall to Wall Sound; Al Franklin, Wide World of Music; Herb Levine, Radio 437, and Saul Robbins, High Fidelity. Their firms and Stereo Equipment Sales are the first area retailers to take space in the show.

A recent poll of area retailers reportedly showed "overwhelming approval" of the downtown site, home of the 1966 and 1968 events produced by the Rogers' firm. Survey was conducted by rep Don Legato, a member of the show industry committee chaired by Ted Roussil.

Manufacturers announced as exhibitors include Acoustiphase, ADS, Advent, Allison, Ampex, Bose, Bozak, BSR, CBS/Electro-Music, Cerwin-Vega, Dynaco, Fuji Tape, Great American Sound, JVC, Koss, Mesa, Nikko, Onkyo, Phase Linear, Pickering, Philips, Pioneer, S.A.E., Sanyo/Seiki, Sansui, Sanyo, 3M/Scotch, Shure, Technics, Thorens, Toshiba and 3M/Wollensak.

'Supercenter' Concept Bowed

ST. LOUIS—A new Supercenter store concept was introduced to Custom Music Corp.'s suppliers and reps at a 10th anniversary celebration at corporate headquarters here July 31.

The Supercenters will showcase high-end stereo and quad equipment in a total performance listening room with prices up to \$1,000. An in-depth record inventory of 300 titles contained in 10 three-level browsers on the main floor area at a \$3.99 retail price will also be featured in the Supercenter.

The first two prototype stores opened in St. Louis July 3 and plans call for two more there, two in Kansas City, one in Topeka, three in Atlanta, and one or two in Indianapolis.

The decor of rough-sawn western cedar with warm-toned brown and orange carpeting and white tile main floor, designed to "make the equipment look its best," will be intro-

duced in all 37 stores in the chain by the end of the year.

The Supercenters will supplement basic stores at a ratio of four to one in all four sales districts covered by the chain. Basic product mix in the Supercenters is 50 percent components, 35 percent auto sound, and 15 percent software. Componentry is two-and-a-half times the inventory carried in the basic store.

Contained in the Supercenter are all the features of the basic store: a moderately-priced listening room, an auto sound room, a two-bay installation center for car stereo, 12 packaged systems in modular wall bays of cedar, six four-level display cases for the top 24 hit albums, 1,000 8-track prerecorded cartridges in hand-hole security cases with inside conveyor belt, promotional and close-out equipment stacked on the main floor, a working headphone rack, used and demo equipment

(Continued on page 65)

Capehart/Morse Merger Talks Off

NEW YORK—Merger talks between Morse Electrographic and Capehart Inc., two of the largest stereo equipment marketers in the U.S., have ground to a halt. Plans for the pact which first came to light during the summer Consumer Electronics Show (Billboard, June 14), seem to have stalled as a result of Capehart balking at Morse's terms.

The financially troubled Capehart is now moving in other directions, boosted by a debt reorganization agreement under which creditors have agreed to extend, for more than a year, about 12 million

of Capehart's \$33.5 million short term debt.

In exchange for this additional financial flexibility, Capehart has reportedly agreed to dispose of its Far Eastern operations including plants in Taiwan, and buying offices in Tokyo and Hong Kong. Sources close to Capehart disclose that the company already has a potential buyer for the Taiwan operations.

Neither Morse nor Capehart would speculate on whether the stalemated merger talks would be resumed at some later date.



CMC photos

SUPERcenter autosound room includes CB radios in environment resembling acoustics of car.



In main area of two new outlets, floor-stacked hi fi equipment surrounds new LP department (top 24 albums \$3.99) with side wall displays of 12 prepackaged systems from \$170-\$899.

Nakamichi Bows 'Ferricobalt' Cassette

NEW YORK—Nakamichi Research has added a ferricobalt cassette to its growing line of blank loaded cassette products. The new tape, designated EX II, utilizes a formulation of gamma ferric oxide and cobalt ferrite to provide better signal-to-noise, wider dynamic range and lower distortion than Nakamichi's previously released EX line. The EX II does not require any special bias switching to derive optimum results.

Ted Nakamichi, marketing manager, Nakamichi Research, explains that in the developmental process, a cobalt ferrite crystal is "grown" onto the surface of a gamma ferric crystal resulting in a particle that combines most of the desirable properties of both cobalt and gamma ferric oxide without any of the drawbacks of these compounds.

Nakamichi's specially designed cassette housing is also utilized in the new cassette. This housing, according to Nakamichi, resists jamming, tape skewing, fouling and other mechanical difficulties that plague many other commercially available cassette lines.

The Nakamichi EX II cassette, like the other blank loaded cassette products in the line, is being made available only through dealers that carry Nakamichi cassette decks.

Nakamichi insists that his company intends to continue making the cassette products available only through limited distribution. "We

are not interested in the broad consumer market and are only making software available with our decks at the continued requests of our distributors and dealers," he says.

The EX II cassette is being made available in lengths of C-60s and C-

90s, and retail at \$4.39 and \$5.79 respectively.

Other blank tape products in the Nakamichi line include a chromium dioxide cassette and an extra-pure ferrocrystal formulation in the Nakamichi EX cassette.

Mini Speaker From Advent

CAMBRIDGE, Mass.—A miniaturized acoustic suspension speaker system for home or auto is being introduced by Advent Corp. The single driver in the model 400 features an LCR network. Housed in a white reinforced polystyrene cabi-

net with silver grills, the unit lists for \$32. Power requirements are four to six watts, with eight ohm impedance.

The unit was designed for use as a second speaker with the Advent model 400 FM receiving system.

When pricing gets tight, what happens to quality?



Mail Order 'Q' Playback Units Drop

By JOHN SIPPEL

LOS ANGELES—The vast buying public served by five giant mail-order houses will again be offered only a trickle of 4-channel disk playback. Even the indices of the fall-winter catalogs indicate that public acceptance hasn't reached a point where either 4-channel or quadrasonic is as yet listed. A number of units have been reduced about 10 percent in the catalogs.

Montgomery Ward & Co., the leader among the five in home electronics generally, offers the widest choice in private label quad. A choice-of-three-finishes console at \$349 is equipped with pushbuttons for matrix/discrete. Two auxiliary speakers would have to be purchased. At \$357.95, a complete four-speaker component rig has a built-in SQ chip. A 4-channel tuner amplifier is \$347.95.

Sears offers a \$489.95 receiver by Fisher which carries SQ decoding. Spiegel has dropped its price \$50 to \$249.95 for a matrix process playback in a stereo single-finish console. An Akai quad open-reel tape deck shows at \$419.95. A Panasonic four-speaker and receiver that carries matrix and discrete modes is reduced from \$399.95 to \$369.95.

Aldens' Capehart component rig, including four speakers, receiver and cabinet costs \$263.95 and boasts a matrix capability. A three-piece Capehart matching console, equipped with matrix, lists at \$249.95. The matching speakers run \$99.95.

Penney's fall-winter catalog carries no 4-channel.



Nothing but good things, if you've got a stake in the future.

Here's our stake. We've been a world leader in tape handling packages since 1961. We've built automated manufacturing facilities on both coasts, established distribution centers nationally, and set up five regional offices to meet practically every delivery or service requirement.

As you can see, our stake in the future is large. We're not about to compromise quality in our C-O's, blank loads, 8-tracks, and U-Matic video cassettes.

So when pricing gets tight, we like to talk about your requirements. Call our office nearest you — we'll show you what we mean in dollars and cents, delivery and service.

Data Packaging Corporation

205 Broadway, Cambridge, Massachusetts 02139, Telephone (617) 868-6200
Regional Offices: Indianapolis (317) 257-4488; Los Angeles (213) 377-0115;
Phoenix (602) 936-1421; Wilmington, Delaware (302) 475-4239.



Jafco & Mac's Hi-Fi Square Off In Northwest

PORTLAND, Ore.—Two giants of the mass stereo merchandising fraternity have been jockeying for sales leadership throughout the Pacific Northwest for the past few years, and both find the competitive battle productive and profitable.

"There's more business out there right now than any of us can handle and the more fiercely the competitive sword is crossed, the bigger that market grows," says Ron McLain, manager and owner of Mac's Hi-Fi, headquartered in Portland. McLain now operates four busy stores in



Billboard photos by Ken Fitzgerald
Ron McLain heads Mac's Hi-Fi.

Both Find Competitive Battle Profitable

By KENNETH FITZGERALD

Oregon but has his eyes on Seattle and his major competitor's front yard.

Jafco, the undisputed stereo mass merchandising leader in the Pacific Northwest, has four stores in Seattle where it maintains its headquarters, one in Tacoma, and three in Oregon. Not content with the status quo, Jafco also is flexing its muscle for further growth.

Like his challenger to the south, Bernie Gordon, general manager of Jafco, believes that the vast potential of the stereo market is largely untapped and that competitive promotion spurs the expansion of the new frontiers for all to cultivate.

Neither McLain or Gordon admit to any actual struggle for Pacific Northwest market mastery between their respective firms. "Our sole goal is to sell more and more people on Jafco service and top merchandise values—in short, to build business," Gordon says.

"Actually," McLain notes, "a lot of strictly stereo merchandisers have been closing their eyes to where the real volume of business has been going." The people today capitalizing on the lion's share of the market, he

contends, are such general merchandisers as Sears, Ward's, Penney's, Radio Shack, and some of the bigger department stores in the major population centers.

These veterans of the consumer wars, he says, have appealed to the \$100 to \$300 lower end market and have practically corralled it. "Less than 20 percent of those in the music market," he contends, "are buying systems above the \$400 mark, and that's where we've been operating. We've finally realized where our real competition lies and that's the share of the future market we're going after."

Financing has been a problem with McLain and so far has kept him out of the Washington market where he plans to open several stores in the Seattle area alone (more than 10 overall, he projects).

On this front Jafco has a definite and commanding advantage. As the Oregon-Washington division of Modern Merchandising, Inc., of Minneapolis, the Pacific Northwest firm has few curbs on its expansion appetite. With the financial backup, data processing service, and sophisticated merchandising expertise of the powerful parent firm (which maintains a network of catalog discount stores throughout the nation) behind him, Gordon doesn't have to worry about where the wherewithal for his next grand opening is coming from.

Jafco outlets are major merchandising centers offering a broad range of consumer goods in leisure clothing, housewares, sporting goods, luggage, jewelry, and a host of other products, but with the emphasis heavily oriented to stereo.

A major feature of the merchandising system is a massive, full-color catalog designed to stimulate cus-

tomers to "shop at home" before visiting the center for final selections. Stereo is emphasized by the distribution of a supplemental 65-page catalog featuring only stereo and camera lines. Free-standing stores and specially trained audio sales people in full-line showrooms give further emphasis to the stereo identity. Each location has a sound room for comparison of components.

The Jafco stereo catalog highlights such names as Sony, TEAC, Scotch, Maxell, Pioneer, Kenwood, Dynaco, BSR, Garrard, Philips, Thorens, Shure, EPI, JBL, Infinity, Koss, Craig, and Panasonic—an indication of the broad range and diversity of the lines carried. Its price versatility blankets the valleys to the peaks, ranging from the Sony TFM-7150W FM/AM portable to the professional TEAC 4-channel 3340 tape deck. No one so far, it seems, has been able to top Jafco in availability of top brand names and in mass stereo volume. Although getting the jump on Mac's in appealing to the lower price range customer, the company still places its major emphasis on the higher middle-income clientele. The 18 to 40 age group, Gordon believes, is Jafco's dominant source of sales.

The company's success in the Pacific Northwest has made an impression on the parent firm. Hi fi departments similar to Jafco's have been set up in five Modern stores in Minneapolis and these departments use the Jafco catalog.

Jafco opened originally in Seattle in 1956, expanding gradually to two full-line stores (with complete stereo departments) in suburban Bellevue, and at South Center Shopping complex. It also established free-stand-

ing stereo and camera stores in downtown Seattle and in Tacoma. In 1972 the company invaded Oregon with the opening of a stereo and camera store in downtown Portland; the following year opened a full-line store in Beaverton (a Portland suburb), and in 1974 established a stereo/camera store in Eugene. The Northwest chain was acquired by Modern Merchandising in 1972.

Although Gordon is bullish on competition, he becomes extremely cautious in revealing actual sales statistics, except to note that sales volume has accelerated upward year after year. He parries a request for percentage breakdowns with the observation that: "Stereo is making a strong contribution toward our volume and profit goals." How big that contribution is, he won't say, but others in the industry estimate that Jafco's hi fi volume alone is well in excess of \$5 million annually.

(Editor's Note: Next week, a look at Mac's operation and philosophy, some marketing similarities with Jafco, and the area's future growth potential.)



Bernie Gordon, Jafco boss, right, with controller Arnold Rolfsrud.

Jensen Introduces a New Series Of OPC Speakers

CHICAGO—A new series of hi fi speakers, five years in development, has been introduced by Jensen Sound Laboratories.

The Optimum Performance Concept, or OPC line, features extra powerful ceramic magnets and color-coordinated performance controls on the front of each speaker for adjusting bass, midrange and high frequency volumes. Each speaker includes a five-year warranty on parts, labor and shipping.

Included in the five-model line are the OPC 21, 22, 23, 24 and 25 (the last introduced at the June Consumer Electronics Show), and build from shelf size to console. List prices are from \$69 to \$239.

Donald S. Schroeder, a key developer of the new line, will direct new product design and development projects with a view to advancing beyond the current state-of-the-art in Jensen sound products, as newly appointed senior acoustical design engineer.

An improved system of order handling and control to enable dealers to get the speakers quickly without a large stock inventory has been finalized by Al Hotwagner, recently appointed to the new position of director of marketing services.

To help sell the new OPC speaker line, a new self-standing counter display is designed to tell the sales story, incorporating a miniature replica of the speaker front with removable grill and dust cover to demonstrate the easy access to front-mounted OPC controls.

The line is also expected to do well abroad, where Jensen just named Jeremy Marmagen marketing director/Europe (see Executive Turntable) as the result of significant increases in sales in the U.K. and Europe. Jensen president Jerry Kalov emphasized the appointment will have no effect on J.D. Marshall International, the firm's export sales organization and exclusive agent for all the firm's products marketed in those areas.

RepRap

Newest Maxell rep announced by national sales manager Gene LaBrie is Third Century Marketing Assoc., 2414 N. 28th Ave., Hollywood, Fla., for the state of Florida.

Newly formed rep firm is headed by Ken Cantor and Lonny Kaplan, formerly of K & C Sales, and Edgar Smith, a former partner in Unirep, and has four salesmen covering the state.

Morris F. Taylor Co. Inc. brings its sales team to 15 with the addition of former audio salesman and sound engineer Richard M. Quattrone, who will work as assistant district manager in Eastern Pennsylvania, Southern New Jersey and Delaware, with manager Howard Love. The firm's headquarters are in Silver Spring, Md., and represent the Mid-Atlantic and South-eastern states.

John W. Steinberg Co. has been formed at 11617 Acama St., Studio City, Calif. 91604, by the former associate of Damark Industries and New Dow Sound City. Steinberg will be exclusive Southern California rep for H.H. Scott electronics/speakers, Grado phono pickups, Celestion speakers (U.K.) and Tracker record/tape accessories (Canada).

Bob Wilson, newly elected president of the Chicagoland chapter of the Electronic Representatives Assn., became the first recipient of the Chicagoland chapter of the year award for his past outstanding performance as directory committee chairman, vice president of membership and member services, and senior vice president for programming. Wilson, with Crest Associates, Wilmette, Ill., gave credit for his success to his committeemen, in accepting the honor from Dick Brainard, Q & B, chairman of the awards committee.

Personal Touch Is Keeping Irish Tape Business Solid

• Continued from page 3

is the fact that he is the decisive voice in his company. "My customers know that when they call this company they are going to get me, and not some glorified salesperson or unauthorized straw boss who must go through a million different channels before negotiating a deal or authorizing a sale," he boasts.

He is also convinced that with his basic sales training—"I acquired my experience the hard way working up through the industries"—he can run rings around most college trained sales executives who are, for the most part, out of touch with the realities of basic selling techniques.

Zigman prides himself on having maintained a personal touch with his customers. He has resisted computerizing his operations even though his expanding business could use it.

"I have seen too many instances where computer foul-ups have frustrated manufacturer and customer alike, and have destroyed many beautiful relationships in the process," he says "I want to avoid such situations in my business."

Zigman insists that his maneuverability, his personal involvement, his one-to-one relationship with his customers have kept the Irish name on the shelves of local shops at a time when independents on the whole are struggling for survival, and many of the majors are also running hopelessly in the red.

Zigman shrugs off arguments and

counter-arguments about the viability of one segment of the tape market over another, and suggests that if manufacturers do not want to lock themselves into situations they should avoid hard line merchandising strategies and sell to the broad consumer market.

This is another part of the Irish strategy that has paid off. The company sells to discount shops, hi fi operations, rack merchandisers and just about anyone willing to stock the product, and Zigman stresses that this marketing philosophy has in no way adversely affected the Irish image.

Instead, he maintains, it has helped balance consumer buying averages at a time when specialized marketers are feeling the pinch of high unemployment figures and the resultant dip in blank tape sales.

Rather than being envious, Zigman sympathizes with the majors which theorize that for best results the market should be "creamed."

Zigman feels this reasoning has its roots in quarterly earning reports, and annual financial results. "The majors are beholden to their stockholders," he says. "They must show figures, attractive figures that will keep their shareholders happy, and they are often forced to do a lot of off-the-wall things to achieve this."

Zigman also theorizes that the majors are often forced to justify their massive production capabilities with market saturation strategies that demand heavy marketing budgets.

Copyrighted material

high quality level
co cassettes
and component parts



Car Stereo

Panasonic, Realistic Cited

NEW YORK—The Panasonic car cassette deck model CX-141 has copped the spotlight for best overall performance in its category, by Consumer Reports, the monthly magazine of Consumer's Union, non-profit watchdog agency of the consumer products industries.

In its August issue, the magazine also top rates the Realistic (Radio Shack) model 121831 8-track car deck over such established brand names as Automatic Radio, Craig, Sanyo, Audiovox, U.S. Pioneer and J.I.L.

Panasonic's top-rated cassette deck was challenged only by Lafayette, Muntz (now Clarion) and Realistic, with other established brand names trailing behind.

Twenty units from Sony, Pioneer, Panasonic, Lear Jet, Automatic Radio, Realistic, Clarion, Craig, J.I.L., Kraco, Sears, Sanyo, Lafayette and J.C. Penney were tested. Ratings were awarded for freedom from distortion, signal-to-noise ratio, frequency response, freedom from flutter, speed accuracy and ignition interference.

They were also checked for convenience features such as locking

fast forward and rewind controls, and automatic switching into play modes in the cassette units, as well as ejection switches, headphone jacks, speaker cables and mounting hardware in both 8-track and cassettes.

Automatic Radio's model SPC5002 was awarded the No. 2 spot among 8-track systems but was severely criticized by CU's test engineers for its tendency toward severe flutter over "moderately rough roads."

CU engineers also observe that as a group cassette players outperform 8-track models, and points out that the recording feature on cassette units is a money-saver. They also point out that the glove compartment of most cars hold twice as many cassettes as cartridges.

Interestingly, although Realistic units won high ratings in both 8-track and cassette categories, the Panasonic 8-track unit tested was sharply down-rated, losing points for its poor standards in freedom from flutter, frequency response and freedom from distortion.

Most of the units tested were under-dash systems, and home installation was not recommended.

AUDIO/HOUSEWARES DIV.

GE Sales, Distribution Shift

BRIDGEPORT, Conn.—General Electric has consolidated the sales and distribution arms of both its audio electronics products and housewares departments into a single organization.

The move, according to Charles Fabso, general manager of the new organization, was designed "to take further advantage of the housewares and audio product marketing and distribution commonalities that caused these product lines to be assigned to the same division last May."

Fabso says the expanded sales organization, with many common customers, will be able to provide better, more effective coverage. It expands to five regions from the original three in audio and four in

housewares, and to 31 sales zones over the previous 24 for audio and 26 for housewares.

The move marks another phase in a sweeping reorganizational program undertaken by GE's Consumer Products Group two months ago. Last June the Group announced that it was discontinuing its Home Entertainment Business Division, and forming a new organization that would include the audio business division and housewares (Billboard, July 5).

The reorganization includes a number of personnel changes documented in Executive Turntable. (Billboard, Aug. 9). Paul Van Orden, general manager, GE Audio Electronics Products Dept., and Walt Williams, marketing manager, remain unaffected by the changes.

Meanwhile, the U.S. Labor Dept. has certified about 2,000 former GE workers as eligible to receive Federal aid because their jobs were lost to competition from imports.

About 1,200 of the laid-off workers were employed at GE's plants at Utica and Syracuse, N.Y., and at Decatur, Ill. They reportedly lost their jobs because of competition from imports of stereo compacts and phonographs. The remaining 800, employed at the GE plant at Portsmouth, Va., were retrenched as a result of increased imports of tv sets.

CMC Chain Marks 10th Birthday

Bow 1st Two Supercenters

• Continued from page 62

area, and accessories at the checkout counter, including cases, quad and promotional headphones, portable recorders and players, blank tape, cartridges and microphones.

Typical of the price points and product in the Supercenter total performance sound room in the new Northwest Plaza, are: Dynaco 400 stereo receiver, \$458 in kit form; Pioneer SA 9900 integrated amp, \$749; Cerwin-Vega 1800 power amp, \$599.50; Kenwood KR9400 receiver, \$749.95; open reel Sony TC758, \$999.95, and Technics SL-1300, \$299.95. Speakers include Altec-Lansing, STR, Cerwin-Vega, Marantz and Pioneer.

The packaged systems are priced from \$169.95 to \$899, with each system compared in cost and features to the lower priced models in the adjoining wall bay. CMC adds its own extended warranty to that of the manufacturer, with the warranty on electronic totally five years, and on speakers, increased to seven years.

In the listening room moderately priced equipment carries price tags from \$89.00 to \$249.95 each for speakers with KLH, Cerwin-Vega, Hed, Marantz, AR, Altec, Ultra-linear, STR and BIC represented; \$189 to \$649.95 for receivers; and \$169 to \$250 for turntables, with Dual, Pioneer and PE on display.

The Supercenter concept was developed over the last two years as CMC became more heavily committed to components in addition to its basic auto stereo business, and was based on consumer research, field checks of retail leaders, and CMC management judgments.

Claude Bruner, vice president, marketing communications compares the Supercenter to an audio department store. Over 800 types and models of electronic equipment are now sold through the Supercenter.

• Continued from page 62

ventory is picked up on a daily basis. The warehouse operation is extremely efficient, with orders set out in marked floor spaces for each store. A three-day turn-around is offered on service. Each district service center offers the same turn-around.

Because of the number of stores involved, volume discounts are possible while inventory levels are minimized and inventory turn-over is increased.

The precise inventory check also gives early indication of trends, such as under-dash to in-dash in car stereo, 8-track to cassette also in car stereo, decreasing interest in reel-to-reel, and rising price points on receivers, Floerchinger explains.

From one employe 10 years ago, introduced to suppliers by Byrle Northup as his wife, Gail, the company now employs 275 persons in-

cluding those with the in-house Allen Advertising Agency, and the software subsidiary, Banco Incorporated.

Since its inception in 1972, Banco, under the direction of president John Sullivan, offers 700 record album titles, 1,000 8-track tape titles, and parts and accessories for single item delivery and distribution with a five-day turn-around on a mail-order basis. Shipping is done two to three times a week to individual stores.

Banco develops its own list of top hits for each district market, based on retail sales and charts.

Before the Supercenter emerged, the basic stores carried only 4-channel records. Prerecorded cassettes are no longer carried because of a problem in keeping the inventory fresh. Three to four labels of blank tape in 8-track, cassette and open reel are also carried.

CMC Awards For Support

ST. LOUIS—Awards for outstanding support functions during Custom Music Corp.'s 10 years in business were made to select suppliers and reps during a river cruise celebration by CMC officials Byrle A. Northup, Pat Morris, Jim Oldani, Tom Floerchinger, Doug Allen, and others.

In presenting the awards, president Pat Morris noted that CMC had its best year in the business in 10 years despite unemployment, consumer attitudes, and the loss of 36 companies who were with CMC a year ago, and who are no longer with it.

The awards focused on "what we consider important beyond a good product at good price—the service areas," Doug Allen, merchandising communications vice president said.

The awards were:
Brand Recognition—U.S. Pioneer, Bernie Mitchell, president, for supplying the product most requested by CMC customers;
Innovation—J.I.L. Corp., James Minea, national sales manager, for the first integration of CB and auto sound;
Promotion—Clarion Corp., James LeVitus, president, for outstanding advertising support and cooperation;

Delivery—Altec Corp., Ray Arbuckle, national sales manager, for fast and complete product shipments;

Training—Audio Technics, Jon Kelly, vice-president, for outstanding sales instruction to CMC employees;

Service—Kenwood Electronics, Yoichi Nakase, vice president, for outstanding parts delivery and repair information;

Accounting—Pioneer Electronics, Steve Sobot, vice president, for excellent invoicing and bookkeeping practices;

Credit—United Audio/Impro, Millie Adler, vice president, for applying good judgment tempered with understanding and fairness, in fulfilling her commitments.

Performance—Marantz Co., Ken Rottner, national sales manager, for products of excellent reliability;
Marketing—U.S. Pioneer, Bernie Mitchell, president, for its long-term assistance in promoting the growth of high fidelity in CMC markets.

Rep awards were made to the following:
CMC Telephone Credit Card Award, for follow-up calls, Neal Spencer, Roach-Spencer & Assoc.;

CMC Something For Everybody Award—for successfully repping the most conflicting product lines, Bill Menezes, William Menezes & Assoc.;

Henry Kissinger Award—for delicate negotiations between CMC and the manufacturer without assassinating either, Don Bobenhouse, Beams Co.;

Representative Of The Decade—for the first rep to call on CMC and continue through 10 years, Carmine Vignola, C.A. Vignola & Assoc.

Special awards were made to the following:

Man Of The Decade—for the longest continuous supplier, Ken Kai, vice president, marketing, U.S. Pioneer;

Employee Of The Decade—Byrle A. Northup, for entrepreneurship and leadership.

AUGUST 16, 1975, BILLBOARD

New Auto-Shutoff

SAVAGE, Minn.—Mantis Research Laboratories has developed a "Systems Off" brown box that automatically shuts-off an entire audio system after the last record has ended. The unit, which works with either manual or automatic turntables, is the first in a planned line of audio products to be produced by Mantis Research, formed by veteran audio industry sales rep Mel Smith expressly to research and develop "an innovative line of audio products."

Tape Duplicator

By ANNE DUSTON

Other new products from 3M include a self-thread videotape reel compatible with a Sony portable Rover recorder, loaded with low noise 361 videotape in a 1/2-inch book-

shelf box; and a head cleaning cassette with pre-recorded color-bar signal that indicates when the tape has finished, for 3/4-inch U-Matic machines.

Telex Communications, Inc., introduces a four-channel cassette copier, the Copier IV, featuring track selectability and bias switch for either ferric oxide or chromium dioxide tape.

The desk top unit can make any number of copies, one at a time, at high speed, with a capacity of over 30 C-30 cassettes an hour. With two add-on Copier V, models interconnected, up to 150 C-30's per hour can be copied.

The track selection switches allow copying of half or quarter track cassettes in monoaural, stereo or four-channel. Any one channel can be omitted for audio-visual slide synchronized presentations. The cassettes are automatically rewound at the end of each duplication.

List for the unit, to be available in September, is \$1,395.00.

A tension gauge in cassette format for U-matic video recorders has been introduced by 3M Company's Magnetic Audio/Video Products Div.

The UC-TG can measure the four most common machine tensions: take-up, tension, supply threading tension, fast forward tension and rewind tension by simply placing the gauge in the video recorder, following the clear printed instructions, and reading the gauge.

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Talent In Action

• *Continued from page 49*
 Counterpoint of his two femme voices, Bonnie Bowden Amaro and Lise Miller, was excellent, particularly on "I Believe I Fall In Love With You," and the entire group really sparked in a "Sounds Of Brazil" medley that showed off a variety of native Brazilian percussion and string instruments. Equally effective was a haunting "The Sea Is My Soul," dedicated to Mancini.

Adding their individual talent to the overall experience were drummer Claudio Elon, guitarist Oscar Neves, Octavio Bailly on bass and percussionist Paulo da Costa, who also offered the night's choreographic high spots.
STEPHEN TRAIMAN

MILLS BROTHERS
The Warehouse, Denver
 The three Mills Brothers ought to be declared

a national monument. On July 24 during their second SRO engagement at Peter Rachbach's 500-seat showcase they sounded exactly the way they do on their classic records, "Glow Worm," "Up A Lazy River," "Cab Driver" and over a thousand other songs during a 50-year career that has made them the most-recorded act of all time.

The mellow and relaxed Mills grandfathers gave off a palpably natural high as they created their uniquely distinctive harmony while singing into only one microphone.

As the audience bombarded them with request titles, the Brothers could only smile, "We can't possibly sing them all." Then a voice in the all-ages crowd shouted, "Why not, we'll wait." Going strong for 75 minutes, the Mills Brothers probably could have held the crowd all night.

They are a truly delightful act and it's hard to imagine that any sophisticated contemporary music fans could resist them if they were exposed via soft-rock package tours as the classic timeless artists they remain. **NAT FREEDLAND**

through a potpourri of songs from virtually every Latin-American country and graciously paid tribute to Mexico, where she now makes her home, with several "canciones Mejicanas."
RUDY GARCIA

OUTLAWS BENNY BOULDER
Ebbets Field, Denver

Arista's country-rock Outlaws can safely be said to have taken Denver by storm, becoming the first act ever held over by Chuck Morris's niter for a second week of packed houses. At their July 23 show, the funky young Floridians proved to be a rather rough-edged Eagles type band.

The three lead singers/guitarists frontline is able to switch from mellow harmonic numbers to outright boogieing at the drop of a riff. The SRO crowd loved it all and has been rushing to the stores to buy their debut album.

Local outrageous comic Benny Boulder opened with freaky and funny routines that could lead to his national recognition.
NAT FREEDLAND

OLGA GUILLOT
Caribe Hilton, San Juan, Puerto Rico

The Cuban-born singer has been headlining here every year since 1957 and has been at or near the top among Latin torch singers for a quarter of a century. If you listen closely, with a technical ear you can tell that time has taken its toll. She evades notes at the two extremes of her vocal range and even so you can detect some weakening in timbre. But a singer is more than a technician.

And Olga Guillot is a singer, make no mistake about that. In a 70-minute performance she takes you through all the emotions a true artist can evoke, from tears to laughter, from sensuality to pathos, from joy to anger.

She has been called the Edith Piaf of Latin song, a description that brings honor to both women. Nearing 50 years old, traveling with her 15-year-old love child, Olguita, raucous in conversation, dramatic in gestures, she considers herself accountable only to herself and her public, and her public loves her. In a town that recently has displayed some resentment of Cubans for political reasons, she is still a favorite.

With the shrewdness which has helped her to judge an audience by instinct, she kept away from the politically oriented Cuban songs which she always included in previous engagements since becoming an exile 15 years ago. But she repeated her first big hit "Mienteme" and used it to recall the past and note that she is now the favorite of two generations. She sailed gloriously
MARY FISHER

ELIO ROCA
Stelaris Room, Mexico City

As a major tuneup for his upcoming debut at New York's Carnegie Hall Sept. 6-7, Polydor's big Latin American chart seller from Argentina, Elio Roca, made the crowds here well aware of his multitalents. In a striking blue velvet suit, the handsome singer-composer, opening July 10 for a 10-day stand in this penthouse supper club of the Fiesta Palace, drew big response from the capacity 450 on hand. It was his third appearance in this city and marked the kickoff distribution of his third LP by the international label.

Coming in just under an hour of fast-paced repertoire, Roca demonstrated in a near two-dozen song fest that the quality of his songs matches his powerful pipes. He has unusually excellent range, building up from a low key register to pure tonal finishes that touched off well-deserved response. In addition to a fine melodic approach, interjected with deliberate cracklings for feminine response, Roca showed what it is to possess a perfect and crisp phrasing of lyrics.

Although the material he utilized would be unknown to most English-language audiences, the one big appeal he could have is the interpretation of soft rock with exciting tango undertones. He was substantially buoyed in this showcasing by superb arrangements of conductor Mike Rivas, who fronted a crack eight-place all-Mexican band.
MARY FISHER

RADIO-TV mart

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When Answering Ads Say You Saw It in Billboard

Latin Scene

• *Continued from page 53*

home in Mexico now along with daughter Olguita who is traveling with her on this trip. From Puerto Rico she goes to Las Vegas, then back home. . . . Another longtime performer, singer-composer **Myrtle Silva**, hosted a 90-minute special on Channel 11 July 27 which proved a huge success. A preview showing for press was well received, particularly because of the large number of exterior shots and segments including folk dance group doing their thing in the historical slum section of La Perla in Old San Juan. . . . Puerto Rican singer **Yolandita Monge** claims she was cancelled out of booking in Dominican Republic due to political bad feelings between performers organizations of both countries. . . . Alhambra Records with **Camilo Sesto** leading the way doing big record sales job here. Retail outlets claim hard to keep sufficient stock of Alhambra listings. . . . **Alan Lee**, producer of "Oriental Fantasy" show at Americana Hotel, reports star of the revue, **Eiko Shuri** (Warners) set to record LP with **Tower of Power** (Warners).

Bobby Capo Jr., son of the famous singer and composer of such hits as "Piel Canela" and "Juguete" opened his own late night spot called Bobby's Mirabelle and is doing good lounge business. . . . Bobby set to record LP of his dad's songs late this year for independent label. . . . It looks as if this might be **Flor De Loto's** year. She received great re-

views during an engagement at Caribe Hilton last month, her first starring appearance at a major local hotel. She has a hit song on local Latin charts, "Soy" and is being swamped with TV and personal appearance offers. . . . Latin salsa music has club owners and impresarios scurrying about trying to meet popular demand. Dorado Del Mar hotel which had been financial doldrums got a shot in the arm when **Joe Quijano** and his Salsa Maxima started midnight-to-dawn weekend gigs.

Americana entertainment director **Barry Simko** reports **Joe Vallejo** packing salsa crowds into his Carrioca Room and is considering hiring a second group for salsa combate program. Other entertainment employers are approaching Fania Records asking for available groups.

Danny Rivera (Velvet) sold out eight performances at Flamboyant Hotel three days before opening. His other local appearance was Aug. 8 in concert at Roberto Clemente Coliseum with **Lucecita** and **Alberto Carrion**. . . . **Charlie Vazquez** producing third International Song and Voice Festival this fall. He is in competition with the OTI festival also scheduled for fall in Puerto Rico since **Nydia Caro** won last year's OTI in Mexico and traditionally winning country hosts following year's competition. Paquito Cordero Enterprises, only local OTI member, downplays Vazquez festival but admits all of this is good for Puerto Rican image in music field.

AUGUST 16, 1975, BILLBOARD

'AN ACOUSTICAL GROUP'

Country Gazette a Hit Without Classification

By TONY BYWORTH

LONDON—One of the most interesting success stories during the past couple of years has been the rise of Country Gazette. Currently, they are proving themselves a popular attraction with local audiences, as well as claiming similarly enthusiastic response from audiences in a number of European countries.

Strangely, though, Country Gazette has never been promoted as a country music group and has rarely performed before a strictly country audience.

"Country music is tended to be regarded as a minority audience here," explains Martin Smith, who formerly worked with United Artists' now defunct Iron Horse Agency and at present is the group's European manager. "Therefore, we aimed—right from the first bookings—to attract as much attention as possible by not classifying their music."

Country Gazette, who are managed by Eddie Tickner and are booked out of Studio City, California, have now completed four successful British tours. The group's most recent visit included appearances at the Cambridge Folk Festival and three shows at Dingwalls, a North London rock venue, as well as radio and television broadcasts.

The group's line-up features Alan Munde (banjo), Roger Bush (bass fiddle), Roland White (guitar/mandolin) and newcomer Dave Ferguson (fiddle) who replaced Byron Berline, one of the founder members, in February this year.

Country Gazette played their first British dates in March 1973 and, subsequently, have picked up a tremendous following among the rock and college audiences. They've also won over to the country music enthusiasts and, at Easter 1974, received the Billboard (U.K.) Country Music Award as Most Popular Group Of The Year.

"The first week that Gazette played England was a week of very hard work," recalled Smith. "We had a group that was entirely unknown, although their association with the Flying Burrito Brothers was most useful, and we worked at trying to get as much press and publicity as possible. Although the gigs were mainly at colleges, the posters were

out and bluegrass fans also made the shows. It wouldn't have worked the other way though... college kids don't go along to country music clubs."

A similar view of the restrictions imposed by musical classifications is shared by Alan Munde, and he draws comparisons with shows that Country Gazette have played in the States.

Said Munde: "It's a continual battle to overcome classifications and always trying to find ways to play your music in places where people will accept it."

"I prefer to think of ourselves as an acoustical group rather than a bluegrass group. We use bluegrass instruments and get a bluegrass sound to those who know what a bluegrass sound is. There are also those who think we don't play bluegrass music because we don't follow certain patterns laid down in bluegrass music."

"I guess we've had a lot more success in Europe than in the States though. There the rock people look at us as country and the country people view us closer to rock. So we're right in the middle and it's hard to convince people to look there."

However, in Europe, Country Gazette has won out and, with a repertoire that contains both traditional country numbers and contemporary material, they've now secured the following of many different audiences. That's the kind of success that very few groups, whether British or American, can rival.

Stewart Debut WB Album Deal With Tartan Company

LONDON—Rod Stewart's first album on Warner Bros.' "Atlantic Crossing" will not be marketed or promoted by the company in the U.K.

Instead, it will be handled by Tartan Records, a marketing firm specially set up by Stewart's manager, Billy Gaff, and Mike Gill. Gaff is chairman of the company; Gill managing director.

This deal is operative only in Britain. Elsewhere in the world, Warner will handle Stewart's product in the usual way. But the Tartan arrangement will last for the duration of the artist's long-term contract with the company and will apply to singles as well as albums. Pressing and distribution of all Stewart U.K. releases will be in the hands of WEA.

Gill says: "Everybody, including Warner U.K., has been most understanding about the arrangement. It is a private agreement reached between Warner U.S., Rod Stewart and his management."

There have been industry suggestions that Tartan would operate as a record label, signing artists or even absorbing the operations and roster of GM Records, of which Gaff and Gill are chairman and managing director respectively.

Gill maintains, though, that Tartan's existence would in no way affect GM. "That will continue as before, releasing, marketing and promoting product from its own artists such as Bill Barclay and Lesley Duncan."

International Turntable

Alan Davidson, label manager of Tamla Motown at EMI, has been appointed director of a new company being formed by Laren For Music, Britain's largest wholesaler of singles to the jukebox market. He is to develop areas of expansion, including wholesale, mail-order and export, as well as being responsible for opening numerous retail outlets in the London area.

Davidson has been with EMI for nine years and developed from being leading salesman to sales manager of the tape department, when it started in 1973. After establishing more than 1,000 outlets for EMI tape product, he took over the licensed Motown label. He starts on Sept. 1.

Robert Ascott, until recently EMI group representative in Japan, has been appointed managing director of EMI's record subsidiary in Mexico, EMI-Capitol de Mexico SA de CV. He succeeds John Bush, who has been appointed managing direc-

(Continued on page 69)

Tragedy Hits Acts In Eire Car Mishap & Shooting

DUBLIN—Tragedy struck the Irish showband world on two days recently with the deaths of four musicians in two leading outfits.

Tom Dunphy of the Big 8 died in a car collision with a lorry near Drumsna, County Leitrim. The band's organist, Noel Ryan, was injured. They were on their way to a dance in County Donegal.

Two days later, Fran O'Toole, Brian McCoy and Anthony Geraghty, of the Miami Showband, were on their way home from a dance in Banbridge, County Down, when they were ambushed and shot dead by gunmen near Newry. Stephen Travers, the Miami's bassist, was critically injured.

Dunphy, a country singer, was a founder member of the Royal Showband, a Waterford group, and was the first showband singer to make a single. The record was "Katy Daly." His biggest hit, a number one, was "If I Didn't Have A Dime."

In August 1971, he and Brandon Bowyer left the Royal Showband and launched the Big 8. The Royal

had been in cabaret several months a year at the Stardust Hotel in Las Vegas and the Big 8 were contracted to appear at the hotel.

A U.S. senator in Las Vegas heard their tribute to the U.S., which includes "An American Trilogy," and in March this year they received a citation from the U.S. House of Representatives for promoting America.

The Big 8 recently signed a contract for a further five years in Vegas. They returned to Ireland several years ago and resumed appearances on the dance-hall circuit.

Tom Dunphy recorded a solo album for Release Records, "Tom Dunphy Sings Country," issued a couple of years ago.

Fran O'Toole, who was lead singer with the Miami, was from Bray, County Wicklow. His musical career began in the mid-1960s when he formed a group. Members of the Miami saw him onstage with the Chosen Few and invited him to join the band. Fran O'Toole won the Gold Star Award on the RTE television series "Reach For The Stars." He was on RTE with Dana in a series. And his death came at a time when his career was very much in the ascendancy as a singer and songwriter. He signed a recording deal with Emerald last year and the company had international hopes for him.

As a singer he was in the Irish charts with "Clap Your Hands And Stamp Your Feet." The record got the highest vote achieved by an Irish entry in European TopJury, the radio link. And it is included on the RMI compilation album "Ireland's Best 20 Hits," currently number one on the chart.

As a songwriter he was making a big impression. He recorded a program in the RTE series "Me And My Music," for transmission Aug. 25. He wrote two songs specially for the Irish band The Indians and they are included on the group's next LP.

With another member of the Miami, Des Lee, he wrote songs, including "Uncle Tristan's Moonship," recorded by Dickie Rock, and sung on BBC television by Rolf Harris.

Before the Miami shooting tragedy, some bands travelled across the border to dances, but many others would not do so. The immediate reaction now is that many dances have been cancelled and most bands are refusing to appear in the North. Those who do go across the border will insist on special escorts.

In any case, a special meeting of the Band Managers Assn. is being held this week.

Metronome, Mojo Deal

LOS ANGELES—PBR International managing director Patrick Boyle and Dr. Gerhard Weber, managing director of Metronome Records/GMBH have concluded an agreement whereby Metronome will become the licensee for Mojo Records of Los Angeles for the territories of Germany, Austria and Switzerland. Metronome will release the first product this month, two LP's by jazz organist Jimmy Smith. Titles are "Paid In Full" and "Jimmy Smith '75."

PBR Int'l acts in a management capacity for Mojo for both domestic and international markets.

Ri-Fi Names Int'l Head; To Sharpen Its Foreign Sights

MILAN—Gianfranco Finamore has been named new international manager of RI-FI Records here, replacing Giuseppe Velona, who has joined WBA-Italiana as managing director and general manager.

Finamore, announcing RI-FI's policy regarding foreign markets, says: "We plan to continue and strengthen a penetration by RI-FI on the foreign scene by way of promotional activities and, at a later

date, by possible changes of representation abroad."

RI-FI has already named a new Swiss representative, Finsterwald and Cantacuzene.

The company has also signed two new staff members to deal with the foreign market—Luigi Fedele, in charge of record exports, and Patricia Ruffi, for international promotion. Among artists slated for special overseas promotion are pianist Pino Calvi and Enrico Intra, recent finalist in "Record For The Summer" with "Paopop," a current top twenty hit here. And RI-FI plans general promotion for its instrumental artists.

As for foreign imports, the company is working particularly hard on Motown, Sussex, GRC, Contempo U.K., Springboard, Ember U.K., and Supraphon of Czechoslovakia. And RI-FI is carrying out special campaigns to diffuse more modern pop music in sales outlets in Italy's more provincial, tradition-bound areas.

Among Motown promotions, Finamore says negotiations are on to bring Pat Boone and the Commodores to the Venice Pop Festival to be held in late September.

Encouraged by the success of their budget-price "Penny" series, RI-FI is launching a new medium-price series in September. It will be called "College," sold at \$4.87, though prices of tape figurations have not yet been decided.

Current retail price of albums in Italy is \$7.32. While in large sales outlets, such as department stores, this price includes tax, in smaller shops tax is additional.

The College series includes Ike and Tina Turner, Nina Simone, Jimi Hendrix, King Curtis, Guess Who, Canned Heat, Gladys Knight and the Pips, James Taylor, Jimmy Smith, the Animals and the Beach Boys.

RI-FI's current "Penny" economy series, which includes both records and tapes, has so far sold two million units. It was launched five years ago and consists of 339 titles, of which 191 are pop, 80 classical and 68 for children. Penny label prices, including tax, are \$3.25 for albums and \$4.06 for tapes.

France Lists Recording Statistics

PARIS—Figures released by the Information Center of the French Federation Nationale de la Musique reveal that, in 1974, 2,624 new classical music disk titles were registered. And there were 5,151 pop and light-music titles, with 151 titles specifically for children.

To this total must be added 1,341 cassettes, 471 cartridges, 9 video tapes and 18 other tapes.

Altogether, 129,996,397 disks were pressed, with 6,753,623 cassettes, 567,219 cartridges and 385 other tapes.

Sales of disks, cassettes and cartridges amounted to \$289 million, including 3.29 percent imports and 10.82 percent exports. The figures mean that the French paid around \$113 million in Value Added Tax during the year.

There are 5,992 people employed in the industry in France, representing 89 different enterprises.

Precision Tapes Cutback Staff

LONDON—Precision Tapes has dismissed its retailers sales force of 21, only three months after taking over from Pye responsibility for selling into record shops. The 12-strong team servicing non-record accounts, a long-term feature of Precision's sales strategy, has been retained, and Precision will also remain responsible for sales to W.H. Smith and Boots. All other sales to record shops will revert to the Pye team.

A Precision spokesman says: "This is only a temporary measure and the situation will be reviewed in the autumn when things will, hopefully, pick up again. Precision has been affected by the economic climate and although we thought it was going to be a good year when we decided to go with the new sales force it has not worked out as we expected. So we decided to trim back now and review later on."

A FULL-LINE LABEL

UA's Sunset To Be Revived;
1st Releases Out On Sept. 1

LONDON—The sun will rise on Sunset next month when United Artists relaunches its long-dormant mid-price label as part of the company's autumn marketing activities.

The relaunch embraces new releases and the reactivation of certain key albums previously available, such as Shirley Bassey's "Big Spender," Del Shannon's "Tenth Anniversary," and "The Very Best Of Bobby Vee."

Album prices are 70 cents approximately for the launch day, Sept. 1, with the release of six LPs: "Bobby Vee Meets The Crickets"; "Hawkwind"; Bobby Goldsboro's "I Believe In Music"; Roy Harper's "Folk-Jokeopus," plus two film soundtrack disks, "You Only Live Twice" and a compilation "Great Action Film Themes." Six more releases are planned for November.

United Artists originally introduced Sunset in 1969, and regular releases continued until 1973. Marketing manager Dennis Knowles explains: "The past profile of the label was mainly MOR, but this time round it will be a record label in the full sense of the word, with repertoire right across the board. The inclusion of Ray Harper and Hawkwind in the first release batch is a clear hint of that."

Previously available Sunset albums retained by UA for the label's rebirth number more than 30 and include movie soundtracks, MOR titles and rock and roll collections. Thirty-three others are deleted as from Aug. 29.

On the full-price front, United Artists release plans for the autumn include substantial contemporary

rock repertoire. A&R manager Andrew Lauder has signed a deal with Beserkley Records, a small U.S. West Coast "underground operation." The product is available in the U.S. on a limited edition basis, either through mail order or San Francisco retail outlets.

But UA will market it in the U.K. in the usual way, and the first releases are "Beserkley Chartbusters Volume One," an album featuring various artists, and a live set by the Earthquake group, "Earthquake Rocks The World."

New UA movie soundtracks, notably "Rollerball," are to benefit from display material. And there is a three-album set of material by Lenny Bruce due later this year to coincide with the opening of Dustin Hoffman's film portrait of the late American satirist, and UA is to put out the film soundtrack as well.

There is also to be a major promotion on Bing Crosby, and Fred Astaire has been in London for recordings and a joint LP is planned for the two, called "A Couple Of Song And Dance Men."

UA has new albums from television personalities Larry Grayson and Noele Gordon and from Shirley Bassey, plus the first U.K. LP from screen team Laurel and Hardy, featuring dialog and songs from some of their movies and coinciding with a new book about the pair.

Another UA project is a double album entitled "The Golden Age Of Hollywood Stars," offering dialog and music from classic movies from the late twenties and forties. It includes a 15-minute excerpt from "Casablanca."

From The Music Capitals
Of The World

LONDON

Extensive press, radio, television and point-of-sale promotion for who lead singer Roger Daltrey's first solo album, a Polydor production, "Ride A Cock Horse," with a single, the old Rufus Thomas hit "Walkin' The Dog," taken from the LP. . . . Further decline in the level of live entertainment in Ulster predicted following the tragedy when three members of the Miami Showband were killed, and one seriously injured, in an ambush near Newry, on the Eiric border.

Compensating for the removal of the Troggs' "Summertime" from the first Dinedisc tape because of objections to the lyrics from the EMI cinema chain, Penny Farthing Records has bought time for the disk with Wilde Rock, the company promoting new releases via 8-track tapes syndicated to retailers. . . . Sparks out on their first U.K. tour this year, opening at Newcastle on Oct. 15, following with 18 other cities for 19 concerts.

One of the most respected men in music publishing, Don Agness, general manager of Leeds Music, has died at the age of 51. He was involved in the build-up of the MAM operation along with managing director Cyril Simons and Gordon Mills. . . . U.K. talent to record for a new Elektra/Asylum label being launched later this year and to be called Slipped Disc.

With two big single hits here behind him, Charlie Rich to undertake his first U.K. tour, opening September 16, his visit coinciding with en-

agements for Johnny Cash, who does two shows at the London Palladium. . . . Real Thing, group backing David Essex on his "Rolling Stone" single, to be on the bill with him for his big U.K. tour. . . . Other U.S. visitors in the next month or so include Linda Carr and the Love Squad, Hamilton Bohannon and Ike and Tina Turner.

Warner Bros. promotion head Bill Fowler recovering from broken leg sustained while playing football—at a company conference. . . . Management and publicity deal between Tony Barrow and partner Bess Coleman with ex-New Seeker Lyn Paul now ended "amicably." . . . Producer of the international Carl Douglas hit "Kung Fu Fighting," Indian-born Biddu, now has a hit single of his own, "Summer of '42," with the Biddu Orchestra.

Quote from Fred Astaire, here to make a series of albums: "Certainly British musicians have a knack of picking up musical scores much faster than in America." . . . Gene Pitney in for major U.K. television and concert itinerary, starting Aug. 31 and going through to early December. . . . 42-piece Band of the Black Watch Regiment selling well with bagpipe-dominated single "Scotch On The Rocks."

Bell here busy promoting 22-year-old Nicky Rolfe as filler of "gap left on bedroom walls of teenage girls by David Cassidy having turned his back on the audience that made him." . . . Double album of military music pageant held at Wembley Sta-

(Continued on page 70)

Durium Has
Sales Meet

MILAN—Durium Records' sales convention, attended by sales and direction staff, was addressed by Krikor Mintangian, president and managing director, and Amleto Silvestri, sales director.

Among company initiatives discussed were a new economy-price series to be released in September, to take its place alongside Durium's current normal and budget price series.

A special Durium sales campaign, Oct. 15-30, in conjunction with Standa department stores, was announced—Standa being represented at the convention by A. Carletti.

Durium manager Giulio Galimberti discussed new promotional channels being adopted by the company for Italian and world markets through 1976. And new artists presented to the delegates were vocal-instrumental duo Lopera and singer Cristina. In addition, a new album by Fausto Papetti, "20th Raccolta," was presented.

International
Turntable

• Continued from page 68

tor of EMI's record and music publishing subsidiary in Italy, EMI Italiana.

Ascott, 32, joined EMI in 1964 as a management trainee and worked in the U.K. and Germany. He also worked for the company in Hong Kong. Bush, 43, joined EMI in 1955 as a management trainee and has worked for the company in the U.K., France, Italy and Norway.

Disk-cutting supervisor at Pye for 11 years, Derek Sticklen has left to become technical manager of a new tape duplicating firm in Dublin, Ireland, owned by Release Records and Carlton Productions.

John Hall has been appointed manager, promotion services, at RCA in London following the promotion of James Fisher to the international marketing department as manager, European liaison. Fisher replaces Mike Everett who is moving to New York to join the parent company in a position to be announced.

Hall was previously running his own company in Wales, which included record retailing, concert promoting and discotheques. Before that he lived in Australia for five years and was manager of promotion and publicity for RCA Australia.

In his new position as manager, (Continued on page 70)

Phonogram In U.K. Sets
A 'Troubleshooter' Team

LONDON—Phonogram is setting up a special marketing project team here to "troubleshoot" areas of the company's activities which are considered to be below projected performance value.

The team is being organized under marketing director Ken Maliphant, who said it would have "the widest possible powers to tackle responsibilities."

Chris Dedman, special projects manager and singles coordinator, is to manage the new department, with David Rozalla, assistant tape manager, as his deputy.

Maliphant adds: "I've felt for some time that although Phonogram is functioning well as a company on a day-to-day basis, we have needed



DURIUM CONVENTION—At Durium Records 1975 convention lunch, held near Milan—(left to right): Giulio Galimberti, Durium manager, standing; Dori Ghezzi, Durium, signing, who with partner Wess came in second in this year's Eurovision contest; new Durium artist Cristina; Durium president, Krikor Mintangian; and, standing, Amleto Silvestri, Durium sales director.

U.K. Retailers Seeking
Profit Margin Increase

• Continued from page 3

pressures on costs which are almost impossible to bear.

These include rises in rents, rates, wages, electricity and gas, postal and telephone charges and more. The letter points out that profitability determines the retailer's ability to maintain adequate stocks of catalog material and a serious shortage of profit deters them from investing in new issue stock.

The letter states: "The costs of maintaining premises in the High Street and shopping precincts have now almost reached the point of no return, so much so that many retailers face the distinct prospect of making no profit or worse, showing a loss on their current trading year."

The letter calls for steps to be taken immediately to ensure that sufficient margins are given to ensure a reasonable level of profit. It suggests that when record companies apply to the Prices Commission for increases, sufficient additional margins are built in for retailers.

Retailers themselves have put the need for broader margins in even stronger terms. They are doubtful that the manufacturers have the well-being of the smaller shops at heart and at the same time threaten that without sufficient profit there will be no money to invest in stock for the Christmas period.

David Rushworth, manager of the record department of Rushworth and Dreaper in Liverpool, feels margins are not keeping pace with rising overheads and feels the margin should be 40 percent. So far, his de-

partment is making a small profit but it has cut back on staff by not replacing those who leave. He feels there is no change in the public's buying pattern and turnover was slightly up on last year.

He says: "In previous years we have always bought heavily in preparation for Christmas, but this year we won't be able to, because of the lack of capital. Additionally we have to compete for staff with multiples like Woolworths, who pay around \$70 a week to 20-year-old girls."

Joan Utterson, of Disque Record Shops in Newcastle, says there must be a margin increase. She adds that big-store price-cutting has affected her business. "People's attitudes have changed when buying. Instead of asking if I have a record, the first thing they ask is how much it is."

However, May Gallop, of Wessex Records in Bath, feels increased margins are not the answer. "They should just bring down the price of records. At today's prices, people are more guarded. And with overheads rising, I think record companies could help a lot by being more careful on the matter of faulty records."

David Kaye, of Tapes Galore in London, feels prices and overheads are beyond the retailer's control. "With other shops price-cutting, the whole business is in a very precarious state. Unless something is done about increasing margins by an additional 7 to 10 percent, then I'm doubtful whether we shall be able to meet costs by the autumn."

He adds: "Action is needed immediately. I hope help will come from record companies themselves, and I certainly think it is time they made a gesture. I would hope they are all interested in the well-being of the smaller shops, but at times I have my doubts."

Dennis Baxter, whose Avgarde Gallery store has a key location in Manchester's prestigious Deansgate shopping area, has relinquished half his premises, and half his sales space, to qualify for a new lower rate assessment. His rates have increased by \$2,800 in one year.

Baxter, a founder member of what is today the GRRC, says his action means an inventory cutback which will harm his store's image with the customer. "We simply won't be known for our depth of stock," he says. "I don't think there is any question that we need a 40 percent margin in today's trading conditions."

"Record companies may be increasing their prices to the public regularly and dealers may be handling more turnover, but we're making no more profit."

Lilian Bron 1st Woman To Head U.K. Record Co.

LONDON—Lilian Bron has become the first woman to become managing director of a U.K. record label. She heads Bronze Records, part of the Bron group of companies.

Sydney Bron, chairman of the group, says that the companies will in future be referred to collectively as The Bron Organization, and the umbrella company, Bron Associated Publishers has been renamed Bron Organization.

He says: "In recent years, our organization has expanded and diversified to the point where the previous names no longer represent our activities.

"I'm pleased to announce the appointment of my daughter-in-law, Lilian Bron, as managing director of the Bronze Records side. Her recent outstanding achievements in marketing and product co-ordination have prompted me to leave the running of the company entirely in her very capable hands."

Mrs. Bron takes charge of the label, working with general manager, John Kokell, and promotion manager Selwyn Turnbull. Gail Clark has been appointed product coordinator, with Bill McAllister now established as press and public relations officer.

Gerry Bron, Lilian's husband, will continue to run the Bron production company, Hit Record Productions, which also owns the new quadraphonic Roundhouse Recording Studios. Says Gerry Bron: "I am delighted at the move. The immediate success of the studios has meant a lot of extra work for me and the results we are getting in the studio are so outstanding that I really want to do more production work."

Started by Sydney Bron 40 years ago with Bron's Orchestral Service (retailing band orchestrations round the world), the company has expanded to encompass music publishing, artist management, agency, a record company and Executive Express, an air charter company.

Bronze Records, marketing records by Uriah Heep, Gene Pitney, Manfred Mann's Earth Band, Osibisa, Colosseum and Mike Gibbs, has sold approximately 10 million albums over the past five years.

Top U.S., U.K. Talent In Tour

• Continued from page 4

involving headline acts and major European capitals.

He says, "By linking up already existing festivals in Finland, Bilzen and France, for instance, and adding on top our own dates we are making it the biggest festival tour ever put into Europe."

Ten BTM personnel are accompanying the tour and Scope Equipment Hire, part of the BTM group, is providing a custom-built 20,000-watt PA system, lighting and technicians. Including artists, tour managers and road crews, the entire party will total 150.

The tour is being promoted and publicized by BTM London and BTM Holland, together with all the record companies concerned. NCRV-TV is filming the event in Leiden, Holland, but a plan to record the performance at Orange, in France, for a "Startruckin' '75" double album has been shelved because of the lack of time to acquire contractual releases for all parties involved.

From The Music Capitals Of The World

• Continued from page 69

dium coming from Pye, featuring 62 military bands and 2000 musicians.

... Rubettes John Richardson and Alan Williams helped in production of "For Always And Ever" Polydor single by new group **Snatch**, which includes Richardson's two brothers.

David Essex producing, and drumming for, ex-promotion man Steve Collier's disk debut "Hey Mary." ... Two "stampeding cowboys" promoting **Dobbie Brothers'** album "Stampede," handing out postcard vouchers to people in 15 seaside resorts, some for discount of \$1.10 on a Doobie album. ... Following screening of "Camelot" on television, Warners release **Richard Harris's** "How To Handle A Woman," backed with **Franco Nero's** "If Ever I Would Leave You."

John Lennon has named **Billy Swan's** "I Can Help" as his favorite single of 1974 and **Ringo Starr** has asked Swan to write a song specially for him. ... Comeback bid by 1968 hit-makers **Johnny Johnson** and the **Bandwagon** with "Music To My Heart," via Epic. ... Prizes of Pye recording contract, or ATV Music writing pack, plus \$1,100 in each category, for winners of British Music Talent and Songwriters' Competition, 1975. ... September 12 release for first album by **Mott**, the group formed after the departure of **Ian Hunter** and **Mick Ronson**.

Press party to celebrate, with champagne, the signing of a contract between RCA here and **Vangelis Papatheassiou**, artist-producer. ... Ten album series of Gilbert and Sullivan operettas from Pye to celebrate G and S centenary come with complete librettos.

PETER JONES

MILAN

Ranzo Bracco has resigned as managing director of Ampex Italiana and though no plans have been announced it is believed he will remain in the music-industry world. His decision to quit follows a restructuring and organizational policy which has been taking place within the company and which has already led to a reduction of staff. Ampex has been badly hit by the automobile recession which caused serious sales drops in non-traditional sales outlets of tapes.

I Gatti Di Vicolo Miracoli, a group noted here for cabaret performances, has signed with CBS Sugar and the first album is due in September. ... **Edward Chalpin**, president of PPX, in Italy for catalog deals and besides his own production he is seeking licensing deals for the Muse Jazz catalog and Latin-American music catalog **Coco**. ... **Loretta Goggi**, Italian television singer and actress, has signed with CBS Sugar and her first record, "Loretta With The O," is out shortly.

Franco Paradiso becomes marketing manager of Ariston Records from Sept. 1, and **Francesco Nanula** recently left his position as Ariston sales director. ... **Love Machine** just video-taped a program for RAI-TV, Italian network, including six of the songs from their first album "The Love Machine," out here through Phonogram.

Johnny Porta, international manager of CBS Sugar, says his company plans widespread distribution of Brazilian music on the Italian market and among albums to be published soon in this field is one by **Jorge Ben**. ... **Andrea Lo Vecchio**, singer with Aquamanda, has set up his own publishing house, Ellevi. ... Ariston has signed a distribution

agreement with Suono Records of Mestre and are currently putting out the first two albums of the new label, by **Opus Avandra** and the **Gruppo Italiano Danza Libera**. Suono managing director is **Tony Tassinato**.

Mike Storey's second album "Who Are You Playing To" (MAM) just out through Decca here. ... **J.C. Penney International** recently signed with **Rack Italia**, Italy's only rack-jobbing company, and Rack will exclusively supply records and tapes to Penney's four Italian outlets. Specialist departments for sales of records, tapes and sound reproduction hardware will be opened in Penney stores.

GERMAN RUSCITTO

PARIS

Abba, group which won the Eurovision Grand Prix two years ago, has made big sales progress with the album "I Do I Do I Do," released here on Vogue. ... The town of Orange, which has one of the finest ancient theaters in Europe, has agreed to Wah Music and RTL organizing a rock concert there this weekend (Aug. 15-17), artists including **Eric Burdon**, **Dr. Feelgood**, **Tangerine Dream**, **Soft Machine** and others.

Figures published by Show magazine show only six singers have made the top twenty over the past few years, **Richard Anthony**, **Francoise Hardy**, **Charles Aznavour**, **Mireille Mathieu**, **Edith Piaf**, **Sacha Distel**. ... The first international Videocassette Festival to be held in Montparnasse, Paris, from Sept. 9-23. ... Polydor marked the tenth anniversary of cassettes by releasing the nine symphonies of Beethoven, played by the Berlin Philharmonic Orchestra, directed by **Von Karajan**.

Phonogram has published a booklet on cassettes and their use, as well as bring out a cassette catalog. ... Originally made in 1970 by French singer **Guy Beart**, the film "Welcome To Mezz," featuring jazzman **Mezz Mezzrow**, has been included in the summer programming. Filmed with some of the U.S. jazzmen still in Paris, it took French television five years to make up its mind about it, Mezzrow, in the meantime, died.

The Mayors of Nice and Antibes are expected to meet to discuss the 1976 jazz festivals which are held at the same time in the two resorts. Following this year's experience it is expected that in 1976 the Antibes Festival will be divided up into three sections, modern jazz, traditional jazz and one embracing rock and rhythm and blues.

The audience of 50,000 at the Nice Festival is thought to have reduced the deficit which in 1974 was \$18,000, but one ever-present problem is that the nearby hospital is well within range of the festival sounds, so disturbing patients.

HENRY KAHN

AMSTERDAM

Chiel Pos has left the group **Solution** for "musical and personal reasons," and will not be replaced, but the group has just finished its first album for three years, recorded in the Welsh Rockfield studios and produced by **Gus Dudgeon**.

To promote his new album "Atlantic Crossing," **Rod Stewart** visited Amsterdam, along with **Britt Ekland**, but had problems landing because three large suitcases had not arrived because of an airline strike. ... Currently running series of concerts "Sunday In The Park" being given in the Groggingan central park, featuring Dutch and foreign acts. ... Change of image for **Rob de Nijs**,

who will release fewer singles in future, his next album, for October release, being produced by **Boudeiwijn de Groot**.

Several major automobile companies, among them **Chevrolet**, interested in sponsoring new Dutch group **Limousine**, whose debut single "Seventy-Five" is a high-placed Ariola chart hit. ... **Lou Reed** replacing **Steve Miller** at the Leiden pop festival, other acts including **Wishbone Ash**, the **Mahavishnu Orchestra**, **Soft Machine**, **Caravan** and **Renaissance**.

Ad Visser, presenter of the Dutch weekly television show "Top Pop," has made his first single, "Wild Dance," released on Phonogram. ... U.S. group **Poco** giving an Amsterdam concert on Sept. 29, their new album "Head Over Heels" out here on Bovema, preceded by a CBS double album "The Very Best Of Poco."

Dutch company **VIP Records** distributing **Stax** now in Holland, with material already released by the **Staple Singers**, **Albert King**, **Isaac Hayes**, **Booker T.**, **The Soul Children** and **Rufus Thomas**. ... Australian singer **Kamahl** now topping the charts here with "Elephant Song" and **AVRO** recently broadcast a 30-minute special on the artist expected here for live shows.

Mike Rondell, currently in the charts with his version of "Mr. Sandman," to record his debut album for **BASF** in September for early December release. ... Female singers **Ria Lelieveld** and **Kelly Ella McAulley** and **Dick van Duyn** are the finalists in the biggest-ever talent competition held in Holland, organized by **CBS** and television company **VARA**, the final to be broadcast live Aug. 22.

Drummer **Herman van Boeryen** has left **Red, White 'n Blue** and with **ex-Cuby and the Blizzards** keyboard player **Herman Brood** and **ex-Tee Set** guitarist **Freddy Karmelk** has formed a band of his own. A temporary replacement for van Boeryen is **Golden Earring** drummer **Cesar Zuiderwijk**, because Earring is on holiday, but a permanent replacement is being sought.

Sept. 5 is release date for the autumnal Dutch product of Phonogram, including a new solo album of **Boudeiwijn de Groot** ("Waar Ik Woon En Wie Ik Ben"); debut album of new Dutch group **Water**, "The Second Day"; an album by Holland's best-known steel guitarist **Frans Doolaard**, "Sentimental Journey," and first Phonogram album of singing brothers **Bolland and Bolland**, plus a new LP by American soul group **American Gypsy**, who have been living here for the past two years.

U.K. act **Alberto y los Paraguayos** touring Holland until Aug. 31. ... Anglo-French rock group **Gong** touring for four days from Aug. 27. ... **Frank Kraayeveld**, bassist and guitarist of **The Bintangs** rock band, visiting U.S. producer **Steve Verroca** in Wales to discuss the group's upcoming album due out at the end of the year.

Ariola product planned for the fall includes the debut album of Amsterdam singer **Barbara Nielsen**; debut album of singer **Specs Hildebrand**, former lead singer of the group **Jen Rog**; a new LP by rock-blues group **Livin' Blues**; and a new one by **Wally Tax**.

"Wild Dance" is a composition and production of Dutch producer **Peter Koele-Wijn**, who joined producer **Jack de Nijs** and singer **Rob de Nijs** in winning Golden Lion awards from the Belgian weekly publication **Joepie**.

WILLEM HOOS

Wilde Rock To Let Teams Carry The (Disk) Ball

LONDON — Football fans through the U.K. will soon be hearing the very latest pop records, following a deal between **Wilde Rock Promotions**, the company set up to promote new releases through 8-track syndicated tapes—and several major football clubs.

Five major clubs, along with several third and fourth division teams, have agreed to play the tapes before games and during the interval and as the crowds disperse. **Wilde Rock** director **Bruce Highams** claims the new development in the company's short history could soon bring new-release records to a potential audience of 500,000.

Diskjockeys **Kenny Everett** and **Pete Drummond** have also started linking new releases with a commentary on the tapes, providing information about the records and interspersing humor. Highams explains: "It's all part of our aim to provide a quality service for the dealer and the record companies."

On the tape-to-retailer side, the company has pruned about 100 retailers from the scheme, but added 200 new names. Says director **Richard Figgis**: "We've been operating three months now and that has given us time to evaluate which shops are interested in the scheme and which aren't."

International Turntable

• Continued from page 69

European liaison, **Fisher** will be responsible for exploiting pop product in Europe and co-ordinating European tours and promotional activity. He reports to **Bob Summer**, vice-president, International, New York.

And **Thomas McIntyre** joins the RCA U.K. company this week, transferring from the U.S. parent company, to take up a position as management information services manager. McIntyre has a master's degree in computer science at the University of Pennsylvania and has been working for RCA in New York for four years. He was previously with **General Electric**. In London, he reports to **Ed Byrnes**, financial controller.

Other appointments in RCA's financial department include **Bill Tierney**, to manager, accounting; **Vina Amin**, to chief account; **Ahamed Farook**, to manager special projects; **John Clarke**, to manager, plant accounting; **Ian Mitchell** to manager, financial planning.

Also at RCA, U.K., **David Long**, manager of recording administration, takes on added responsibility for a&r administration, product scheduling, copyright administration and maintenance of record catalog. Reporting to him will be **Maureen Fasan** (a&r administrator), **Paul Rustad** (manager, product scheduling), **Edith White** (manager, copyright), **Lawrence Chopping** (catalog editor), **Martin Pierpoint** (manager, royalties and copyright accounting).

DJM in London has signed two three-year production deals. The first, with **John Glover**, brings to the roster **Grimms**, **Sue Glover**, **Beverley Martyn** and others. The second, with **Clifford Davis**, gives the company options on all Davis-originated material and the first artist through the pact is **ex-Fleetwood Mac** guitarist and writer **Danny Kirwan**.

Billboard Hits Of The World

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BELGIUM

(Courtesy HUMO)
SINGLES

- This Week
- 1 STAND BY YOUR MAN—Tammy Wynette (CBS)
 - 2 IF YOU GO—Barry & Eileen (Decca)
 - 3 S.O.S.—Abba (Vogue)
 - 4 RAMAYA—Afric Simone (Barclay)
 - 5 DOLANNES MELODY—De Senneville & Toussaint (Decca)
 - 6 MOONSHINE SALLY—Mud (EMI)
 - 7 ELEPHANT SONG—Kamahl (Philips)
 - 8 MON AMOUR A MOI—Will Tura (Topkapi)
 - 9 LADY IN BLUE—Joe Dolan (Pye)
 - 10 I'M NOT IN LOVE—10 CC (Mercury)

LPs

- This Week
- 1 POP MUSIC—Various (K-Tell)
 - 2 10 SAPPIGE ZOMERHITS—Various (Telstar)
 - 3 GOUDEN SOMMERS—Willy Sommers (Vogue)
 - 4 TOP SCORE—Versch, Art (Decca)
 - 5 INSIDE OUT—Bohannon (Barclay)

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 2 | BARBADOS | *Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West) |
| 2 | 1 | GIVE A LITTLE LOVE | *Bay City Rollers (Bell)—Utopia/DJM |
| 3 | 12 | I CAN'T GIVE YOU ANYTHING (BUT MY LOVE) | Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi) |
| 4 | 6 | IF YOU THINK YOU KNOW HOW TO LOVE ME | *Smoky (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) |
| 5 | 5 | JIVE TALKIN' | *Bee Gees (RSO)—Abigail/Siam (Arif Mardin) |
| 6 | 8 | IT'S IN HIS KISS | Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex) |
| 7 | 7 | SEALED WITH A KISS | Brian Hyland (ABC)—United Artists (Pogo Prod.) |
| 8 | 16 | DELLAH | *Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor) |
| 9 | 10 | JE T'AIME | Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.) |
| 10 | 3 | TEARS ON MY PILLOW | Johnny Nash (CBS)—ATV |
| 11 | 17 | I WRITE THE SONGS | David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy) |
| 12 | 22 | SHERRY | *Adrian Baker (Magnet)—KPM (Morgan Baker) |
| 13 | 28 | IT'S BEEN SO LONG | George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch) |
| 14 | 29 | THE LAST FAREWELL | *Roger Whittaker (EMI)—Tembo Music (Dennis Preston) |
| 15 | 19 | NEW YORK CITY | *T. Rex (EMI)—Wizzard (Marc Bolan) |
| 16 | 21 | BLANKET ON THE GROUND | Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler) |
| 17 | 11 | ROLLIN' STONE | *David Essex (CBS)—April/Rock On (Jeff Wayne) |
| 18 | 23 | DOLLY MY LOVE | Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith) |
| 19 | 15 | ACTION | *Sweet/Essex (Sweet) |
| 20 | 4 | MISTY | Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens) |
| 21 | 13 | HAVE YOU SEEN HER/OH GIRL | Chilites (Brunswick)—Burlington (Eugene Record) |
| 22 | 18 | D-I-V-O-R-C-E | Tammy Wynette (Epic)—London Tree (Billy Sherrill) |
| 23 | 9 | THE HUSTLE | Van McCoy (Avco)—Warner Bros. (Hugo/Luigi) |
| 24 | 20 | HIGHWARE | Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan) |
| 25 | 30 | LOVE ME BABY | *Susan Cadogan (Magnet)—Magnet (Peter Waterman) |
| 26 | 33 | EL BIMBO | Bimbo Jet (EMI)—Burlington Music (Laurent Rossi) |
| 27 | 26 | 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) | Rimshots (All Platinum)—Cookaway (H. Ray/A. Goodman) |
| 28 | 31 | GET IN THE SWING | *Sparks (Island)—Island (Tony Visconti) |
| 29 | 25 | FOOT STOMPIN' MUSIC | Hamilton Bohannon (Brunswick)—Hamilton Bohannon (H. Bohannon) |
| 30 | 50 | BEST THING THAT EVER HAPPENED | Gladys Knight & the Pips (Buddah)—KPM (Kenny/Wise) |
| 31 | 14 | EIGHTEEN WITH A BULLET | *Pete Wingfield (Island)—Island/Uncle Doris (Pete Wingfield) |
| 32 | 42 | ONE NIGHT | *Mud (RAK)—United Artists (Mike Chapman/Nicky Chinn) |
| 33 | 41 | FAME | *David Bowie (RCA)—Mainman/Lennon/ATV/Cailidh/Cryselis (Bowie/Maslin) |

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|----|----|---------------------------------|--|
| 34 | 27 | DISCO STOMP | Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon) |
| 35 | 45 | SUMMER OF '42 | Biddu Orchestra (Epic)—Warner Bros. (Biddu) |
| 36 | — | SUPER WOMBLES | *Wombles (CBS)—April/Batt Songs (Mike Batt) |
| 37 | 37 | SEXY | M.F.S.B. (Philadelphia)—Gambie Huff/Carlin (Gambie/Huff) |
| 38 | 48 | THAT'S THE WAY (I LIKE IT) | K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch) |
| 39 | 43 | LOVE WILL KEEP US TOGETHER | Captain & Tennille (A&M)—Kirshner/Warner Brothers |
| 40 | 24 | I'M NOT IN LOVE | *10c.c. (Mercury)—St. Annes (10c.c.) |
| 41 | 38 | I DO I DO | Abba (Epic)—Bocu |
| 42 | 46 | ROCHDALE COWBOY | *Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop) |
| 43 | — | ONE OF THESE NIGHTS | Eagles (Asylum)—Warner Bros. (Bill Szymczyk) |
| 44 | — | LOVE IN THE SUN | *Glitter Band (Benn)—Rock Artists (Mike Leander) |
| 45 | — | DON'T THROW IT ALL AWAY | *Gary Benson (Atale)—Noel Gay (Steven Edgley) |
| 46 | — | LOVE WON'T LET ME WAIT | Major Harris (Atlantic)—Gambie-Huff/Carlin (Bobby Eli) |
| 47 | — | THAT'S WHAT LIFE IS ALL ABOUT | Bing Crosby (United Artists)—Donna (Ken Barnes) |
| 48 | — | AFTERNOON OF THE RHINO | *Mike Post Coalition (Warner Bros.)—Sunbury (Mike Post) |
| 49 | — | ALL I NEED IS YOUR SWEET LOVIN' | Gloria Gaynor (MGM)—Chappell (Tony Bongiovi) |
| 50 | — | A CHILD'S PRAYER | *Hot Chocolate (RAK)—Chocolate/RAK Mickie Most |

LPs

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 1 | HORIZON | Carpenters (A&M) |
| 2 | 2 | VENUS & MARS | Paul McCartney & Wings (Apple) |
| 3 | 3 | ONCE UPON A STAR | Bay City Rollers (Bell) |
| 4 | 4 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY | Elton John (DJM) |
| 5 | 5 | BEST OF THE STYLISTICS | (Avco) |
| 6 | 7 | MUD | Mud Rock, Vol. 2 (RAK) |
| 7 | 17 | TEN YEARS NON STOP JUBILEE | James Last (Polydor) |
| 8 | 6 | THE ORIGINAL SOUNDTRACK | 10c.c. (Mercury) |
| 9 | 12 | ROLLIN' | Bay City Rollers (Bell) |
| 10 | 10 | ONE OF THESE NIGHTS | Eagles (Asylum) |
| 11 | 9 | STEP TWO | Showaddywaddy (Bell) |
| 12 | 13 | TUBULAR BELLS | Mike Oldfield (Virgin) |
| 13 | 11 | THE DARK SIDE OF THE MOON | Pink Floyd (Harvest) |
| 14 | 14 | CAT STEVENS' GREATEST HITS | (A&M) |
| 15 | 29 | WHEN WILL I SEE YOU AGAIN | Johnny Mathis (CBS) |
| 16 | 16 | THE SINGLES 1969-1973 | Carpenters (A&M) |
| 17 | 28 | SNOWFLAKES ARE DANCING | Tomita (Red Seal) |
| 18 | 8 | THE BASEMENT TAPES | Bob Dylan (CBS) |
| 19 | 15 | SIMON & GARFUNKEL'S GREATEST HITS | (CBS) |
| 20 | 18 | 24 CARAT PURPLE | Deep Purple (Purple) |
| 21 | 20 | BAND ON THE RUN | Paul McCartney & Wings (Apple) |
| 22 | 21 | ELTON JOHN'S GREATEST HITS | (DJM) |
| 23 | 19 | BEST OF TAMMY WYNETTE | (Epic) |
| 24 | 22 | THE SNOW GOOSE | Camel (Decca) |
| 25 | 26 | THANK YOU BABY | Stylistics (Avco) |
| 26 | — | THE HIGHER THEY CLIMB | David Cassidy (RCA) |
| 27 | 25 | 10C.C.—Greatest Hits | (Decca) |
| 28 | 24 | MADE IN THE SHADE | Rolling Stones (Rolling Stones) |
| 29 | 34 | TAKE GOOD CARE OF YOURSELF | Three Degrees (Philadelphia) |
| 30 | 35 | THE BEATLES 1962-1966 | (Apple) |
| 31 | 23 | FROM MIGHTY OAKS | Ray Thomas (Threshold) |
| 32 | 31 | THE MYTHS & LEGENDS OF KING ARTHUR | Rick Wakeman (A&M) |
| 33 | 27 | THE BEATLES 1967-70 | (Apple) |
| 34 | 42 | PHYSICAL GRAFFITI | Led Zeppelin (Swan Song) |
| 35 | 37 | AND I LOVE YOU SO | Perry Como (RCA) |
| 36 | — | FOCUS | (Polydor) |
| 37 | 43 | AUTOBAHN | Kraftwerk (Vertigo) |
| 38 | 40 | BRIDGE OVER TROUBLED WATER | Simon & Garfunkel (CBS) |
| 39 | 32 | DISCO BABY | Van McCoy & the Soul City Symphony (Avco) |
| 40 | 46 | ON THE LEVEL | Status Quo (Vertigo) |
| 41 | 48 | RIDE A ROCK HORSE | Roger Daltrey (Polydor) |
| 42 | — | LIVE AT TREORCHY | Max Boyce (One Up) |
| 43 | 41 | JUDITH | Judy Collins (Elektra) |
| 44 | 47 | MEDDLE | Pink Floyd (Harvest) |
| 45 | — | NOT A LITTLE GIRL ANY MORE | Linda Lewis (Atista) |

- | | | | |
|----|----|------------------------------------|----------------------------|
| 46 | 49 | TOMMY (Soundtrack) | (Polydor) |
| 47 | — | TAKE TWO | Diana Solomon (Philips) |
| 48 | — | FOREVER AND EVER | Demis Roussos (Philips) |
| 49 | — | JUST ANOTHER WAY TO SAY I LOVE YOU | Barry White (20th Century) |
| 50 | — | 20 GREATEST HITS | Tom Jones (Decca) |

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)
*Denotes local origin
SINGLES

- This Week
- 1 UN ACCIDENT—*Michel Sardou (Trema)
 - 2 L'ETE INDIEN—*Joe Dassin (CBS)
 - 3 HEY LOVELY LADY—*Johnny Hallyday (Phonogram)
 - 4 ROSSANA—*Ringo (Carrere)
 - 5 MARYLENE—*Martin Circus (Vogue)
 - 6 LE CHANTEUR MAHLEUREUX—*Claude Francois (Fleche)
 - 7 MAINTENANT QUE TU ES LOIN DE MOI—*Frederic Francois (Vogue)
 - 8 BRASILIA CARNAVAL—*Chocolat's (Sonopresse)
 - 9 I CAN DO IT—The Rubettes (Polydor)
 - 10 IL VOYAGE EN SOLITAIRE—*Gerard Manset (Pathe-Marconi)
 - 11 J'AI ENCORE REVE D'ELLE—*It Etais Une Fois (Pathe-Marconi)
 - 12 LES ACADIENS—*Michel Fugain (CBS)
 - 13 PAS BESOIN D'EDUCATION SEXUELLE—*J. Bataille (Carrere)
 - 14 LA BALANGA—*Bimbo Jet (Pathe-Marconi)
 - 15 ET AVEC LES OREILLES M LE PRESIDENT—*Green and Lejeune (Pathe-Marconi)

LPs

- This Week
- 1 TOUTES LES COULEURS—Mike Brant (Polydor)
 - 2 ROCK A MEMPHIS—Johnny Hallyday (Phonogram)
 - 3 WE CAN DO IT—The Rubettes (Polydor)
 - 4 TOMMY—The Who (Polydor)
 - 5 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
 - 6 LE CHANTEUR MALHEUREUX—Claude Francois (Fleche)
 - 7 MASTERS OF ROCK—Pink Floyd (Pathe-Marconi)
 - 8 LE CHASSEUR—Michel Delpech (Barclay)
 - 9 SALTIMBANQUE—Maxime le Forestier (Polydor)
 - 10 Y'A UNE ROUTE—Gerard Manset (Pathe-Marconi)

HOLLAND

(Courtesy Stichting Nederlandse)

- This Week
- 1 THE ELEPHANT SONG—Kamahl (Philips)
 - 2 STAND BY YOUR MAN—Tammy Wynette (Epic)
 - 3 RAMAYA—Afric Simone (CNR)
 - 4 DOLANNES MELODIE—de Senneville and Toussaint (Omega)
 - 5 ONE OF THESE NIGHTS—The Eagles (Asylum)
 - 6 ROLL OVER LAY DOWN—Status Quo (Vertigo)
 - 7 IF YOU GO—Barry and Eileen (Omega)
 - 8 FOE DEE OH DEE—The Rubettes (State)
 - 9 SEVENTY FIVE—Limousine (Ariola)
 - 10 ACTION—The Sweet (RCA)

ITALY

(Courtesy GERMANO RUSCITTO)

- This Week
- 1 YUPPI DU—Adriano Celentano (Cain—MM)
 - 2 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Phonogram)
 - 3 AMORE GRANDE AMORE LIBERO—Il Guardiano Del Faro (RCA)
 - 4 PROFONDO ROSSO—I Boblin (Cinevox)
 - 5 XXa RACCOLTA—Fausto Papetti (Durium)
 - 6 DEL MIO MEGLIO NO. 3—Mina (PDU—EMI)
 - 7 RIMMEL—Francesco De Gregori (RCA)
 - 8 INCONTRO—Patty Pravo (RCA)
 - 9 TOMMY/SOUNDTRACK—The Who (Polydor—Phonogram)
 - 10 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM—Phonogram)
 - 11 UN PO' DEL NOSTRO TEMPO MIGLIORE—I Pooch (CBS—MM)
 - 12 PIANGE IL TELEFONO—Domenico Modugno (Carosello—Ricordi)
 - 13 1970/74 I POOH—I Pooch (CBS—MM)
 - 14 IL GIARDINO PROIBITO—Sandro Giacobbe (CBS—MM)
 - 15 NIGHT BIRDS—LaBelle (Epic—MM)

JAPAN

(Courtesy MUSIC LABO)

- This Week
- 1 YUDACHI NO ATODE—Goro Noguchi (Polydor)
 - 2 KOKORO MOKORI—Takashi Hosokawa (Columbia)
 - 3 KAKKOMAN BOOGIE—Downtown Boogie Woogie Band (Express)

- | | | |
|----|---------------------------|-------------------------------|
| 4 | SASOWARETE FLAMENCO | Hiroshi Goh (Crown) |
| 5 | CYCLAMEN NO KAORI | Akira Fuse (King) |
| 6 | YASURAGI | Toshio Kurosawa (Columbia) |
| 7 | OMOIDE MAKURA | Kyoko Kosaka (Aard-Vark) |
| 8 | 17 NO NATSU | Junko Sakurada (Victor) |
| 9 | CHIKUMAGAWA | Hiroshi Itsuki (Minorophone) |
| 10 | NATSU HIRAKU SEISHUN | Momoe Yamaguchi (CBS/Sony) |
| 11 | ITSUKA MACHI DE ATTA NARA | Masatoshi Nakamura (Columbia) |
| 12 | BOKU NI MAKASETE KUDASAI | Craft (Elektra) |
| 13 | TAIYO NO KESETSU | Zutorubi (Ai) |
| 14 | KOI NO BOSO | Hideki Saijo (RCA) |
| 15 | TOMOSHIBI | Aki Yashiro (Teichiku) |
| 16 | KAZE NO MACHI | Panda Yamada (Crown) |
| 17 | SHOWA KARETSUKU | Sakura And Ichiro (Polydor) |
| 18 | UGUISUDANI MUSIC HALL | Tsuruko Shofukutei (Warner) |
| 19 | NAMIDA GOKORO | Tonosama Kings (Victor) |
| 20 | WAKARE NO KUCHIZUKE | Shinichi Mori (Victor) |

MEXICO

(Courtesy Radio Mil)

- This Week
- 1 LLORARAS—Los Terrícolas (Gamma)
 - 2 LLUEVE SOBRE MOJADO—Camilo Sesto (Ariola)
 - 3 SE ME OLVIDO OTRA VEZ—Juan Gabriel (RCA)
 - 4 WE SAID GOODBYE (Por que nos dijimos adios)—Dave McLean (RCA)
 - 5 TIEMPO—Jose Jose y Marco Antonio Muniz (RCA)
 - 6 YO QUIERO AMIGOS—Roberto Carlos (CBS)
 - 7 LADY MARMALADE (Dulce dama)—LaBelle (Epic)
 - 8 GET DANCIN'—Disco Tex & The Sex-O-Lettes (Polydor)
 - 9 MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (MGM)
 - 10 MARIPOSAS LOCAS—Mike Laure (Musart)
 - 11 UNA VIEJA CANCION DE AMOR—Raul Abramzon (CBS)
 - 12 EL VENDEDOR—Mocedades (Musart)
 - 13 ME ESTA GUSTANDO—Victor Yturbe "Piruli" (Philips)
 - 14 DIVINA ILUSION—Jose Jose (RCA)
 - 15 LAGRIMAS Y LLUVIA—Juan Gabriel (RCA)

NEW ZEALAND

(Courtesy of NZFPI)SINGLES

- This Week
- 1 PALOMA BLANCA—George Baker Selection (Warner)—(Muz)
 - 2 OH BOY—Mud (RAK/EMI)—(Melodie der Welt/Peer)
 - 3 ONLY YOU CAN—Fox (GTO/DGG)—(Roba Musik)
 - 4 ACTION—Sweet (RCA)—(Essex/Geig)
 - 5 FOX ON THE RUN—Sweet (RCA)—(Sweet/Essex/Geig)
 - 6 I DO, I DO, I DO—Abba (Polydor/DGG)—(Oktava/SMV)
 - 7 DIE SCHWARZE BARBARA—*Heino (EMI Electrola)—(Montana)
 - 8 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/DGG)—(Intersong)
 - 9 DEINE SPUREN IM SAND—*Howard Carpendale (EMI Electrola)—(MAM/Geig)
 - 10 I CAN DO IT—The Rubettes (State/DGG)—(Budde)
 - 11 BYE BYE BABY—Bay City Rollers (Bell/EMI Electrola)—(Accord)
 - 12 HEY YOU—Bachman-Turner Overdrive (Mercury/Phonogram)—(Screen Gems/Geig)
 - 13 IMAGINE ME, IMAGINE YOU—Fox (GTO/DGG)—(Roba Musik)
 - 14 ER GEHORT ZU MIR—*Marianne Rosenberg (Philips/Phonogram)—(Intro)
 - 15 AUTOBAHN—*Kraftwerk (Philips/Phonogram)—(Killingklang)

Stigwood Gets 10 Million Guarantee From Polygram

LONDON—The Robert Stigwood Group and the Polygram Group, substantial shareholders in Stigwood, have completed negotiations under which The Stigwood Group is to be guaranteed income from music publishing and recordings over the next five years of not less than \$10 million.

Negotiations are proceeding between Stigwood and the Polygram Group with a view to a closer working relationship in the U.S. and further joint activities.

In view of these developments, the board of The Robert Stigwood

- | | | |
|----|----------------------------------|--------------------------------------|
| 5 | MARK WILLIAMS | Mark Williams (EMI) |
| 6 | TOMMY/ORIGINAL SOUNDTRACK | Various (Phonogram) |
| 7 | DARK SIDE OF THE MOON | Pink Floyd (EMI) |
| 8 | STAMPEDE | Doobie Brothers (WEA) |
| 9 | THE SHIRLEY BASSEY SINGLES ALBUM | Shirley Bassey (Festival) |
| 10 | FOUR WHEEL DRIVE | Bachman-Turner Overdrive (Phonogram) |

SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week
- 1 FOX ON THE RUN—Sweet (RCA)
 - 2 DON'T YOU KNOW—Della Reese (RCA)
 - 3 STAND BY ME—John Lennon (Apple)
 - 4 AS SOON AS I HANG UP THE PHONE—Conway Twitty/Loretta Lynn (MCA)
 - 5 BEFORE THE NEXT TEARDROP FALLS—Bobby Angel (Plum)
 - 6 HURT SO GOOD—Susan Cadogan (RTC)
 - 7 HEY YOU—Bachman-Turner Overdrive (Mercury)
 - 9 ANOTHER LOVE TO COME—Cornelia (Warner Brothers)
 - 10 I DO, I DO, I DO, I DO—Abba (Sunshine)

SWITZERLAND

(Courtesy of Radio Hitparade)

- This Week
- 1 PALOMA BLANCA—George Baker Selection (W.B.)
 - 2 DEINE SPUREN IM SAND—Howard Carpendale (EMI)
 - 3 TORNERO—I Santo California (Ariola)
 - 4 ONLY YOU CAN—Fox (CTC)
 - 5 TU T'EN WAS—Alain Barriere (Albatros)
 - 6 DON'T BE CRUEL—Billy Swan (Monument)
 - 7 I DO, I DO, I DO—Abba (Polydor)
 - 8 SHAME, SHAME, SHAME—Shirley & Company (Philips)
 - 9 FOX ON THE RUN—The Sweet (RCA)
 - 10 ACTION—The Sweet (RCA)

WEST GERMANY

(Courtesy Musikmarkt)

- This Week
- 1 PALOMA BLANCA—George Baker Selection (Warner)—(Muz)
 - 2 OH BOY—Mud (RAK/EMI)—(Melodie der Welt/Peer)
 - 3 ONLY YOU CAN—Fox (GTO/DGG)—(Roba Musik)
 - 4 ACTION—Sweet (RCA)—(Essex/Geig)
 - 5 FOX ON THE RUN—Sweet (RCA)—(Sweet/Essex/Geig)
 - 6 I DO, I DO, I DO—Abba (Polydor/DGG)—(Oktava/SMV)
 - 7 DIE SCHWARZE BARBARA—*Heino (EMI Electrola)—(Montana)
 - 8 REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/DGG)—(Intersong)
 - 9 DEINE SPUREN IM SAND—*Howard Carpendale (EMI Electrola)—(MAM/Geig)
 - 10 I CAN DO IT—The Rubettes (State/DGG)—(Budde)
 - 11 BYE BYE BABY—Bay City Rollers (Bell/EMI Electrola)—(Accord)
 - 12 HEY YOU—Bachman-Turner Overdrive (Mercury/Phonogram)—(Screen Gems/Geig)
 - 13 IMAGINE ME, IMAGINE YOU—Fox (GTO/DGG)—(Roba Musik)
 - 14 ER GEHORT ZU MIR—*Marianne Rosenberg (Philips/Phonogram)—(Intro)
 - 15 AUTOBAHN—*Kraftwerk (Philips/Phonogram)—(Killingklang)

Group have ended negotiations with Warner Communications, Inc. in connection with Warners conditional proposals to offer to acquire the whole of the issued share capital of The Robert Stigwood Group, at a price of \$1 per share.

The Robert Stigwood Group and Warners Communications, Inc., will continue their collaboration in all areas of the entertainment industry. Warner Communications' subsidiary Atlantic Records will continue to distribute RSO Records in the U.S., and a program of joint film production with Warner Bros. will be announced shortly.

AUGUST 16, 1975, BILLBOARD

BTO Plans Giant Step In New LP; Canadian Tour Is Rolling

By MARTIN MELHUISH

REGINA — Bachman-Turner Overdrive kicked off their tour of Canada with a press conference and an outdoor concert in Regina on July 28. The concert at the Regina Exhibition Grounds drew close to 13,000 people, an attendance record for a musical concert for that city as well as the province of Saskatchewan. The band was queried by the Canadian media at a press conference at the Regina Inn that afternoon.

The question was asked about the current situation in which the influential CHUM chain began playing the cut "Quick Change Artist" from the album and eventually made that the "A" side of the "Four Wheel Drive" single. Randy Bachman answered, "We haven't had much success within the group of picking our own singles. You get really attached to a song and you figure it's terrific but in the end it's the public who really picks your material for us through phone response and then sales. We're happy that people pick anything that we do which ends up in concentrated airplay."

There seemed to be a great deal of antagonism toward the Canadian press from the band in the past. Bruce Allen, the band's manager, clarified their position. "The Canadian press is infatuated with their middle-of-the-road Canadian artists such as Anne Murray and Stompin' Tom Connors. We see them on the covers of all the national magazines. They (the press) forget that at the same time we're down in Three Rivers Stadium, for instance, selling out 50,000 seats. We did that without the Canadian press and the press never seems to recognize us when we're doing it. The last place to start playing our records was Canada too."

Randy Bachman made some observations on the band's future directions and commented on whether the band's style can last indefinitely. "I think it can," stated Bachman. "I just read that the Who are doing another album and I don't expect anything different from what they have been doing. The Rolling Stone just keep on rolling. Guys come and go in that band, but they still have that

identity. The music's around. It doesn't matter who's doing it, the people will always buy that kind of music so why shouldn't we be doing it.

"In our next album there is going to be a giant step. We have been taking normal steps to retain our audience because we really have a good audience buying our records and attending our concerts at this point. We didn't want to shake that up at all because we were still very content. Now we're going to push the boundaries and all do a little more playing on the album because we are all more talented than eight-bar guitar solos. We're still going to keep the BTO identity though. Lately on stage we have allowed ourselves to stretch out a bit more and do some jamming which is very exciting for us because it's different every night."

There had been some conjecture that Bachman's involvement as a producer in the newly formed Legend Records, recently signed to MCA, might affect his position with BTO. "There is some conflict at certain times with overlapping schedules," says Bachman, "and between all that I like to work in my family. I just find that when we have too much time off I get very bored and I have to be involved in some musical activity. I'm really trying to limit my activities now and I would say that Trooper, the first band I produced for Legend, is out of the way now until their next album, which shouldn't be for about nine to twelve months."

Bachman indicated that he intends to use Little Mountain Sounds, a studio in Vancouver owned by Griffith-Gibson, to record because of its proximity to his home. He asked the studio to upgrade the facility to his specifications and they agreed.

Bruce Allen ran down some of the band's recent achievements and some of their plans. "We have had the equivalent of gold record product in Australia, New Zealand, South Africa, Austria, Germany and Sweden and we're starting to make some noise in Japan. We've had an

offer of a tour from Japan. We've had a \$250,000 offer for one night in Copenhagen, Denmark and we're going to do a tour of Australia, New Zealand and South Africa in February."

Asked about the effect that this record-breaking tour of Canada will have on the future concert market in this country, Allen answered, "It's just going to put other people's tour in proper perspective."

At the close of the conference, Donald Tarlton of Donald K. Donald Production of Montreal and Don Fox, of the New Orleans-based Beaver Productions, presented the band with a plaque commemorating the tour. Both companies are coordinating the BTO tour across Canada.



SPICY PEPPERBOX—On a recent trip to New York, Frank Gould, director of a&r, Polydor Canada, stopped at the Spring/Event offices to present Bill Spitalsky and Roy and Julie Rifkind with a gold record for Canadian sales of their single "Pepperbox" by the Peppers. Released in both Canada and the U.S. on the Event Label, the record was originally acquired from Europe and broke in Montreal as a major disco hit. At the Spring/Event offices are, left to right, Bill Spitalsky, Roy Rifkind, Frank Gould, Julie Rifkind.

Canadian Economy Is Full Steam Ahead, Asserts Columbia Exec

TORONTO—As part of the CBS International Convention held at the Royal York Hotel in Toronto from July 23-27, Columbia Records of Canada Limited held its annual convention on the opening day of the five-day confab.

The meeting was opened by Terry Lynd, the president and general manager of Columbia Canada, who has a strong address on where he thinks the economy of the Canada industry is going. His thoughts were that it is "full steam ahead," and he stated that he felt that the industry was over its bad period and was now starting to turn around.

Jack Robertson, executive vice president of Columbia Canada, later explained some of the changes in the company and where the other divisions fit into the total operation.

Burt Duseith, the director of distributor sales, took over for what he described as "strong type sales meeting." A list of all upcoming product was presented. Then Duseith had some comments on the company's sales figures for the last six months.

"I ripped into the guys a little bit because of the poor sales figures in the first six months," says Duseith,

"They're not entirely to blame for it but I think we did relax and lay back because of the economy. We're not down drastically but I don't think we held our market share as well as we should have because we had some pretty good product. The way we are going to get our market share back is through invigorated sales efforts. I think our guys were a little concerned about what was going on in the U.S. They didn't see any new artists signings and there was all sorts of rumors about major artists leaving Columbia and going to other labels. As it turned out it was definitely unfounded. Its obvious that CBS in the U.S. has been working very hard signing major artists. Apparently, they've all been re-signed and at the same time they announced several signings like the Jackson Five, Johnny Rivers and a few other people. Between what the U.S. is signing and what we are doing domestically, the confidence, not only by the Canadian people but by the American people, was reestablished by the straight-on attack of the U.S. executive. It showed that the leadership in the U.S. is there. We know

the leadership is here through Terry Lynd."

Columbia Canada has recently pepped up their activity in the area of the development of Canadian artists. Says Duseith, "For the first time in our lives, we can walk out and hold our heads up proudly for the strides we have made in the last six to eight months with Canadian product. We have artists such as Michel Pagliaro, Patricia Dahlquist, Myles and Lenny, Bond, Crack Of Dawn, Tom Middleton, Marc Jordan and a recently signed group called Next. In Quebec we have just picked up distribution rights to the Nobel label which has Rene Simard, John Williams head of a&r in Quebec, has been developing an act called Aut'Chose which has been very successful in that market and we are just releasing a trio of artists from that area: Pierre Beauregard, Adrienne Ste-Claire and Denis Violletti."

Following the sales presentations, Bob Gallo, head of English a&r for Columbia Canada, played some new material by Patricia Dahlquist and a new single by Bond; John Williams introduced the new album by Aut'Chose; and then Mark Specter, a member of the a&r staff at CBS in New York previewed two or three cuts from the debut album of the Dudes, the band from Montreal which he produced and was instrumental in signing to the label.

The final afternoon session was handled by Scott McNeill, newly appointed merchandising director for Columbia Canada and Don Oates, the manager of marketing services. The session delved into new concepts of promotion and advertising and new methods of handling dealers.

BILLBOARD IS BIG INTERNATIONALLY

MARTIN MELHUISH

From The Music Capitals Of The World

TORONTO

Maclean and Maclean are managing their own affairs, having severed their management relationship with **Ron Sunshine** in New York. ... RCA's **Hans Staymer Band** will open **Bachman-Turner Overdrive's** Toronto date at the Canadian National Exhibition on Aug. 18. ... Toronto band **Dillinger** seems to be picking up a good following in Michigan. They recently played a two-night stand in Saginaw with **Styx** and **Bob Seger** and were received well. They return to Saginaw on Aug. 27 with the **Guess Who**, then move on to Flint on Aug. 28, also with the **Guess Who**.

Columbia Records Distributors Canada is offering 10 percent free-goods incentive plan on the disk and tape catalog of **Charlie Rich**. The offer expires on Saturday (16) and was planned to coincide with Charlie Rich's summer Canadian appearances. ... Columbia Records held a media reception for **Crack Of Dawn** at the Colonial Tavern on July 30.

... **Sylvia Tyson's** LP "Woman's World" sold over 15,000 copies for Capitol Records in its first month of release in Canada. ... Former deejay **Richard Martel** is producing a number of documentaries on a number of Canadian recording acts. Martel is offering his services free to managers and record companies, as all recording and technical costs are covered by a Federal Opportunities For Youth grant.

MONTREAL

The Eveche Club (Hotel Nelson) has closed for a short time in order to make some renovations. ... Kebec Spec presents French-Canadian acts **Beau Dommage** (just returned from a tour of France and Belgium to promote their first album release on the Pathe label there), **Raoul Duguay** and folk-fiddler **Ti-Jean Carignan**. ... **Beau Dommage** played La Patriote in Ste. Agathe, just north of Montreal from Aug. 6-10. ... A major tour of Quebec has been planned by Les Productions **Guy Roy** for

Quebec country singer **Willie Lamothe** on the occasion of his 30th anniversary in show business. Accompanying Lamothe on the tour are **Bobby Hachey, Jerry et Johanne, Ti-Blanc Richard, Roger Miron** and **Diane Robert**. ... **Moonquake's** new single "Wild Little Story" on Aquarius Records is being widely playlisted in Canada. The band's album is scheduled for release in the U.S.A. at the end of August on the fantasy label, according to band manager **Daniel Lazare**.

VANCOUVER

The **Irish Rovers** are touring Scotland and Ireland where they have close to 10 television spots lined up. The band's TV series has been picked up by KSTP in Minneapolis, an NBC affiliate. In Spokane where it is shown on the CBS affiliate it rated number one in its time slot according to both the Nielsen and ARB ratings. ... **Andy Kim** appeared on a special concert tour of the Pacific northwest from July 31-Aug. 2

with fellow-Canadian, **Anne Murray**. They performed in Portland, Spokane and Seattle together. ... BMI Canada hosted a cocktail party at the Bayshore Inn in Vancouver for many of that city's country music people on the occasion of the third quarterly Country Music Association board of directors' meetings held there in mid-July. ... CKLW picked up **Trooper's** first single for the Legend Records label for airplay on its first week of release. The single is entitled "Baby Woncha Please."

Holt, Materick Production Co.

TORONTO—Rainfall Productions, a company to provide management services for Asylum artist Ray Materick as well as other artists, in the future, has been formed by Jim Holt and Ray Materick.

Materick's follow-up single to "Linda Put the Coffee On" is "Northbound Plane" taken from his new album "Days Of the Heart"

which was recorded at Toronto's Manta Sound and produced by Gene Martynec. All material is published by Fat Music/Don Valley Music (BMI Canada). It is his third album to date.

Materick appeared at the Riverboat in Toronto from July 29 to Aug. 3 accompanied by Glen Foster on guitar and Bob Doidge on bass.

SPOTLIGHT ON CANADA

“A Total Music Industry”

SEPTEMBER 20 ISSUE

It's Billboard's 5th International visit to Canada...and we invite everyone to come with us!

During these past five years, Billboard has been instrumental in chronicling the events of Canada's entertainment industry to the world. Every week, Canada is spotlighted in the pages of Billboard.

Within the last three years, Billboard has also engaged in a weekly dialogue, as well as, the annual Canadian Spotlight.

Coming September 20 is Billboard's 5th annual salute to Canada as a growing international music industry with our spotlight on Canada...examining and reporting to our worldwide readership the trends and successes of Canada's entertainment industry.

The Country Music side of Canada...the ever-increasing French-Canadian music marketplace (one of the world's largest “per capita expenditures”!)...a most unique retail set-up...and a world of talent known all *over* the world.

As the entire world has read through the pages of Billboard, Canada is a Total Music Industry.

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Billboard: Canada's International Music Communicator



Joel Whitburn's Record Research Report

While our nation celebrates its upcoming 200th birthday, it's interesting to note that 'Rock & Roll' is celebrating its 20th birthday this year.

Here are some highlights of the 'rock' scene—20 years ago today.

It was on August 6, 1955 that Billboard gave its first triple crown award for a 'rock & roll' record to Bill Haley & His Comets for holding the #1 position on its 3 pop charts: "Best Sellers In Stores," "Most Played In Juke Boxes," and "Most Played By Jockeys."

Although "Rock Around The Clock" opened the gates for 'rock' music on the pop charts, there was only a sprinkling of other rock songs on the pop charts in August: "Ain't That A Shame," "Maybellene," "Seventeen," and "The House Of Blue Lights." However, rock & roll was here and known by everyone and would soon spread to dominate the pop music scene.

Just as the Orioles, Penguins, Dominos, and Crows recordings set the stage for Haley's breakthrough, "Rock Around The Clock" set the stage for Elvis Presley.

On August 20, 1955 the following review appeared in Billboard's C&W spotlight section: "I Forgot To Remember To Forget" and "Mystery Train"—a splendid coupling with the guitar outstanding."

And so during August, while the country peacefully watched "The \$64,000 Question," "Dragnet" and "Robert Montgomery Presents," Rock & Roll was born and would soon become the national listening pastime for millions of Americans.

Trivia Question #38:

Who was the first white male rock & roll singer to make the pop charts?

(Answer: Pat Boone "Two Hearts" 3/53)

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Joel Whitburn

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Jukebox Programming

NEW DUES SCHEDULE

Montana Operators In Accord At Meet

MALTA, Mont. — A new dues schedule prorated on the number of machines, with 15 as a base, was agreed on by the Montana Coin Machine Operators Assn. at its annual convention in July.

About 50 persons attended the three-day event, with Fred Collins, president of Music Operators of America, and executive vice-president Fred Granger addressing the group, reports Dorothy Christensen, executive secretary of the state association.

Retiring president Elmer Boyce was awarded a plaque for "hard work and enthusiasm" in serving the association over 10 years.

Ms. Christensen states that jukebox service has become the prime consideration in an area covering three counties measuring 120 miles north to south and 220 miles east to west, which Christy Music covers. The focal point is Malta, a town of 2,500.

How to have cheaper service but cover the best has led her and her husband Christy to hold service calls longer, especially on less important machines (not necessarily less important locations).

In an industry that remains fairly stable, Ms. Christensen believes programming is the best way to create excitement, and one of her best locations joins three rows of old

danceable music with several rows of the latest pop, and a few good western tunes.

One way found to stimulate jukebox play is through a game called 13-ace, fairly common in the area. The first person of five that rolls the 13th ace on dice picks up a pot, buys drinks and puts a dollar in the jukebox.

Mr. Christensen has seen a lot of changes in the business since he began in 1946. "The electricity for jukeboxes, lights, and everything else used to be from a 32-volt battery outfit that depended on a wind generator for power." Goldmining in the area has given away to a government radar base, the only location that requests soul music.

Box 'Never Stops'

CHICAGO—Big bands, crooners and country music are providing a winning combination for the Tiki Hut here on a jukebox that "never stops," says manager Eve Verzal.

The box is still offering the bargain of three plays for a quarter, and the neighborhood bar uses the music to "please the customer so that he stays and comes back," rather than to make a profit, Ms. Verzal says. Crowd age ranges from late '20s to over 50.

Resorts & Camps Help Op Beat the Summer Doldrums

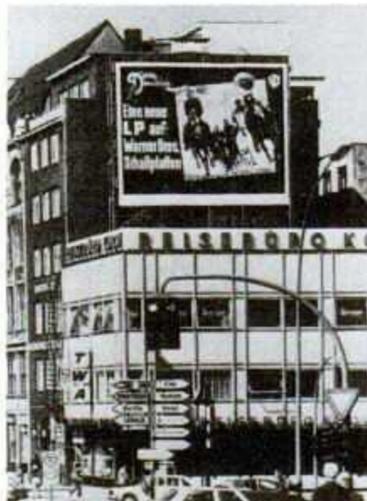
DECATUR, Ill.—The summer doldrums in the jukebox business are being successfully sidestepped by Bill Haskins, who with his father Nelton, runs Nelton Haskins & Sons. The solution, says Bill, is summer camp recreation buildings, lake spots and swimming pools.

The mix for these locations that draw mostly teens, is rock with country and pricing is at 2/25-cents. "The season begins in May and ends in

September, and has been growing over the last three years," says the younger Haskins.

Even with this boost, the economic climate demands other cost cutting procedures, and the firm has gone to changes every two weeks with four to eight records per location, and smaller cars to traverse the 40-square mile territory. "We try to cut down on operating expenses, but don't cut down on the number of records placed on boxes," he explains.

Haskins sees a trend toward tunes that can't be classified as either rock or country, such as Olivia Newton-John's "Please Mr. Please." He is still getting spins from the old Mac Davis "Baby Don't Get Hooked On Me," out since last December on boxes.



Warner Bros. photo

DOOBIE WORLD—This Hamburg billboard for the new Doobie Brothers LP, "Stampede," is one of five in an international Warner Bros. campaign also covering London, Paris, Tokyo and Sydney. So far, "Stampede" is top 20 in England and France and just went gold in Australia. The Doobies are planning a 1976 world tour.

Rewarding Record

WINTER HAVEN, Fla.—A superior safety record for amusement and vending machine operators brings the Florida Amusement & Merchandising Assn. a dividend check of \$299.75 on workmen's compensation premiums. This amounts to a 27.5 percent dividend return, compared to a 25 percent return the previous year.

N.Y. Clubs

• Continued from page 3.

Horwitz (ESP); also The Continental Baths—Isis (Buddah).

Also, Village Vanguard—Bill Evans (Fantasy) and Thad Jones—Mel Lewis Big Band (Philadelphia International); Seafood Playhouse—Houston Person and Etta Jones (Eastbound); Gregory's—Lee Konitz (Groove Merchant); Grand Ballroom—Disco Tex (Chelsea) and The Impressions (Curtom); Trude Heller—Morgana King (ABC); Top of the Gate—Norman Connors (Buddah) and Charles Mingus (Atlantic); Boomer's—Sonny Fortune and Charles Sullivan (Strata-East); Fugue—Richard Davis (Muse); Buddy's Place—Jackie and Roy (CTI) and Stan Getz (Columbia); Tin Palace—Cecil McBee (Strata-East); and Bradley's—Jaki Byard (Muse).

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 8/16/75

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	1	10	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
2	4	8	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appelcider/Little Max, ASCAP)
3	2	10	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
4	5	7	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
5	6	7	BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)
6	8	9	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
7	9	7	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
8	3	13	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
9	12	6	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
10	16	4	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)
11	14	12	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
12	17	7	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
13	7	11	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
14	10	12	EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
15	20	5	'TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
16	11	9	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
17	13	10	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
18	24	3	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
19	27	2	THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
20	21	6	ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)
21	28	3	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
22	15	14	THE HUSTLE Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
23	17	10	SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
24	19	18	MIDNIGHT BLUE Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
25	26	8	WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
26	22	8	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
27	33	4	WATERFALL Carly Simon, Elektra 45263 (C'est Music, ASCAP)
28	29	5	EL BIMBO Herb Alpert & The T.J.B., A&M 1714 (Artic Wayne/Reizner, ASCAP)
29	31	5	BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
30	43	2	SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
31	NEW ENTRY		I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
32	39	2	A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
33	30	6	(All I Have To Do Is) DREAM Nitty Gritty Dirt Band, United Artists 655 (Acutt-Rose/House Of Bryant, BMI)
34	34	6	OUR LAST SONG TOGETHER Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
35	37	3	FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
36	40	5	CAN'T GIVE YOU ANYTHING (But My Love) Stylists, Avco 4656 (Avco Embassy, ASCAP)
37	38	4	SOMEONE SAVED MY LIFE TONIGHT Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)
38	23	16	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
39	44	3	LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (Racan/Act One, BMI)
40	45	3	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
41	42	3	HELP ME RHONDA Johnny Rivers, Epic 8-50121 (Columbia) (Irving, BMI)
42	47	2	I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
43	NEW ENTRY		BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
44	25	10	ROCKFORD FILES Mike Post, MGM 14772 (Leeds, ASCAP)
45	NEW ENTRY		THIRD RATE ROMANCE Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
46	36	7	RAG DOLL Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
47	49	2	TWO FINE PEOPLE Cat Stevens, A&M 1700 (Cat, ASCAP)
48	50	2	IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)
49	NEW ENTRY		GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
50	NEW ENTRY		DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)

Wonder Walks Off With 5 Ebony Music TV Awards

By JEAN WILLIAMS

LOS ANGELES—Queen Booking Corp., in association with Merv Griffin Productions, presented Johnson Publications' third annual Ebony Music Awards July 30 at the Hollywood Palace.

Stevie Wonder captured the most awards (five) in r&b for: album of the year, male singer, innovative artist, composer and instrumentalist.

The event aired as a 90-minute syndicated television special Aug. 7.

Winners were chosen from four categories, blues, gospel, jazz and r&b.

Other r&b winners were Gladys Knight & the Pips, group of the year, and Aretha Franklin, female singer.

Blues winners were: B.B. King, for "To Know You Is To Love You," the album of the year and instrumentalist and male singer plus Esther Phillips for top female singer.

Gospel winners were: James Cleveland, for "In The Ghetto," album of the year; Edwin Hawkins Singers, group; New York Community Choir, choir; Shirley Caesar, female singer and James Cleveland, male singer.

Jazz winners were: Quincy Jones, for "Body Heat," album of the year, big band leader, composer and arranger; Herbie Hancock, innovative artist and combo; Donald Byrd, trumpet and J.J. Johnson, trombone.

Also: Bobbie Humphrey, flute; Cannonball Adderley, alto sax; Eddie Harris, tenor sax; Herbie Hancock, piano; Jimmy Smith, organ; David T. Walker, guitar; Ray Brown, bass; Billy Paul, male vocalist and Roberta Flack, female vocalist.

Presenters were: Donald Byrd, Janet DuBois, Rodney Allen Ripsey, Brenda Lee Eager, Don Cornelius, Thelma Houston, Fred Williamson, Vonetta McGee, Ewart Abner, Nancy Wilson, Randy and Janet Jackson.

Aretha Franklin, Ray Charles, Millie Jackson and Blue Magic performed while Ms. Franklin and Charles hosted the event.

Billie Holiday, Charlie Parker, Lester Young, Nat "King" Cole and Duke Ellington were chosen for Ebony's posthumous music hall of fame.

Gospelers Meet In N.Y.

Continued from page 3

An estimated half million dollars of a projected \$8 million fund needed has already been built up, says Smith. Planned enrollment is some 500-1,000 students.

Meanwhile, the workshop is spending a good deal of energy to provide yearly scholarships to promising gospel music students.

At this year's convention four such awards, a year's tuition to the college of the winners' choice, will be given in the area of songwriting. Works by 32 finalists will be judged during the convention.

The annual confab will also feature a luncheon of the Guild of Religious Announcers, attended by some 136 individuals who are involved in the broadcasting of gospel music either on radio or television.

The guild is an integral link in helping develop new talent, continues Smith. He says that during the year the workshop sends recordings by artists who haven't had exposure to some 500 guild members. It's all geared to help circumvent the problems faced by those who either don't have a record deal or whose label is not equipped to handle mass distribution and promotion in today's competitive markets.

The workshop itself is actively involved in recording projects, and has five albums already released on the

Savoy label. Smith places the units sold total for each of the LPs at over 30,000 pieces.

The recordings are from previous conventions and feature performances by a workshop choir, ranging upwards to 3,000 voices, during closing night concerts. This year's last-night concert will also be recorded, as the first piece of product due Savoy under the terms of a just signed four-year contract renewal, says Smith.

The event will also be videotaped with the hope of making a deal with one of the networks for a television special.

Throughout the week there will also be nightly concerts featuring smaller choirs from various chapters. Open to the public, the nightly affairs will have a ticket price of \$3, while the concert finale will be scaled at \$10, \$8, \$6, \$5 and \$3.

Smith says that they are promoting the concerts with a budget of some \$15,000 and that the campaign will include both radio (WNJR, WBNX, WLIV, and WWIL) and television (ABC, CBS and NBC) spots. Flyers and print advertising will also be used.

While the workshop's chapters frequently put on concerts (most do so weekly), Smith points to two recent musical events, two shows in Detroit which drew a combined attendance of 20,000, as a basis for his optimism for gospel/spiritual music in this country.

While its bandwagon will now be directed overseas for the first time, domestic activities for the workshop will also continue to expand. High on the list is the formation of a management and booking division, tentatively scheduled to open its doors early next year.

The workshop, Smith continues, also hopes to increase its involvement in educating those interested in the business of gospel/spiritual music.

The hows and whys of getting a publishing and/or label deal, starting a record store, promoting a concert, etc., will be discussed during several of the seminars here. Also offered will be such workshops as choral directing, composition, harmony, sight singing, religious choreography, history of gospel music, organ, and religious drama, among others.

2 New Variety Shows Bow On TV

NEW YORK—Two newest entries for a TV musical variety slot each bowed the first of four summer shows last week. "Comin' At Ya" with Ben Vereen on NBC Thursdays and "The Manhattan Transfer" on CBS Sundays.

Buddah star Vereen, who won a Tony award on Broadway for "Pippin," has RCA's Lola Falana, and comedienne Liz Torres as regulars, with the Smothers Brothers and Arte Johnson as guests on the opening show. Tim Hauser, Laurel Masse, Alan Paul and Janis Siegel who make up the Atlantic group Transfer, perform together and in solo numbers, with comedian Robert Klein and Archie Hahn as opener guests.

Inside Track

Howard Stein is reported out as executive producer at New York's suburban Westchester Premiere Theatre. . . . Frontline Management topper **Irv Azoff** denies last week's Billboard speculation that his pending affiliation with **Jerry Weintaub's** Management III means in-house concert packaging will cut out agents and local promoters of his acts. The **Eagles** and all other Frontline artists are to stay with their present agencies and concert promoters, states Azoff.

Bill Graham has opened a poster and T-shirt store on Columbus Street in San Francisco. . . . Sorry if we gave the blues to bluesman **Big Walter Horton** when a typo spelled his name Sorton in a story on the coming Monterey Jazz Festival.

Herb Alpert and **Lani Hall** are parents of their first child, a daughter named Aria. . . . **Randy Wood** of Ranwood Records is a grandfather for the first time as daughter Michele gave birth to Lisa Anne. . . . **Doobie Brother** drummer **John Hartman** and wife Sheila had a baby girl. . . . **John Morrison** of John Bauer Concerts in Seattle wed **Nina Georgopolous**.

Albert Hammond's manager is **Ken Fritz**, not **Bobby Roberts** as mentioned last week in the story about Mums splitting from CBS distribution. . . . **Paul Anka** flew home to Las Vegas via his own jet following his nightly concerts at the Greek Theatre in Los Angeles last week. Bassist **Dee Murray** is not going on the road with Anka; he decided to only work the Greek. Will do studio dates in L.A.

* * *

Howling Wolf was given a standing ovation when he attended the last Chicago performance of the **Rolling Stones** at special invitation. The Stones were acknowledging their debt to a musician whose blues music had a great influence on their style development. The following night, **Bill Wyman**, bass guitarist for the group, was the only Stone to honor a dinner invitation at Howling Wolf's home. The others were "too busy." The two traded stories and riffs until 5 a.m. Howling Wolf, at 62, is on a small pension and failing health, needing to hook up to a kidney machine at frequent intervals.

* * *

Geraldo Rivera's "Goodnight America" TV show features **Gregg Allman** Thursday (14). . . . **Gloria Gaynor** embarking on tour of Europe, Australia and South America that will last six weeks.

Uriah Heep's guitarist **Mick Box** fractured his wrist after falling from the stage in Louisville, but will continue to tour. . . . To date, the **Ohio Players** have report-

edly sold 2.5 million albums and 3.5 million singles for Mercury. . . . **Lionel Hampton** to tour Europe in September and October with a 10-piece orchestra. . . . The **Collector's Item**, with good notices from a New York's Plaza Persian Room 919 last winter, spotlighted for a week at Little Hippodrome and drawing looks from labels.

Earl Pionke, proprietor of Chicago's Earl of Old Town, and **Stephen Powers**, president of Mountain Railroad will join forces in Chicago this month to offer the city a full month of performances by various folkies like **Susan And Richard Thomas**. . . . The Great American Music Fair in Syracuse, originally scheduled for Saturday (23) has been rescheduled for Sept. 2, with all of the groups remaining intact.

Alvin Lee of **Ten Years After** says the group has no plans to disband. . . . **John Wetton**, formerly of **King Crimson**, **Roxy Music** and **Family** is the news bassist in **Uriah Heep**. . . . KBIG, Los Angeles, has chosen **Tony Bennett's** new single, "Life Is Beautiful," as its new theme. . . . Seven singles, by seven different performers, have come off of **Neil Sedaka's** latest LP, "Sedaka's Back."

Oscar Brand commissioned to write and stage "Sing, America, Sing" for the Kennedy Center for the Performing Arts in Washington. . . . **Jerry Powers** Advertising in New York has put in a 4-track studio to record radio commercials.

Captain & Tennille are on the charts with both the English and Spanish versions of "Love Will Keep Us Together" as of this week. The Spanish vocal's entry started the former No. 1 single climbing again and Toni Tennille may re-do their entire LP in Spanish.

Lambert & Potter have no less than four singles they produced on this week's Hot 100. Following **Glen Campbell's** "Rhinstone Cowboy" are the singles by **Evie Sands**, **Tavares** and **Grass Roots**. All but one single ever released by L&P on their Haven label was charted. Meanwhile, Dennis Lambert is going to try singing again after a long, long layoff with new Haven 45, "I Didn't Sing In The New York Subway."

Sweet's U.S. debut is Sept. 13 at Santa Monica Civic for **David Forest's** Fun Productions. . . . Producer **Deke Richards** recovering at home from recent pneumonia hospitalization. . . . EMI to release Chrysalis product in Denmark. All catalog is included.

Mac Davis named Special Olympics entertainment chairman. . . . The **Supremes** named American Heart Assn. Ambassadors. . . . **America** was honored by Los Angeles while **Al Green** had an official Memphis Day and **Gladys Knight & the Pips** were honored in the Congressional Record.

AUGUST 16, 1975, BILLBOARD

This Week's Legal Action

\$100,000 Asked In Air Conflict

LOS ANGELES—L.E. Chenault and Philip T. Yarborough also known as Bill Drake of Drake/Chenault Enterprises here ask \$100,000 damages and \$5 million exemplary damages from RKO General.

Their superior court filing claims they received rights to a radio documentary, "History Of Rock & Roll," from the defendant "for a valuable consideration." The 1974 contract provided that the show should not be played on radio within a 50-mile radius of Los Angeles for three years. RKO, it's alleged, played the show over its KHJ here June 2 and 3, 1975, in violation of the pact.

Collins Radio Sues On Equipment Sale

LOS ANGELES—Collins Radio Group, Electronics Division, Rockwell International, is suing Avant Garde Broadcasting here, claiming it is owed \$9,587.68 for unpaid radio station equipment.

The superior court suit alleges the defendant bought \$19,838.43 worth of radio and electronics equipment for Radio Station KAGB-FM here.

Booker Sued By Musician, Wife

LOS ANGELES—Joni James and her husband-conductor, Tony Acquaviva, seek \$5.5 million in damages from Associated Booking Corp. and Bob Phillips, one-time major West Coast officer with the defendant firm.

The superior court action alleges the defendants refused to book the plaintiffs and fraudulently represented bookings as being made, thwarting the plaintiffs' careers. The contract with ABC was signed June 4, 1970, and it's claimed that Nov. 4, 1971, the misrepresentation took place.

Act Claims Tape Hurt His Career

LOS ANGELES—Aspiring recording artist Illya Bond is suing Ampex Corp., claiming that allegedly defective Tape #456 set back his career when it disrupted a recording session he was doing at Quad Teck studios.

Bond claims he lost \$1,959 in fees paid to make the session possible when the tape physically disintegrated during the session. Bond seeks to regain the \$1,959 and asks an additional \$200,000 damages.

4 Texas Locations Face BMI Suits

NEW YORK—Four copyright infringement suits were launched last week by BMI and several of its affiliated publishers against operators of public locations in Texas. All allege use of copyrighted music without authorization.

Defendant locations are Fuzzy's Place in Amarillo, Flamingo Lounge in Odessa, and Saddle Bronc Club and Westernaire Lounge, both in Lubbock.

Casablanca Distrib Suit Is Dismissed

LOS ANGELES—The superior court suit charging Record Merchandising Co. here with non-payment of a delinquency was dismissed with prejudice by plaintiff Casablanca Records (Billboard, July 26).

The label originally filed a pleading claiming the indie label distributor owed \$30,765. Sid Talmadge who owns Record Merchandising in a letter filed with the court stated he owed only \$27,584.74, in that he had inventory to return worth \$41,975.22.

Details of the final settlement were unavailable.

Pop

BLACK SABBATH—Sabotage, Warner Bros. BS. 2282. After a two-year layoff, the kings of heavy metal are back with an LP that should satisfy their many fans. Material sounds basically the same as the other Sabbath sets, with emphasis on chugging, wall of sound guitar, bass and drums and screaming vocals. Themes, as they have in the past, center around the group's state of mind, the universe in general and other sundries. Arrangements feature spacey sounds, distorted vocals and some interesting guitar solos, both acoustic and electric. The band is still one of the best of its kind, but audiences have changed over the past two years and they really have not. Whether it will affect their popularity remains to be seen.

Best cuts: "Symptom Of The Universe," "Megalomania," "The Thrill Of It All," "Am I Going Insane, (Radio)."
Dealers: Band starts first tour in two years soon.

PROCOL HARUM—Procol's Ninth, Chrysalis CHR 1080. Procol Harum seemed to have been lost in their own musical world over the past few years, with the resulting LPs often seeming contrived and somewhat pretentious. With this set, Gary Brooker has started to use his powerful, soulful voice again. Keith Reid is writing short, good but easy to listen to songs, the legendary team of Jerry Leiber and Mike Stoller are producing the band and the result is their best and most commercial set since "A Salty Dog." Strings and horns are here, but they're kept in the background as support instruments. Here, as opposed to recent LPs, the band's music dominates, with each member getting a chance to show his wares in a solo spot of sorts. Strong emphasis on rhythm here, as well as on strong rock guitar from Mick Grabham. Musical feel is from rock to jazz to blues to soul to a tinge of classical. Even a Cab Calloway feel here and there.

Best cuts: "Fools Gold," "Taking The Time," "The Final Thrust," "Without A Doubt," "The Piper's Tune," "Eight Days A Week."
Dealers: Group due to tour soon.

QUINCY JONES—Mellow Madness, A&M SP 4526. Change of pace for Jones here as the veteran producer/arranger/composer gathers his many friends together and comes up with a set that is half disco-oriented (in a much more directly commercial vein than previous efforts) and half the more mellow sound the artist has reached on his past few sets. New singers George Johnson and Paulette Williams contribute to the disco and mellow moods respectively, while Jones pulls in such diverse talents as the Watts Prophets (who read poetry to a funky beat), Hubert Laws, Wah Wah Watson, Minnie Riperton (who contributes to a beautiful soothing ballad), Toots Thielmeyer and Jim Gilstrap. Jones lends a hand himself on keyboards and backup vocals. Blend between the disco/soul, raps and ballads is balanced enough so that long-time fans will not feel Jones has deserted him. On the other hand, his new directions should bring in soul and pop listening segments not previously open to him. The wah wah work of Watson is a particular highlight.

Best cuts: "Is It Love That We're Missin'," "Mellow Madness," "Listen (What It Is)," "Just A Little Taste Of Me," "My Cherie Amour" (with Minnie).
Dealers: Play in store to emphasize new directions.

THE CRUSADERS—Chain Reaction, ABC-Blue Thumb BTSD 6022 (ABC). A more pronounced pop/soul effort than this basically jazz based quintet has come up previously, with a definite disco bottom sound intermixing with the jazz feelings. Strong interplay between the saxophones of Wilton Felder and trombones and brass of Wayne Henderson. Joe Sample's keyboards, particularly the synthesizer work, add to the pop feel of the set, while Larry Carlton (one of the top Los Angeles guitar players) acts basically as a rhythm player with his fine guitar runs. Stix Hooper completes the fivesome with solid percussion. Definite jazz feel when Henderson and Felder take the spotlight, but otherwise the set is in the pop and disco vein. A bit more emphasis on music itself here, as the group moves through several slow, moody melodies and seems more intent on letting the individual instruments stand out on the uptempo cuts rather than creating the pounding sound they have been known for.

Best cuts: "Creole," "Rainbow Visions," "Hallucinate," "Sugar Cane," "Soul Caravan."
Dealers: Display in jazz and pop sections.

Motorola Demands \$5,763 Recovery

LOS ANGELES—Motorola of California is seeking a superior court judgment which would require Sound Alike Music, Universal Electronics and Richard Taxe to pay an alleged delinquency of \$5,763.69.

The suit does not describe what goods were sold to Taxe, who is currently appealing a federal district court conviction of 1974, wherein he received a three-year prison sentence for manufacturing and selling pirated tapes.

5 Platters Suing Over Use Of Name

NEW YORK—The Five Platters Inc. has filed suit in U.S. District Court here to enjoin Ron Gittman, d/b/a Raydan Productions Inc., from using the Platters name in business ventures.

The suit, charging unfair competition and infringement and dilution of trademark, arises out of a recent advertisement in the New York Times promoting an appearance by "Tony Williams and The Platters" at New York's Rainbow Grill.

Jackson & Yancey Signed By Chappell

NEW YORK—Chappell Music has signed an exclusive worldwide co-publishing agreement with writer-producers Chuck Jackson and Marvin Yancey through their Chicago company, Jaye Enterprises.

Jackson and Yancey produced and wrote all the songs on Capitol's forthcoming Natalie Cole album, and are currently negotiating several independent production deals. Their personal manager is Bob Schwaid of Thruppence Ltd.

Big 3 Summer Promo

NEW YORK—Big 3 Music has launched a summer-long promotion on its school music and standard folio and sheet music catalogs offering dealers a 45 percent discount on list and 60-day dating for the purchase of 300 or more items, shipped postage free. A similar offering on the Aberbach Group catalog is also being made, but here the minimum order to qualify is 200 pieces.

Terrence Stevens, director of marketing, says the promotion ends Sept. 15. Big 3 sales increased by 40 percent last year, he adds.

Crackin' Crackin'

SAN FRANCISCO—Polydor's new act, Crackin' with a new album "Crackin'." performed at the Orphanage and KSF broadcast the concert live Saturday night.

Mick Fleetwood of Fleetwood Mac and Peter Frampton were on hand and performed with Crackin'.

Hudsons On Stage

LOS ANGELES—The Hudson Brothers make their theatrical debut with parts in "The Wizard Of Oz" in St. Louis and Kansas City this month.

Spotlight

OHIO PLAYERS—Honey, Mercury SRM-1-1038. One of the premiere pop/soul singing/instrumental groups seems to have reached full maturity with this offering of funk and satin smooth sounds. Music ranges from raucous disco to easy soul to almost big-band material to jazz to blues. More mellow than previous LPs, with emphasis on long, skilled instrumental pieces punctuated with chanting vocals. Completely self-contained, the Players' use of string ensemble machines, horns, synthesizers and other more traditional rock instruments makes them sound like a complete orchestra at times. Sax and synthesizer work are highlights. Still lots of funk here as well as the laid-back material, so there is material to attract new fans as well as to retain the old. Last LP went to top of charts, and, even though there are some different sounds here, the same basic elements are at work. Temptation to fall into a disco bag wisely resisted.

Best cuts: "Honey," "Let's Love," "Sweet Sticky Thing," "Love Rollercoaster," "Alone."
Dealers: As mentioned, they come off a No. 1 LP. And the cover is, as always, interesting.

RITCHIE BLACKMORE'S RAINBOW—Polydor PD 6049. Former Deep Purple lead guitarist and founder Blackmore joins with several members of Elf and this new group here is the result. As might be expected, Blackmore's guitar work is the highlight. He seems, however, to have mellowed a bit since his Purple days. The runs and riffs are a bit less rapid fire and a bit more tasteful. Vocalist Ronnie James Dio is a versatile singer who handles rockers and ballads equally well, thus allowing Blackmore the freedom to serve up some more subdued licks—a luxury he did not have often in Deep Purple. While the band is hard rock, the total effect is not quite as blasting as might be expected from the fusion of the Elf congregation and Blackmore. Several possible singles here.

Best cuts: "Black Sheep Of The Family," "Catch The Rainbow," "The Temple Of The King," "If You Don't Like Rock 'N' Roll," "Still I'm Sad" (a good instrumental version of the old Yardbirds' hit).
Dealers: Emphasize Blackmore's background.

THE 5TH DIMENSION—Earthbound, ABC ABCD 897. Something for everyone on the veteran quintet's ABC debut, with side one devoted primarily to raucous disco oriented material with more soulful vocals than anything the group has done in their career and side two turning more toward the smooth harmonies the five are famous for. Reunited with producer Jimmy Webb and using such well known jazz and rock musicians as Harvey Mason, Jesse Ed Davis, David Paich and Larry Coryell, the group shows their new split personality well. LP should keep old fans and reunite them with the Top 40 radio faction. Even on some of the smoother cuts, the instrumental arrangements are a bit on the funky side.

Best cuts: "Don't Stop For Nothing," "I've Got A Feeling," "Walk Your Feet In The Sunshine," "Speaking With My Heart," "Moonlight Mile" (the Stones' cut).
Dealers: ABC planning big push.

Country

LONZO & OSCAR—Traces Of Life, GRC 10014. It can't be said that is the first non-comedy album for Lonzo and Oscar for, over the years, there have been many who have used this name, beginning with Ken Marvin, etc. But the current pair, under contract to GRC, has followed up some serious hit singles with an LP which is totally serious, and has everything from philosophy (title song) to train songs, and even a little religion. It should be their strongest ever.

Best cuts: "When The Fields In The Valley Turn Green," and the old Charlie Louvin tune, "Out Of Hand." It's a very listenable album.

Dealers: The variety alone on this one should be a strong sales factor.



CALICO—Calico, UA 454-G. Following a couple of singles, this group from Texas has it together in its first album, which contains some fine songs. It's a very promising bunch of singers, somewhat in the cosmic bag, although versatile enough to do plenty of things and please customers. It's certainly a pleasing album, produced by Allen Reynolds.

Best cuts: "September Tears," "The Great American Dream," "Sleep All Mornin'."
Dealers: Excellent cover art work, looks like something out of Butch Cassidy, and should attract viewers.

First Time Around

GARY TOMS EMPIRE—7-6-5-4-3-2-1 Blow Your Whistle, Pip PIP 6814 (Pickwick). This is an extremely tight first effort by this native New York ensemble. Hitting in on the disco sound from the very first note, this group could catch on with another single from the album as a follow up to the hit title cut. The instrumentation is very similar to that of the B.T. Express, but the sound is slightly different. Featuring Toms on keyboards and vocals, which he shares with Helen Jacob, this group could be a big crossover act in the coming year.

Best cuts: "7-6-5-4-3-2-1 (Blow Your Whistle)," "Tell The People," "Jubilant," "Drive My Car," "You Are The One For Me."
Dealers: This is the first disco-r&b product on this label, so expect a big promotion push.

COTTON, LLOYD & CHRISTIAN—20th Century, T-487. Ten cuts sung in tight and sweet harmony from trio featuring Michael Lloyd, a man who has produced more than his share of gold records. LP made up of oldies, some contemporary material and a few originals. While a lead voice breaks out from time to time, the majority of the set is harmony vocals backed by lush strings. The kind of good, easygoing material that should garner AM and MOR play and has a summer feel to it.

Best cuts: "I Go To Pieces" (current single), "Robot Man," "Baby Love," "Love Me Away."
Dealers: Attractive cover for display.

HUB—Capitol ST-11439. Made up of some of the former members of Rare Earth, the trio combines an engaging mix of soul oldies and original material, backed by a blend of stinging guitars and horns. Some interesting and fun imitations on the set as well. Good, funky material in the Rare Earth vein, with the best cuts the redone oldies.

Best cuts: "Anyone Who Had A Heart/You're All I Need To Get By," "Sail Away," "I'm In Love Again," "Don't Fight It."
Dealers: Emphasize group's roots.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LPs

pop

THE OSMONDS—The Proud One, Kolob M3G-4993 (MGM). Another change of pace for the brothers, as they concentrate this time on easy ballads filled with strong harmony singing. More of a mature sound than their earlier rockers and a bit less frenzied than their soul period. **Best cuts:** "Where Would I Be Without You," "The Proud One," "Frightened Eyes."

KING HARVEST—A&M SP-4540. Group that hit big three years back with "Dancing In The Moonlight" comes back with an LP filled with the same kind of goodtime music, perhaps a bit more sophisticated than the efforts of three years ago. Vocals of Doc Robinson still carry that odd but effective mix of bubblegum, soul and country and the group's harmony singing works well throughout. A good summertime LP. Some good jazzy instrumentals and some bluesy sounds as well. **Best cuts:** "Boarderline," "Little Bit Like Magic," "Fly By," "Jumblee."

ROY CLARK—Greatest Hits Volume 1, ABC-Dot DOSD 2030 (ABC). Clark, of course, is primarily a country star but has made dents in the pop charts and his constant Las Vegas and TV exposure also gives him a foothold in the pop market. Selections here include most of his major country hits of the past several years, as well as a few Top 40 disks. **Best cuts:** "Yesterday, When I Was Young," "The Tips Of My Fingers," "Somewhere Between Love And Tomorrow," "The Great Divide."

VALDY—See How The Years Have Gone By, A&M SP-4538. A major folk and country force in Canada for several years, Valdy comes up with a pleasing set of the same. Most material acoustic, but there are several cuts featuring fuller instrumentals. Countryish folk songs are best bets for airplay. Singer has soft, melodic vocals, using Eric Anderson inflections at times. **Best cuts:** "Bruce And The Green Stock," "Country Man," "Simple Life."

soul

BOBBY WILLIAMS—Funky Super Fly, Dove (R&R) 330-2. Williams comes on with all of the intensity of James Brown and most of his sound is built on the Brown foundation. Using Williams' very soulful, bluesy voice and a bed of solid rhythm and horns, this LP should attract airplay on many r&b stations. **Best cuts:** "Funky Superfly," "Soul Brother Party," "Morning Of Love," "Let's Jam," "Fair Trade."

jazz also rec

DOM MINASI—I Have The Feeling I've Been Here Before, Blue Note, BN LA426G (United Artists). Minasi is a very creative guitarist with a bright star in the future. However, he can't be sidetracked like he partially is on this record. Although the production of pianist Rodger Kellaway is good, it doesn't really fit perfectly into the scheme of things. Minasi kind of gets lost in the over-orchestration at times and that's unfortunate. Still the overall playing of Minasi comes shining through. **Best cuts:** "R.K. Bossa," "Bitzy," "Moroccan Caper," "Prisoner Of Second Avenue," "Soltura."

classical

CHOPIN: ETUDES, OP. 10 & 25 (Complete)—Vladimir Ashkenazy, piano, London CS 6844. Ashkenazy has more than enough technique to carry off these demanding pieces without strain and nary a suggestion that he is near the limit of his resources. In the fleetet etudes this freedom from pianistic problems provides a feeling of exhilaration, and throughout the poetry of the music is convincingly conveyed. No version currently available is likely to win greater consumer favor.

VIENNESE DANCE MUSIC FROM THE CLASSICAL PERIOD—Ensemble Eduard Melkus, Archive 2533 182 (Polydor). Another attractive example of the label's move into relatively unsophisticated repertoire areas, again accomplished with careful attention to authentic detail. Enjoyable program is made up of a cluster of dance pieces popular in the late 18th century by composers of the time, including Mozart, Beethoven and Haydn in their lighter moments. Not presented in as commercial manner as Archive's current chart rider, Golden Dance Hits of 1600, it should yet attract good sales.

Jazz Fever Heats Up a Long European Summer

• Continued from page 1

the Continent, where he has appeared at the Antibes and Montreux jazz festivals.

Peterson personifies the in-demand status of the top musician at this time and is scheduled to give a Sunday evening performance at the prestigious London Palladium later this year. And Clark Terry's schedule takes him from Yugoslavia to Belgium, to London (for a week at Ronnie Scott's club and the Bracknell festival, and through to Nice in the South of France, and to Montreux in Switzerland.

The Bergamo festival, the seventh in the series, in Italy seemed to set the pattern for jazz activity this year when it was extended to three days instead of four and did capacity business. Its "who's-who-in-jazz" lineup included Lionel Hampton, Dizzy Gillespie, Cannonball Adderley, Herbie Hancock, Chick Corea, Freddie Hubbard, Art Blakey, Gerry Mulligan, Art Farmer, Dexter Gordon and Kenny Clarke.

Antibes and Nice, just 15 miles apart on the French Riviera, has almost simultaneous festivals. Antibes ran from July 19-27, featuring Oscar Peterson, Count Basie, Ella Fitzgerald, Joe Pass, Charles Mingus, Archie Shepp, Cecil Taylor, Elvin Jones, McCoy Tyner and Johnny Griffin.

And Nice ran from July 17 to 27, featuring a legion of stars including Benny Carter, Bobby Hackett, Earl Hines, Red Norvo, Illinois Jacquet, Joe Venuti, Teddy Wilson, Chet Baker, Harry "Sweets" Edison, Sammy Price, Kenny Drew, Buddy Tate—and on and on through what seems an endless list of top talent.

Not all that far away, in Montreux, the ninth festival there ran from July 3-20, and featured in the jazz section Dizzy Gillespie, Ella Fitzgerald, Oscar Peterson, Count Basie, Roland Kirk, Zoot Sims, Bill Evans, Charles Mingus and Maria Muldaur who managed to forget, temporarily, her dread of flying to take in not only continental festivals but also a highly-acclaimed season at Ronnie Scott's in London.

The Salon de Provence festival in France, from July 18 to 23, featured many of the Nice stars and the San Sebastian Festival in Spain had the always-traveling Clark Terry, plus Dizzy, Oscar, Basie and Benny Carter. At the Pori festival in Finland,

from July 10-13, Anita O'Day starred along with Charlie Mingus and Jimmy Smith, while the Pescara festival in Italy had Zoot Sims, Ruby Braff/George Barnes Quartet, Chet Baker, Don Cherry, Red Norvo and ... Mingus, again.

A festival at Dijon from July 15 to 19 featured Johnny Griffin, with Mingus, Gillespie, Joe Pass and Peterson. Coming up: the Willisau festival in Switzerland, from Aug. 29-31, which gives opportunity for some avant-garde exposure with John Tchicai, Chris McGregor's Brotherhood of Breath, the Frank Wright Quartet, Archie Shepp, Don Cherry, Albert Mangelsdorff and a U.K. contingent including John Surman, Mike Osborne and Alan Skidmore.

The Laren jazz festival in Holland (Aug. 5-9) had Johnny Griffin, Freddie Hubbard Sextet, the Roswell Rudd Quintet with Sheila Jordan, Chris Hinze, Sarah Vaughan, Chet Baker, Phil Woods and Slide Hampton.

But there's no arguing that France takes first place in the festival itinerary with a culminating festival in Nancy. It is called "Jazz Pulsations 1975" and presents Peterson, Pass, Stephane Grappelli, Gillespie, Ella, Stomu Yamash'ta, Michal Urbaniak, Roy Eldridge, Basie, Louis Bellson, Ray Brown, Steve Lacy and a lot more. Nancy is acting as host area to the general assembly of the European Jazz Federation this year, and the dates are Oct. 10-20.

As far as the U.K. is concerned, there is healthy activity in the pubs and clubs—even though the days of the major jazz festivals involving topline international musicians and extending over a period of days or even weeks seem to be over. But Ronnie Scott's, Europe's foremost jazz club, is booking into London such names as Gillespie, Getz, Ella and the Basie band, and activity on the record scene has clearly never been so intense.

All the major companies are putting out jazz releases in substantial quantities. And a whole new industry has developed in the matter of repackaging jazz product.

At the same time, British jazzmen who have found it difficult to find an outlet for their music through the record companies, are forming their own small labels in order to get their message across to a small but dedicated public.

Transatlantic has stepped up its jazz activity tremendously this year and is putting out Milestone, Blue Note and Black Lion product. RCA has been releasing the Prestige two-fers as well as a great deal of reissue material from its own archives. And Anchor has re-launched the prestigious Impulse catalog with seven releases by Gato Barbieri, Howard Roberts, Ornette Coleman, Keith Jarrett, John Coltrane and Dewey Redman, among others.

Polydor, too, is powerfully into the jazz market with the Pablo repertoire and is also re-cycling the rich Verve catalog. Pye, which recently acquired the Vanguard label, has been enjoying success and sales with its Vogue two-fers and with the general Mainstream label and has just released Erroll Garner's "Magician" under its new deal with Octave Records.

Chris Ellis, of EMI, has been reworking much of the EMI jazz back catalog and Decca has been scoring with the MPS catalog which it presses and distributes from BASF and which has best-selling items like the Oscar Peterson series of albums plus material by Stephane Grappelli, George Shearing and the Singers Unlimited.

It is a fact of record industry life in the U.K. that there has never been so much jazz product available, and this is not counting the direct imports by the specialist shops of American and continental labels, plus the plethora of small labels that are putting out likely airshot material.

British jazzmen like Tony Oxley (Incus), Harry Miller (Ogun), Gordon Beck (Jaguar) are putting out material under their own label identity.

However, despite this furious activity on the recording scene, the festival side of jazz in the U.K. has not exactly been spectacular. Attempts to organize a major international jazz festival on the Isle of Man have foundered, but less ambitious projects, with the help of the increasingly active Jazz Centre Society, are being established.

The Newcastle Jazz Festival (June 20-29), established for the first time last year, was run again this year with great success and featured Bud Freeman, Mike Westbrook's Big Band and Wild Bill Davison. The two-day Bracknell Festival, with the Clark Terry Quintet, Stan Tracey and the Alex Welsh band was also to the fore.

Unfortunately jazz in the U.K. gets a raw deal in the matter of airplay, with under four hours a week on all BBC channels and less even than that on the commercial and regional stations.

This is an attitude hard to understand, particularly in the light of the ever-increasing support for the music from record companies.

A call to record companies not normally involved with jazz shows an increased awareness and an increasing amount of action. DJM has made its first incursion into the jazz

Rock Presenters

LOS ANGELES—Presenters of the Rock Music Awards which aired on CBS television Aug. 9, 10 p.m.-11:30 p.m. included Ann-Margret, Roger Daltrey, Tony Orlando & Dawn, Michael Douglas, Brenda Vaccaro, Alice Cooper, Bernie Taupin, Olivia Newton-John, Raquel Welch, Mike Douglas, Cher, David Janssen, Diana Ross, La Belle, Kiki Dee Band, Edgar Winter Group with Rick Derringer, and Chuck Berry.

field here with the release of material from the Springboard catalog, which includes all the repertoire issued in the U.S. under the Trip logo.

And Ember, long into the field, maintains steady jazz releases through Pye; Saga has an impressive jazz catalog, especially the Charlie Parker series; and CBS is making much of its catalog available through CRD.

Again, Phonogram is re-packaging some of the Mercury material, including Oscar Peterson and Clark Terry; and Polydor has started releasing the Onyx releases produced by Don Schlitten.

France, however, remains a vital area in European jazz progress. Aside from the tremendous success of the Black and White RCA reissues, master-minded by Jean Paul Guiter of RCA France, the success of Norman Granz's Pablo label (with Polydor reporting excellent sales), there is a great deal of activity among the smaller labels.

And Germany is a country where jazz is in a boom period. There is tremendous demand in Hamburg for the Dixieland style of music, and the Berlin Jazz Days, held this year from Nov. 5-9, is now without doubt one of the major European festivals.

But the independent ECM jazz label in Munich hit further high spots.

Astonishingly it took two of the German Record Industry awards for 1974, which is an accented indication of how jazz is being boosted through Europe. And Steeplechase Records in Denmark is understanding major recording projects with resident Americans Dexter Gordon and Kenny Drew.

Then again Arne Bendiksen's studios in Oslo, Norway, are producing many jazz recordings, principally for ECM. The Molde Festival, a highlight of the Norwegian jazz year, had Joe Newman, Bob Cranshaw and Ralph Towner among the guests.

Taking the whole continent of Europe, the European Jazz Federation now numbers 2,000 members and produces a quarterly magazine, Jazz Forum, plus a regular newsletter.

Their statistics show that more than 100 jazz festivals are being held annually through Europe. And the big names are attending, pulling the big crowds.

Humphrey Lyttelton, a pioneering figure in British jazz and a respected commentator on its virtues and problems, went back on tour in the U.K. earlier this year. He believed it to be the first tour of its kind by the band since the 1950s, when jazz was commercially viable and

Minuteman Assets Sold At Auction

BOSTON—The assets of the Minuteman Record & Tape store chain and two Soundscope stores were sold at auction Thursday (5) to satisfy Internal Revenue Service tax liens, assessed for non-payment of withholding tax.

The inventory was sold in separate lots, with the Minuteman LP inventory at 18,000 pieces; Soundscope of Boston, 14,460 LPs and Soundscope of suburban Brookline at 12,000.

In addition to record albums, each recorded music lot had about 1,500 assorted prerecorded tapes of varied configurations. Fixtures and cash registers for each of the three were sold separately.

successful. For a while the market slumped, but now he sees the big pickup in interest.

New premises are opening in this field to jazz all the time, with Sunday lunchtime sessions particularly popular. The audiences may not be large, but the word spreads, and there is a whole string of clubs in the U.K. attracting regular audiences of 700-800 whenever a half-way big name band appears.

Some of the big names indulge in the guesting habit—a name musician sitting in and blowing with a local band. Audiences thus get the best of both worlds—local favorite and national name.

The sheer weight of big names thundering through Europe in the jazz field can only help spell an ever-increasing interest in the music. That many of the promoters involved are enthusiasts of jazz rather than grasping money-makers is a further strong point.

But the long, hot jazz summer should result in a warmer-than-usual winter in Europe.

Pickwick Expands

• Continued from page 8

ages featured by Aldens, Wards and Spiegels, among others.

Keel Manufacturing, which provides Pickwick with a majority of its record pressing needs (45 percent of Keel sales), continued to post a loss. Soma Manufacturing, whose product line includes merchandising fixtures and musical accessories, broadened lines of distribution and sales, with continued gains anticipated.

The international division shows continued "exemplary growth" over 13 years, with a marginal profit (versus anticipated loss) noted for the first seven months of the Pickwick, France joint venture begun last September. Like Pickwick (U.S.A.), Pickwick (Great Britain) has also developed an important export capability with its product "now supplied to a wide network of important overseas customers." As a result, Pickwick is planning more overseas expansion "with cautious optimism," and expects to explore similar prospects elsewhere in Europe and the Far East.

House Of Music

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"Contemporary gospel records and sheet music are sold in the retail outlet. In this area, people seem to be getting away from the old standard gospel," he says.

"On the other hand," he continues, "the mail-order customers lean toward standard gospel. "These customers are basically comprised of established churches or gospel organizations."

Ms. Hendrix is also director of the Community Youth Ensemble choir, and owner of a label of the same title. "How Big Is God" and "Act Two" by the choir are on her label, and published through her firm along with tunes by noted gospel artists such as James Cleveland and Mattie Moss Clark.

IUC Chain Grows

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floor with a combination of incandescent and fluorescent lighting for the Arlington Heights Installation, says general manager Dick Haase.

The deejay area is open and adjacent to the dance floor for entertainment value and audience rapport.

Denver-Sinatra Review

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tion of 21 strings. Sinatra toasted Don Costa's orchestrations for this and other works. Bill Miller, Sinatra's long-time associate, conducted the orchestra with a formal hand while Sinatra moved with a grace and confidence and informal, snazzy air onstage, his left hand making circles and accents.

Citing his awareness for contemporary composers besides Paul Anka ("Let Me Try Again"), Sinatra sang Jim Webb's "This Time" and George Harrison's "Something" (called "probably the best love song ever written").

There were two magical highlights: a moving new arrangement for "Ole Man River" with Bill Miller's piano the sole instrument for three-quarters of the "recitation" and then the entire orchestra building to the crescendo. Sinatra's voice was magnificently soft and strong, leaden and free, enslaved and enlightened.

The second masterpiece was "Send In The Clowns" which is now

included among the roster of his "saloon songs" which means spotlight, stool, cigarette in hand, concentration. I have heard Sinatra sing this song twice before during the past year and this version is the most dramatic for he has lived with the words and gives them the clarity of their bittersweet significance.

The remaining evergreen faves included "Nice And Easy," "I Concentrate On You," "I've Got You Under My Skin," "The Lady's A Tramp" (interchanged with champ) and his ageless theme, "Put Your Dreams Away."

He also introduced his new country flavored ballad single, "I Believe I'm Gonna Love You," referring to the lyric sheet twice because he admitted he hadn't memorized the words completely. It was a minor thing.

The pacing, arrangements, all ingredients in the performance gassed the audience to where people heading toward the casino were talking about Frank Sinatra and not about what lay ahead of them.



PAUL SIMON/PHOEBE SHOW—Gone At Last (3:28); producers: Paul Simon & Phil Ramone; writer: Paul Simon; publisher: Paul Simon, BMI. Columbia 3-10197. Already on the Hot 100 at a starred 67, the first pairing of these two major stars results in a combination of rock and roll and old time revival gospel. Each gets a turn to handle solos while the other leads the backup.

MICHAEL MURPHEY—Carolina In The Pines (3:05); producer: Bob Johnston; writer: M. Murphey; publisher: Mystery, BMI. Epic 8-50131 (CBS). Another single already on the charts (a starred 80), Murphey follows his "Wildfire" with a countryish tune in a distinct John Denver vein. Mid-tempo cuts features banjo throughout which adds to the country flavor. Expect possible country crossover.

SLY STONE—I Get High On You (3:14); producer: Sly Stone; writer: S. Stewart; publisher: Stone Flower, BMI. Epic 8-50135 (CBS). First single from Sly in some time sounds a bit like Stevie Wonder on the vocal end and Billy Preston in the instrumental feel. Still, the Sly sound is here on this easy disco rocker. Should place well soul and pop. Flip: Thats Louvin' You (2:55); info same in all categories.

JEFFERSON STARSHIP—Miracles (3:25); producers: Jefferson Starship & Larry Cox; writer: Marty Balin; publisher: Diamondback, BMI. Grunt JH-10367 (RCA). With a top 10 LP under their belts, the rejuvenated Starship (with Marty Balin back as a full fledged member) come up with the kind of easy rocker that highlighted the early Airplane days. Vocal interchanges between Balin and Grace Slick the high point of the record.

recommended

SEALS & CROFT—Castles In The Sand (3:36); producer: Louie Shelton; writers: Jim Seals-Bash Crofts; publisher: Dawn-breaker, BMI. Warner Bros. 8130.

ART GARFUNKEL—I Only Have Eyes For You (3:30); producer: Richard Perry; writers: A. Dubin-H. Warren; publisher: Warner Bros., ASCAP. Columbia 3-10190.

JETHRO TULL—Minstrel In The Gallery (4:12); producer: Ian Anderson; writer: Ian Anderson; publisher: Five Star, ASCAP. Chrysalis 2106 (Warner Bros.).

TOWER OF POWER—You're So Wonderful, So Marvelous (3:11); producers: Emilio Castillo & Tower of Power; writers: F. Biner-S. Kupka-F. Castillo; publisher: Kuptillo, ASCAP. Warner Bros. 8121.

JIMMIE HAAS—I Don't Believe In Miracles (2:46); producers: Denny Diante & Spencer Proffer; writer: R. Ballard; publisher: Mainspring, ASCAP. United Artists 696.

THE TROGGS—Summertime (3:05); producer: Barry Page; writers: Presley-Bond-Murray; publisher: Dick James, BMI. Pye 71035 (ATV).

THE UNDISPUTED TRUTH—Higher Than High (3:18); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7145F (Motown).

BEN VEREEN—By Your Side (3:00); producers: Tony "Champagne" Silverster & Bert "Super Charts" DeCoteaux; writers: B. Arnell-S. Loob; publisher: Anacrusis, ASCAP. Buddah 484.



GLADYS KNIGHT & THE PIPS—Money (3:50); producer: Eugene McDaniels; writer: Eugene McDaniels; publisher: Sky Forest, BMI. Buddah 487. Much funkier sound than has been heard on recent Gladys releases, with the Pips playing a greater role in establishing a chanting background on this pop/soul/disco cut. Gladys gets a chance to work out on vocals for first time in a while, moving back closer to her soul roots. Expect rapid pop crossover.

SMOKEY ROBINSON—The Agony And The Ecstasy (4:15); producer: Smokey Robinson; writer: Wm. "Smokey" Robinson; publisher: Bertam, ASCAP. Tama 54261F (Motown). Typically smooth Smokey Robinson ballad, highlighted by his distinctive falsetto vocals, romantic lyrics, superb background vocals and flowing instrumental arrangements. Flip: Wedding Song (3:20); producer: same; writer: same; publisher: Jobete, ASCAP.

recommended

IMPRESSIONS—Same Thing It Took (3:20); producer: Ed Townsend; writers: Ed Townsend-Chuck Jackson-Marvin Yancy; publishers: Jay's Enterprises/Chappell, ASCAP. Curtom 0106 (Warner Bros.).

CRYSTAL GRASS—Love To Dance This One With You (2:49); producer: Lee Hallyday; writer: J. Denjean; publisher: not listed; Polydor 15109.

DEDE WARWICK—This Time May Be The Last Time (3:20); producer: Paul Vance; writers: Paul Vance-Jack Perricone; publisher: Music Of The Times, ASCAP. Private Stock 45.033.

THE JOHNSON FAMILY—Peace In The Family (3:04); producer: Bob Ezrin; writer: Michael Sherman; publisher: Me Alone, ASCAP. Atlantic 45-3283.

BARRETT STRONG—Surrender (3:30); producer: Barrett Strong; writers: B. Strong-B. Always; publishers: Beechwood/Dunbar, BMI. Capitol 4120.

MARGIE JOSEPH—Stay Still (3:33); producer: Arif Mardin; writers: Margie Joseph-Arif Mardin; publisher: Glendana, ASCAP. Atlantic 45-3290.

CLOE MARTIN—What Do You See In Her (2:47); producers: John Griffith & Ernest Kelley; writers: T. Johnson-R. Washington; publisher: Perk's, BMI. Epic 8-50132 (CBS).

CHICAGO GANGSTERS—Blind Over You (3:10); producer: not listed; writers: Mat & Mac; publisher: Jimi-Mac, BMI. Gold Plate 1947.



First Time Around

WILLIE WILSON—Counterfeit (3:02); producers: Dennis Lambert & Brian Potter; writer: Willie Harry Wilson; publisher: Touch Of Gold, BMI. Haven 7016 (Capitol). Strong soul cut from label that has missed the chart but once in a year. Powerful vocals that avoid the disco trap and sound more like the goodtime soul records of the '60s.

MIKE & BILL—Somebody's Gotta Go (Sho Ani't Me) (4:15); producer: Moving Up Productions; writers: M. Felder-B. Daniels; publisher: Moving Up, ASCAP. Arista 0139. Pop/soul effort that should be ripe for the discos. Sounds somewhat like the early Chambers Brothers.

TROOPER—Baby Woncha Please Come Home (3:09); producer: Randy Bachman; writers: Smith-McGuire; publishers: Little Legend/Legendary, BMIC/BMI. MCA 40447. Good hard rock produced by BTO leader Randy Bachman, who gets an organized wall of sound here.

ARTHUR LOUIS—Knockin' On Heaven's Door (2:45); producer: not listed; writer: Bob Dylan; publisher: Ram's Horn, ASCAP. Island 033. Reggae version of the popular Dylan song works well.

HYLA PARKER—My Baby Loves Lovin' (2:30); producer: Bob Gilligan; writers: Roger Cook-Roger Greenaway; publisher: Cookaway, ASCAP. Vanguard 35187. Fun easy rocker from two British writers who rarely miss.



JESSI COLTER—What's Happened to Blue Eyes (2:19); producers: Ken Mansfield & Waylon Jennings; writer: Jessi Colter; Baron (BMI); Capitol 4087. When she writes, she turns out masterpieces, and then when she does the interpretation herself, it is superb. This is a case in point. A fine followup from her album. Flip: No info.

BEN REECE—Mirror, Mirror (2:17); producer: not listed; writer: Ben Reece; Soundwaves Music Craftshop (ASCAP); 20th Century 2227. This is another of those fine masters picked up from an independent label. Good song, excellent voice. It now has everything going for it. Flip: No info.

3 Music Publishing Firms Awarded \$55,000 In Suit

NEW YORK—A district court judge here has awarded more than \$55,000 in compensation and costs to January Music, Arch Music and Sealark Enterprises in a decision on a watered-down version of 121 counts of copyright infringement and non-payment of royalties brought in 1968 against Musicor Records and its principal Art Talmadge.

Judge Thomas Griesa has also declined to hear a reargument of the opinion as requested by the defendants.

The situation developed in 1964 out of licensing and royalty payment problems between January Music and its affiliates and Musicor Records. According to the plaintiffs, in October of 1964 a large number of licenses were issued to Musicor to replace similar licenses which had previously been issued to United Artists.

The licenses, according to plaintiffs, were for compositions and records held under copyrights by January Music, Arch Music and Sealark Enterprises, and recorded by Gene Pitney.

The complaints had charged that Art Talmadge and Musicor had failed to comply with the terms of the licenses. Malverne Record Distributors, Mutual Distributors and Main Line Records were also named in the suit.

Island Rudies Mid-Price Line

LOS ANGELES—Island Records will launch a midprice esoteric music line dubbed Antilles later this month.

Set to list at \$4.98 are such LPs as Ashley Hutchings' "The Compleat Dance Master," "Tibetan Bells" from the team of Eno & Fripp, "Morning Glory" from John Surman and several other projects featuring Stevie Winwood, Dave Jarrett, the Portsmouth Sinfonia, Phil Manzanera and Jimmy Reed.

Some 40 LPs are planned for the next year.

BOOK REVIEWS All About Blues; New Tomes Tell It All—And Well

NEW YORK—"Chicago Breakdown," a book by Mike Rowe, is undoubtedly one of the finest volumes on the blues ever written. Originally published in Rowe's native England, and issued in the U.S. by Drake, it's a complete documentary on Chicago blues and the blues in general.

All of blues' biggest names are covered, including Muddy Waters, Little Walter, Howling Wolf, Junior Wells, Sonny Boy Williamson, Buddy Guy, et al., as well as some of the less well-known stars like Robert Jr. Lockwood, Johnny Shines, J.B. Hutto, Otis Spann and many others. Trade people will be interested in the way the author has fully researched all of the various blues record labels including Chess.

"Right On From Blues To Soul In Black America," written by Michael Haralambos and published by Drake, is an interesting book from a historical standpoint, but for some reason the author chooses to become overly involved with sociology. This sometimes detracts from the book, especially when you come across a chart on black births and deaths in the South.

New Companies

J. Floyd Soileau has formed the Ville Platte Record Manufacturing Co., 120 E. Cypress St., Ville Platte, La. Solid Sound Music, a publishing firm, formed by writer/producer Jimmy Holiday is located at 9441 Wilshire Blvd., Beverly Hills, Calif. Malcolm C. Klein, former president of the American Song Festival has re-established his management consultancy firm, Malcolm C. Klein & Associates, with offices in Los Angeles and New York.

Michael J. Jackson, A&M staff producer for five years, has exited to form Quiet Stalker Productions. He was previously with Elektra for two years and among the artists he produced are Paul Williams and most recently Pablo Cruise.

TV actor Dion Jackson has started Fly By Night Records and Someday Tapes along with Brandy Burton and Ron Dungee. The label's first release is "Ain't Nothin' New."

David J. Hibler, a Nebraska Univ. assistant professor who teaches a course on rock lyrics, has formed Outrage Records in his home state. Outrage's first single is "I'm Not Satisfied," by the Boys.

Chelsea Brown has formed Pirotte Records in Sydney, Australia, where she has been living. Festival will handle distribution. Personal manager Kel Hirst is also involved in the label whose debut single is "The Two Sides Of Chelsea Brown."

French Government Projects 21 Radio Stations For Future

• Continued from page 6

be broadcast and this would not be overlooked by the Disk Syndicat which is already locked in a struggle with existing stations over royalty payments.

However some opposition is expected. Nice is included in the first five projected stations. In 1976 a further 13 would come into action and after that the remaining three.

Opposition is also expected from certain political areas which interpret the decision as a first step to introduce independent radio. Further, the national radio network France Inter is showing no enthusiasm for the scheme which could cream off its audience.

out of time rolling stones



the new single from "metamorphosis" ana-1 manufactured by abkco ind. distributed by london records, inc.





1	1	12	JIVE TALKIN' —Bee Gees (Arif Mardin, B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic))	WBM	34	11	18	THE HUSTLE —Van McCoy & The Soul City Symphony (Hugo & Luigi), V. McCoy, Avco 4653	WBM	68	72	7	SOONER OR LATER —Impressions (Ed Townsend), E. Townsend, Curtom 0103 (Warner Bros.)	WBM
4	12		ONE OF THESE NIGHTS —The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	WBM	44	4		I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685	MCA	69	73	9	7-6-5-4-3-2-1 (Blow Your Whistle) —Gary Tom's Empire (Rick Blauweiss, Bill Stahl), R. Cook, PIP 6504	WBM
3	3	11	PLEASE MR. PLEASE —Olivia Newton-John (John Farrar), Welch, Rosill, MCA 40418	HAN	46	5		DAISY JANE —America (George Martin), Beckley, Warner Bros. 8118	WBM	82	2		GAMES PEOPLE PLAY —Spinners (Tom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284	WBM
4	5	7	SOMEONE SAVED MY LIFE TONIGHT —Eton John (Gas Dudgeon), E. John, B. Taupin, MCA 40421	MCA	45	5		TWO FINE PEOPLE —Cat Stevens (Cat Stevens), C. Stevens, A&M 1700	WBM	71	71	4	ROCK & ROLL RUNAWAY —Ace (John Anthony), A.B. King, P. Harris, P. Carrack, T. Comer, Anchor 21002 (ABC)	SGC
15	9		FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	SGC	38	40	9	(Shu-Doo-Pa-Poo-Pop), LOVE BEING YOUR FOOL —Travis Wammack (Rick Hall), J. Williams Jr., C. Whitehead, Capricorn 0239 (Warner Bros.)	WBM	84	2		GIVE IT WHAT YOU GOT —B.T. Express (Jeff Lane), S. Roberts, Roadshow 7003 (Scepter)	SGC
6	7	12	RHINESTONE COWBOY —Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	SGC	39	39	7	LOOK AT ME (I'm In Love) —Moments (Al Goodman, Harry Ray), A. Goodman, H. Ray, W. Morris, Stang 5060 (All Platinum)	SGC	73	80	3	I LOVE MAKIN' LOVE TO YOU —Evie Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol)	B-3
7	8	16	WHY CAN'T WE BE FRIENDS? —War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	WBM	65	3		SOLITAIRE —Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721	WBM	74	74	3	FLYING HIGH —Blackbyrds (Donald Byrd), K. Kilgo, Fantasy 747	HAN
8	9	9	HOW SWEET IT IS (To Be Loved By You) —James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109	SGC	41	49	6	GLASSHOUSE —Temptations (Jeffrey Bowen, Berry Gordy), Charlamagne, Gordy 7144 (Motown)	SGC	85	3		LADY BLUE —Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)	SGC
9	6	15	MIDNIGHT BLUE —Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116	HAN	52	4		THE PROUD ONE —Osmonds (Mike Curb), Gaudio, Crewe, Kolob 14791 (MGM)	SGC	76	79	3	LIKE THEY SAY IN L.A. —East L.A. Car Pool (Jack J. Gold), J. Rush, GRC 2064	HAN
10	10	14	ROCKFORD FILES —Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772	MCA	53	5		HOW LONG (Betcha' Got A Chick On The Side) —Pointer Sisters (David Robinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	HAN	87	2		YOUR LOVE —Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105	SGC
11	2	14	I'M NOT IN LOVE —10 cc (Stewart, G. Gouldman, F. Stewart, Mercury 73678 (Phonogram))	HAN	54	7		DREAM MERCHANT —New Birth (James Baker, Melvin Wilson), L. Weiss, J. Ross, Buddah 470	SGC	79	64	20	MAGIC —Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)	SGC
22	6		GET DOWN TONIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	SGC	55	9		FEELINGS —Morris Albert (Morris Albert), M. Albert, RCA 10279	SGC				CAROLINA IN THE PINES —Michael Murphy (Bob Johnston), M. Murphy, Epic 8-50131 (Columbia)	SGC
17	18		LOVE WILL KEEP US TOGETHER —The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	WBM	46	42	7	HOPE THAT WE CAN BE TOGETHER SOON —Sharon Page & Harold Melvin (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia)	B-3	81	81	4	ALVIN STONE (The Birth & Death Of A Gangster) —Fantastic Four (Al Kent), A. Kent, C. Colbert, 20th Century/Westbound 5009	SGC
14	14	9	MORNIN' BEAUTIFUL —Tony Orlando & Dawn (Hank Medress, Dave Appell for Medress-Appell Prod.), D. Appell, S. Linzer, Elektra 45260	HAN	47	51	4	IT DOESN'T MATTER ANY MORE/WHEN WILL I BE LOVED —Linda Ronstadt (Peter Asher), P. Anka/P. Everly, Capitol 4050	MCA/A-R	82	88	2	INSIDE MY LOVE —Minnie Riperton (Stewart Levine, Minnie Riperton, Richard Rudolph), M. Riperton, R. Rudolph, L. Wara, Epic 8-50128 (Columbia)	SGC
18	9		FIGHT THE POWER Pt. 1 —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia)	WBM	58	5		DANCE WITH ME —Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261	SGC				WHAT A DIFFERENCE A DAY MAKES —Esther Phillips (Creed Taylor), M. Grever, S. Adams, Kudu 925 (Motown)	SGC
20	10		AT SEVENTEEN —Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	B-3	49	36	9	SEND IN THE CLOWNS —Judy Collins (Arif Mardin), S. Sondheim, Elektra 45253	WBM	84	89	2	SOS —Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265	WBM
17	12	12	LISTEN TO WHAT THE MAN SAID —Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4091	HAN	62	4		IT ONLY TAKES A MINUTE —Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111	SGC	95	2		THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" —John Williams (John Williams), J. Williams, MCA 40439	MCA
21	10		HOLDIN' ON TO YESTERDAY —Ambrosia (Freddie Firo), Puerta, Pack, 20th Century 2207	HAN	51	56	5	CAN'T GIVE YOU ANYTHING (But My Love) —Stylists (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4656	B-3				POR AMOR VIVEMOS (Love Will Keep Us Together) —The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1715	WBM
26	8		COULD IT BE MAGIC —Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	SGC	66	3		SWEET MAXINE —Doobie Brothers (Ted Templeman), P. Simmons, T. Johnston, Warner Bros. 8126	WBM				DREAMING A DREAM —Crown Heights Affair (Freda Nergis, Brit Britton), F. Nergis, B. Britton, De-Lite 1570 (PIP)	WBM
24	9		WASTED DAYS AND WASTED NIGHTS —Freddie Fender (Hoey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558	B-3	53	16	17	I'M ON FIRE —Dwight Twilley Band (Dwight Twilley), D. Twilley, Shelter 40380 (MCA)	SGC				TURN BACK THE PAGES —Stephen Stills (Stephen Stills, Bill Halverson, Ron Albert, Howie Albert), S. Stills, D. Dacus, Columbia 3-10179	WBM
25	7		FEEL LIKE MAKIN' LOVE —Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	WBM	68	3		RUN JOEY RUN —David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)	HAN	88	90	2	I GOT STONED AND I MISSED IT —Jim Stafford (Phil Gernhard, Lobo, Toni Scott), S. Silverstein, MGM 14819	WBM
27	7		THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire (Maurice White), M. White, C. Stepney, V. White, Columbia 3-10172	HAN	55	59	6	GET THE CREAM OFF THE TOP —Eddie Kendricks (Brian Holland), B. Holland, E. Holland, Tamla 54260 (Motown)	SGC				DEPARTMENT OF YOUTH —Alice Cooper (Bob Ezrin), A. Cooper, Warner, B. Ezrin, Atlantic 3280	WBM
23	23	11	JUST A LITTLE BIT OF YOU —Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1349	B-3	56	19	15	SLIPPERY WHEN WET —Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338	SGC				MAMACITA —Grass Roots (Dennis Lambert, Brian Potter), B. Mann, C. Weil, Haven 7015 (Capitol)	SGC
29	10		BALLROOM BLITZ —Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	SGC	69	5		ROCKY —Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020	B-3	92	93	2	YOU ARE A SONG —Batdorf & Rodney (Tom Sellers), J. Weatherly, Arista 0132	WBM
30	9		THIRD RATE ROMANCE —Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078	WBM	59	32	14	ROCKIN' CHAIR —Gwen McCrae (Steve Laimeo, Willie Clark, Clarence Reid), C. Reid, W. Clark, Cat 1996 (TK)	SGC	93	94	3	FOR YOUR LOVE —Christopher, Paul & Shawn (Mike Curb, Tony Scott), E. Townsend, Casablanca 838	B-3
31	6		HELP ME RHONDA —Johnny Rivers (Johnny Rivers), B. Wilson, Epic 8-50121 (Columbia)	ALM	70	3		I BELIEVE I'M GONNA LOVE YOU —Frank Sinatra (Swaft Garrett), G. Sklerov, H. Lloyd, Reprise 1335 (Warner Bros.)	HAN	94	100	2	KATMANDU —Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116	WBM
33	8		THAT'S WHEN THE MUSIC TAKES ME —Neil Sedaka (Neil Sedaka, 10C.C.), N. Sedaka, Rocket 40426 (MCA)	WBM	61	37	14	SWEARIN' TO GOD —Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021	SGC	95			TO EACH HIS OWN —Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343	WBM
34	9		RENDEZVOUS —Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, B. Johnston, Rocket 40417 (MCA)	SGC	86	2		AIN'T NO WAY TO TREAT A LADY —Helen Reddy (Joe Wissert), H. Schock, Capitol 4128	SGC	96			WE BEEN SINGIN' SONGS —Baron Stewart (Dallas Smith), B. Stewart, United Artists 686	WBM
29	13	19	DYNAMITE —Bazuka (Tony Camillo), T. Camillo, A&M 1666	SGC	63	47	12	EVERY TIME YOU TOUCH ME (I Get High) —Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia)	SGC	97			HOUSE OF STRANGERS —Jim Gilstrap (Wes Farrell), D. Appell, S. Linzer, Roxbury 2013	HAN
35	8		FAME —David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, A&M, RCA 10320	B-3	77	3		I'M SORRY —John Denver (Milton Okun), J. Denver, RCA 10353	SGC	98	98	6	HONEY TRIPPIN' —Mystic Moods (Hal Winn, Bob Todd, Don McGinnis, Brad Miller), J. Winn, B. Todd, D. McGinnis, Sound Bird 5002	SGC
41	5		TUSH —ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 220	HAN	76	4		KEEP YOUR EYE ON THE SPARROW —Merry Clayton (Eugene McDaniels), D. Grusin, M. Ames, Ode 66110 (A&M)	MCA	99	99	2	(Call Me Your) ANYTHING MAN —Bobby Moore (George Tobin), H. Beatty, Scepter 12405	WBM
38	7		'TIL THE WORLD ENDS —Three Dog Night (Jimmy Ienner, Bob Monaco), K. Loggins, ABC 12114	MCA				GONE AT LAST —Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197	WBM	100			WHAT YOU GOT —Duke & The Drivers (Eddie Kramer), C. Armstrong, ABC 12110	WBM
43	21		BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	HAN										

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.)

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HOT 100 A-Z—(Publisher-Licensee)

Ain't No Way To Treat A Lady (Colgems, ASCAP)	62	Department Of Youth (Erza/Early Frost/All By Myself, BMI)	90	How Sweet It Is (To Be Loved By You) (Stone Agate, BMI)	70	I Only Takes A Minute (ABC Music Of The Times, ASCAP/Little Max/ New York Times)	50	Morning Beautiful (Apple Cider/Music Of The Times, ASCAP/Little Max/ New York Times)	50	(Shu Doo Pa Poo Poo), More Power To You (Love Being Your Fool) (Mr. Dogg/ATV, BMI)	14	Til The World Ends (Leeds/Antique, ASCAP)	32
Alvin Stone (The Birth & Death Of A Gangster) (Bridgeport, BMI)	81	Dream Merchant (Saturday, BMI)	44	The Hustle (Van McCoy/Warner-Tamerlane, BMI)	12	Jaws/Original Soundtrack (Duchess, BMI)	85	One Of These Nights (Long Run, ASCAP)	23	Slippery When Wet (Jobete, ASCAP)	56	Turn Back The Pages (Gold Hill/Domino Dacus, ASCAP)	88
At Seventeen (Mine April, ASCAP)	16	Dreaming A Dream (Delightful, BMI)	87	Get Down Tonight (Sherlyn, BMI)	12	Joe Talking (Casseroles, BMI)	85	2 Please Mr. Please (Blue Gum, ASCAP)	23	Sooner Or Later (Cherritown, BMI)	68	Ush (Hamstern, BMI)	31
Ball Room Blitz (Chinncap-R&K, BMI)	24	Dynasty (Tanob, BMI)	29	Get The Cream Off The Top (Stone Diamond Gold Forever, BMI)	55	Just A Little Bit Of You (Gold Forever, Stone Diamond, BMI)	23	3 Please Mr. Please (Blue Gum, ASCAP)	23	SOS (Countless, BMI)	84	What A Difference A Day Makes (E.B. Marks, BMI)	83
Black Superman/Mohammad Ali (Drummer Boy, BMI)	33	Eye (Toni, BMI)	27	Give It What You Got (Triple D, Jeff Mar, BMI)	72	Keep Your Eyes On The Sparrow (Duchess, BMI/Leeds, ASCAP)	66	4 Pur Amor Vivemos (Don Kirshner, BMI)	94	Sweet Maxine (Lemhole, BMI)	86	What You Got (Cottillion, BMI)	100
Brazil (Peer, BMI)	65	Eye (Toni, BMI)	27	I Believe There's Nothing Stronger Than Our Love (Spanka, BMI)	41	Rock & Roll Runaway (American Broadcasting, ASCAP)	75	5 Pur Amor Vivemos (Don Kirshner, BMI)	94	Rockford Files (Leeds, ASCAP)	71	Why Can't We Be Friends (Far Out, ASCAP)	7
Can't Give You Anything (But My Love) (Avco Embassy, ASCAP)	99	Fallin' In Love (J.C., BMI)	63	I Got Stoned And I Missed It (Evel Eye, BMI)	89	Rockin' Chair (Shenyn, BMI)	59	6 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49	Your Love (Nineteen Eighty-Fox, BMI)	77
Carolina In The Pines (Mystery, BMI)	80	Fame (Manman/John Lennon/Celidh, ASCAP)	30	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	7 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Run Joey Run (Music Of The Times, ASCAP)	54		
Could It Be Magic (Kamikazi/Angelstud, BMI)	19	Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	8 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
Daisy Jane (Warner Bros., ASCAP)	36	Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	9 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
Dance With Me (Hali/Mohamm, BMI)	48	Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	10 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	11 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	12 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	13 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	14 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	15 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	16 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	17 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	18 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	19 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	20 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	21 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
		Feel Like Makin' Love (Badco, ASCAP)	21	I Love Makin' Love To You (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)	26	Rocky (Strawberry Hill, ASCAP)	58	22 Sweet Maxine (Lansdowne/Warner Bros., ASCAP/Windstar, BMI)	52	Send In The Clowns (Beautiful/Revelations, ASCAP)	49		
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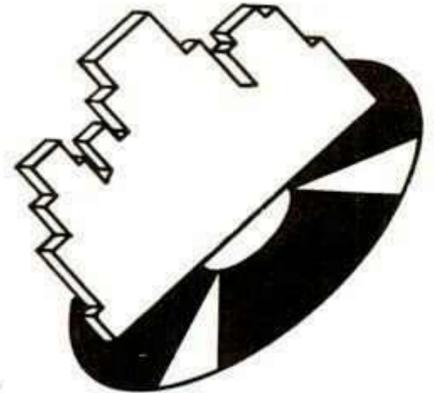
EDDIE KENDRICKS.
"Get The Cream Off The Top" T 54260
from the album, THE HIT MAN T6-338S1



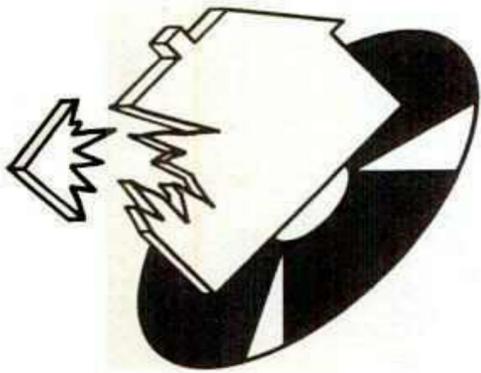
WILLIE HUTCH.
"Love Power" M 1360
from the album, ODE TO MY LADY M6-838S1



HUBERT LAWS.
"Chicago Theme" OJ 27
from the album, CHICAGO THEME CTI 6058S1



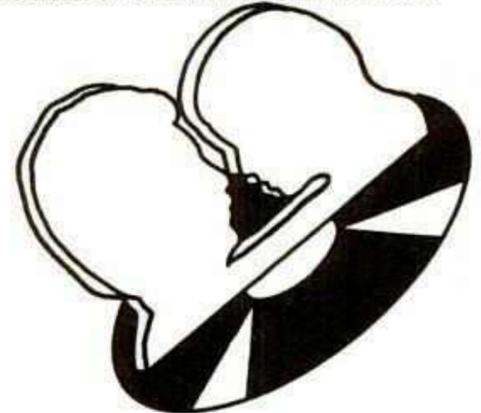
THE TEMPTATIONS.
"Glasshouse" G 7144
from the album, A SONG FOR YOU G6-969S1



THE JACKSON FIVE. M 1356
"Forever Came Today"
from the album, MOVING VIOLATION M6-829S1



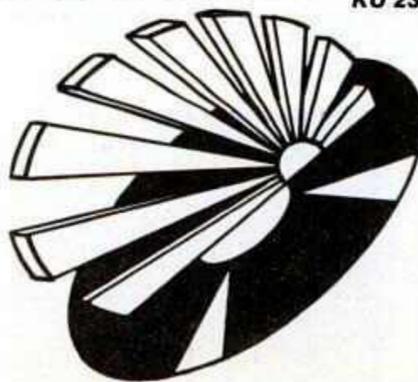
Just Released!
THE DYNAMIC SUPERIORS. M 1359
"Nobody's Gonna Change Me"
from the album, PURE PLEASURE M6-841S1



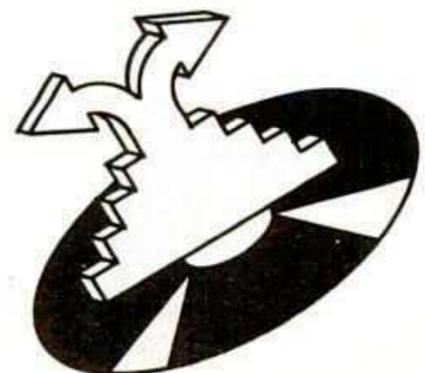
THE COMMODORES.
"Slippery When Wet" M 1338
from the album, CAUGHT IN THE ACT M6-820S1



ESTHER PHILLIPS.
from the album, WHAT A DIFF'RENCE A DAY MAKES KUDU 925
"What A Diff'rence A Day Makes" KU 23S1



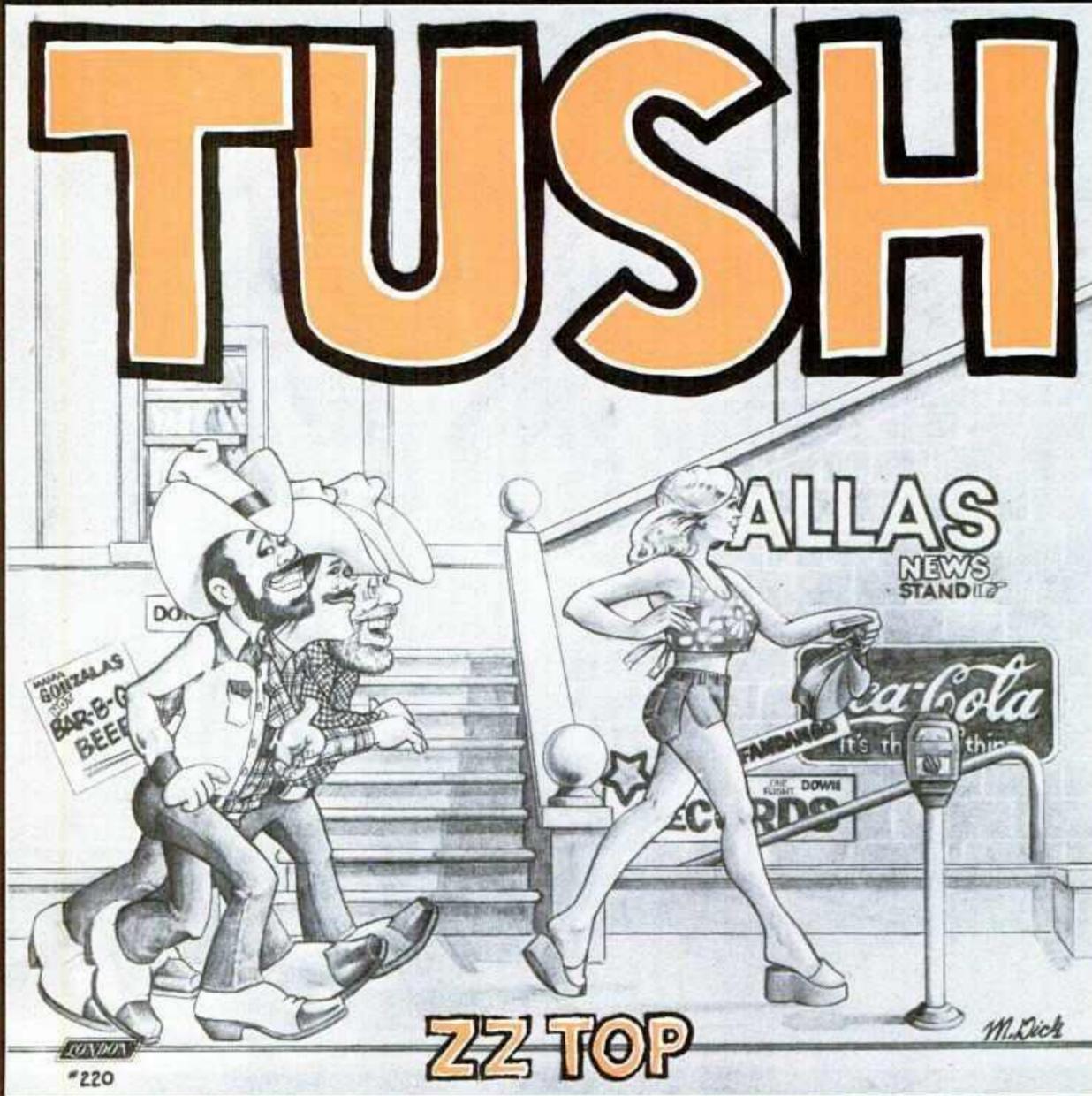
THE MAGIC DISCO MACHINE.
"Control Tower" M 1362
from the album, MAGIC DISCO MACHINE M6-821S1



We've been moving America for 15 years.



Everybody's going downtown for it.



Thanks to all the AM stations now playing it...
and to all the FM stations that launched it as an
LP cut... **"TUSH" is a hit!**

BILLBOARD ★ 31
RECORD WORLD ■ 23
CASH BOX ● 21

"TUSH." It's worth going downtown for.

And so is the hit album
it comes from...



BILLBOARD ★ 14
RECORD WORLD ■ 15
CASH BOX ● 16

LONDON

TOP LPs & TAPE

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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
117	3	3	URIAH HEPP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97
128	5	5	NASHVILLE/ORIGINAL MOTION PICTURE SOUNDTRACK ABC ABCD 893	6.98		7.95		7.95
120	7	7	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97
119	46	46	EAGLES Desperado Asylum SD 5068	6.98	6.98	7.97	7.97	7.97
124	3	3	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98
111	111	10	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98
112	77	16	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97
113	82	12	PILOT Capitol ST 11368	6.98				
114	98	26	STYLISTICS Best Of A&M AV 69005-698	6.98		7.95		7.95
115	102	16	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98
131	3	3	R.E.O. SPEEDWAGON This Time We Mean It Epic PE 33338 (Columbia)	6.98		7.98		7.98
193	2	2	IMPRESSIONS First Impressions Curton CU 5003 (Warner Bros.)	6.98		7.97		7.97
118	118	5	RONNIE WOOD Now Look Warner Bros. BS 2872	6.98		7.97		7.97
130	14	14	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98
120	126	4	NANCY WILSON Come Get To This Capitol ST 11386	6.98		7.98		7.98
121	121	8	GWEN McCRAE Rockin' Chair Capitol ST 11363	6.98		7.98		7.98
122	78	10	MFSB Universal Love Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98
123	83	19	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98
190	2	2	UFO Force It Chrysalis CHR 1074 (Warner Bros.)	6.98		7.97		7.97
135	20	20	PAUL ANKA Feelings United Artists UA LA367-G	6.98		7.98		7.98
126	84	16	CARLY SIMON Playing Possum Elektra 7E-1033	6.98	7.98	7.97	8.97	7.97
127	95	21	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97
149	38	38	THE EAGLES Asylum SD 5054	6.98	6.98	7.97	7.97	7.97
129	136	5	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98
130	100	12	BLOOD, SWEAT & TEARS New City Columbia PC 33484	6.98	7.98	7.98	7.98	7.98
141	76	76	ZZ TOP Tres Hombres London PS 631	6.98		7.95	10.95	7.95 7.95
132	132	33	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
133	125	23	LED ZEPPELIN Physical Graffiti Swan Song SS2 200 (Atlantic)	11.98		13.97		13.97
134	134	19	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98
156	4	4	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98
146	6	6	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98				

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	133	20	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97
186	2	2	RAY THOMAS From Mighty Oaks Threshold THS 18 (London)	6.98		7.98		7.98
139	139	11	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
140	143	17	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98
141	138	8	RAY STEVENS Misty Bernaby BR 6012 (Chess/Janus)	6.94		7.95		7.95
142	90	9	EDGAR WINTER Jasmine Nightdreams Blue Sky PZ 33483 (Epic/Columbia)	6.98	6.98	7.98	7.98	7.98
155	16	16	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
144	105	8	BILLY COBHAM Shabazz Atlantic SD 18139	6.98		7.97		7.97
159	47	47	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-1004	6.98		7.95	7.95	7.95
157	5	5	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98
147	147	50	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98		7.98
148	151	4	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
149	153	5	FREDDIE HUBBARD Liquid Love Columbia PC 33556	6.98		7.98		7.98
160	5	5	RUSTY WEIR Don't It Make You Wanna Dance 20th Century 1 469	6.98		7.98		7.98
151	123	14	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98
165	71	71	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696	6.98		7.95	7.95	7.95
163	4	4	DISCO-GOLD Scepter SPS 5120	6.98		7.98		7.98
154	161	6	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98
155	129	8	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98		7.98
166	3	3	THE TUBES A&M SP 4534	6.98		7.98		7.98
157	140	11	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97
158	158	4	JEAN-LUC PONTY Upon The Wings Of Music Atlantic SD 18138	6.98		7.97		7.97
159	96	16	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97
160	164	4	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
161	152	12	JIMMY "J" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95
162	108	5	BOBBY VINTON Heart Of Hearts ABC ABCD 891	6.98		7.95		7.95
163	110	13	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95
164	127	13	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95
165	170	4	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98
177	3	3	KEITH JARRETT El Juicio (The Judgement) Atlantic SD 1673	6.98		7.97		7.97
167	172	39	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
168	137	21	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	169	3	SHIRLEY & COMPANY Disco Dynamite Vibration VI-128 (All Platinum)	6.98		7.98		7.98
181	2	2	THE ELEVENTH HOUSE FEATURING LARRY CORYELL Level One Arista AL 4052	6.98		7.98		7.98
171	171	228	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
182	2	2	SHA NA NA Sha Na Now Kama Sutra KSBS 2605 (Buddah)	6.98		7.98		7.98
173	173	16	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98
174	180	5	TEN YEARS AFTER Goin' Home/Their Greatest Hits Deram DES 18072 (London)	6.98		7.95		7.95
187	2	2	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98		7.98		7.98
176	183	7	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
188	2	2	DYNAMIC SUPERIORS Pure Pleasure Motown M6-841 S1	6.98		7.98		7.98
189	2	2	ERIC BURDON Stop Capitol SMAS 11426	6.98		7.98		7.98
187	NEW ENTRY		A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98		7.98		7.98
180	184	3	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98
181	185	3	TIM MOORE Behind The Eyes Asylum 7E-1042	6.98		7.97		7.97
182	NEW ENTRY		JAMES LAST Well Kept Secret Polydor PD 6040	6.98		7.98		7.98
183	191	8	KOKOMO Columbia KC 33442	5.98		6.98		6.98
184	162	5	CAMEL The Snow Goose Chess JKS 7016 (Chess/Janus)	6.94		7.95		7.95
185	NEW ENTRY		FAIRPORT CONVENTION Rising For The Moon Island ILPS 9313	6.98		7.98		7.98
186	NEW ENTRY		ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97
187	192	8	THE SUPREMES Motown M6-828 S1	6.98		7.98		7.98
188	NEW ENTRY		SPIRIT Spirit of '76 Mercury SRM 2-804	9.96				
189	NEW ENTRY		HEARTSFIELD Foolish Pleasures Mercury SRM 1-1034	6.98		7.95		7.95
190	NEW ENTRY		PABLO CRUISE A&M SP 4528	6.98				
191	113	37	IS THE BLACKBYRDS Flying Start Fantasy F 9472	6.98		7.98		7.98
192	144	12	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		7.98
193	145	18	HERBIE MANN Discotheque Atlantic SD 18170	6.98		7.97		7.97
194	150	34	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95
195	NEW ENTRY		VAN MCCOY From Disco To Love Buddah BDS 5648	6.98				
196	NEW ENTRY		LEON HEYWOOD Come And Get Yourself Some 20th Century 1 476	6.98		7.98		7.98
197	175	17	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
198	200	18	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98
199	197	19	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95
200	195	23	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	16	Chicago	78	Gentle Giant	101	Hubert Laws	64	Orleans	186	Shirley & Company	169
Ambrosia	26	Billy Cobham	144	Guess Who	93	Led Zepplin	133	Outlaws	84	Carly Simon	126
America	77	Judy Collins	24	Merle Haggard	155	Lynyrd Skynyrd	134	Robert Palmer	111	Joe Simon	129
Paul Anka	125	Jessi Colter	115	Leon Haywood	196	Van McCoy	49, 195	Parliament	173	Slade	108
Average White Band	4	Commodores	46	Isaac Hayes	20	Gwen McCrae	121	Esther Phillips/Beck	96	Lonnie Liston Smith	163
B. T. Express	42	Alice Cooper	75	Haywood & Lodge	83	Mahogany Rush	91	Pilot	113	Phoebe Snow	147
Bachman-Turner	59, 145, 152	Pablo Cruise	190	Heartsfield	189	Major Harris	168	Pink Floyd	71	SOUNDTRACKS/ORIGINAL CASTS	
Bad Company	76	Roger Daltrey	60	Dr. Hook	176	Barry Manilow	105	Poco	48, 98	Funny Lady	79
Joan Baez	21	Charlie Daniels	194	Freddie Hubbard	149	Bob Marley	119	Pointer Sisters	31	Jaws	53
Batdorf & Rodney	154	Mac Davis	86	Ian Hunter	151	Melissa Manchester	18	Jean-Luc Ponty	158	Nashville	107
Beach Boys	29, 35, 44	John Denver	56, 70, 72	Millie Jackson	135	Chuck Mangione	140	Elvis Presley	80	Tommy	30
Jeff Beck	123	Disco Gold	153	Keith Jarrett	166	Manhattan Transfer	112	Billy Preston	58	The Wiz	159
Bee Gees	37	Disco Tex & Sex-O-Lettes	41	Waylon Jennings	50	Herbie Mann	193	Pure Prairie League	68	Chorus Line	179
Elvin Bishop	102	Doobie Brothers	34	Elton John	5, 167	R.E.O. Speedwagon	116	Rare Earth	67	Souther, Hillman & Furray	65
Blackbyrds	191	Bob Dylan & The Band	12	Jerry Jordan	170	Helen Reddy	32	Charlie Rich	66	Spinners	40
Blood, Sweat & Tears	130	Dynamic Superiors	177	Michael Jackson	135	Cherie Rich	66	Minnie Riperton	54	Spirit	188
David Bowie	51	Eagles	1, 90, 109, 128	Jefferson Starship	3	Smiley Smiley	88	Smiley Smiley	88	Bruce Springsteen	148, 160
Brecker Brothers											

Saxist Using Music As Therapy

Jazzman Ousley Dedicated To Helping Unfortunates

By RADCLIFFE JOE

NEW YORK — An innovative New York jazz saxophonist is using his music as a form of therapy in drug rehabilitation centers, family counseling clinics, hospitals and prisons.

Harold Ousley, composer, arranger and musician who has played with such artists as Count Basie, Lionel Hampton, Dionne Warwick and the late Duke Ellington and Billie Holiday, is running a series of jazz workshops, many of them at his own expense, out of a growing concern over what he calls the "degradation in moral and social standards, and the alarming spiral in frustration and despair, especially among young people."

The same concern is also behind Ousley's efforts to make his music available to school age and preschool children—an area in which he is already working through grants and subsidies from the National Endowment for the Arts, and the State Commission for the Arts.

Ousley's music therapy programs are conducted in conjunction with Project Refunds, an addiction rehabilitation organization with centers throughout New York; Hospital Audiences Inc., a non-profit organization founded by Michael Jon Spencer, and dedicated to providing cultural services to a variety of rehabilitation and/or prevention agencies; and Groves Therapeutic Counseling Services, a community clinic geared to finding solutions to marital and behavioral problems.

He also works closely with National Key Women, a group of concerned women dedicated to assisting youths in conflict.

Ousley's programs take many forms; in working with retards and young children he encourages group participation in the form of sing-alongs, dancing, hand clapping and other forms of spontaneous response.

His school programs generally take the form of a concert and lecture titled; "A Historical Resume Of Jazz." This discussion tries to span the history of jazz from early African rhythms to the present time.

Ousley's workshops at the State's prisons and drug rehabilitation centers encourages participants interested in music to learn to play an instrument, or sing, write, or express themselves in whatever way they feel most comfortable. They are also given courses in general music appreciation.

According to Ousley, response to the programs has been more than encouraging, his only regret is that there is not more time to involve himself with more programs.

Ousley, who has played in most of the major world capitals, and has had his compositions recorded by such artists as Jimmy Witherspoon, Sonny Stitt, Gene Ammons, George Benson, Jack McDuff, Willie Bobo and others, feels that music can be successfully used as an integral part of most rehabilitation programs. He confesses that there is no money in it for the artist, but that the deep down satisfaction received makes it more than worth the effort.

Ousley has also launched a series of weekly jazz concerts aimed at paying tribute to outstanding jazz artists still living. The shows which are being held at Harlem's Baby

Grand Club, have already honored Frank Foster and Robin Kenyatta. Other artists earmarked for tribute include Johnny Hartmann, Roy Haynes and Shirley Scott.

According to Ousley, top jazz players are invited to sit in the sessions.

Says Ousley, "Too many people think of paying tribute to an artist after he has passed on. I believe that the artist would most appreciate the honor while he is still alive. This is the reason why I have started these concerts."

N.Y. Youths Clean Park In Promotion

NEW YORK—A "Youth Parks Clean-Up" campaign, tied in with an Atlantic Records promotional push backing Alice Cooper's similarly titled single, kicks off here with 200-300 kids helping to clean up Riverside Park Tuesday (12).

The label and Cooper's Alive Enterprises will be donating sun visors, arm bands and plastic bags for the effort. Copies of the single will be passed out after the work is done.

Plans call for the campaign to be utilized in other major U.S. cities through the rest of the summer. The program here, coordinated through the city's Parks, Recreation and Cultural Affairs Dept., will include several other parks during the coming weeks.

Rights Acquired To 60 Amelanie Songs

NEW YORK—The Liber-Stoller-Bienstock Organization has acquired worldwide rights to 60 songs of the Amelanie Music catalog. The songs, which include "Look What They Have Done To My Song, Ma," were all written and composed by pop artist Melanie.

Copyrights have been assigned to Yellow Dog Music for the U.S. and Canada, to Carlin Music Corp. for the United Kingdom, and to the other Leiber-Stoller-Beinstock foreign affiliates and licensees for the rest of the world.

33,635 AT H'WOOD BOWL

LOS ANGELES—The largest gross in the Hollywood Bowl's history, a rousing \$141,208, was registered last weekend at the two-night Peter Tchaikovsky Spectacular.

The figure represents 33,635 paid admissions for the two performances of the Russian's music conducted by Michael Tilson Thomas and starring pianist Tedd Joselson with the Los Angeles Philharmonic.

WORLD'S GREATEST JAZZ BAND

Combo's Own Label Seeking Black Ink

By DAVE DEXTER JR.

LOS ANGELES—The World's Greatest Jazz Band recorded its seventh LP here last week and hopes it will be the one to step out and prove profitable.

Six previous albums have sold an aggregate of 20,000 copies, not enough to shove the operation into the black.

"Eventually, of course, our World Jazz label will turn the corner," says John B. "Bark" Hickox, who sponsors the band that features Yank Lawson's trumpet and Bob Haggart's bass.

World Jazz is a small but intriguing operation. Its WGJB LPs are distributed by Audiofidelity Enterprises and the combo sells a few on every job it plays. Hickox and the band charge a dollar less (\$6) for albums sold on a gig than those sold in stores.

The organization headquarters in Phoenix where Hickox employs one secretary. Every three months, she authors and mails an informative bulletin covering the combo's activities and sends it out to about 8,000 pro-jazz disk buyers. They also utilize mail-order lists.

The World's Greatest Jazz Band was founded by music buff Dick Gibson in Denver in 1968. Gibson later bowed out, but Hickox, who moonlights in the sheriff's office in Maricopa County, Arizona, took over the guidance chores and overlooks the recording wing as well as booking and transportation. He's a former pianist, now 39, who eschews the title of manager in favor of sponsor.

The WGJB will depart New York Sept. 29 on its fifth tour of Europe. Bolstering the group for Europe only will be Billy Butterfield, trumpet; Carl Fontana, trombone, and Maxine Sullivan, the venerable singer of 1938 "Annie Laurie" hit renown.

Others in the group are George Masso, trombone; Al Klink, tenor; Ralph Sutton, piano, and Gus Johnson, Bobby Rosengarden and Joe Carsello, who take turns at the drums. Peanuts Hucko is the clarinetist.

Hickox admits that it's a tiring, difficult road attempting to popularize a combo that features no rock 'n' roll, but he has evidence that jazz is undergoing a resurgence nationally.

"We find it happening at the college level," says he. "Our campus gigs are increasing every quarter. Each year our overall gross improves, but we are still not quite up to a level where our record operation breaks even."

Hickox, Lawson and Haggart agree that straight Dixieland jazz—the kind Yank and Bob played so

well with the Bob Crosby orchestra of 1935-'45—has no chance in the market. So they have broadened the scope of the WGJB to include tunes riding the 1975 charts. Their most recent LP showcased Cole Porter tunes exclusively and just a week ago the combo taped an album made up of classy Broadway show classics.

Why did they start their own label?

"When the group was formed in '68," says Hickox, "its first two disks were made for Enoch Light's Project 3 label. Light then dropped the combo. Atlantic stepped in, cut two more albums, was dissatisfied with sales, and dropped the group."

"But Yank and Bob and I never lost confidence. This band is unique—unlike any other in the world. So we formed the World Jazz label in January 1972 and today we can see the end of the tunnel."

"By the label's fourth birthday next January," Hickox declares, "we will show a profit."

LP Stimulates Domestic Bliss

NEW YORK—Use of a record to stimulate frank communication between marital partners has been incorporated into an adult game. Coupling, which has been placed on the market by 20th Century Glassworks Ltd., of Island Park, N.Y.

Purpose of the game is to foster mature relationships, sponsors say, and includes a playing board and complete game materials, in addition to the disk to which players react. Developers include a social worker and marriage counselor. Package, offered initially by mail-order, but soon to be marketed through retailers, lists at \$14.95.



Singles

Michael Murphey's "Wildfire" on Epic; disk is his first gold single.

B.T. Express' "Express" on Scepter; disk is the group's second gold single.

Albums

The Captain & Tennille's "Love Will Keep Us Together" on A&M; disk is the duo's first gold album.

Rolling Stones' "Made In The Shade" on Rolling Stones; disk is the group's 19th gold album.

Barry Manilow's "Barry Manilow II" on Arista; disk is his first gold album.

Isaac Hayes' "Chocolate Chip" on ABC; disk is his fourth gold album.

Average White Band's "Cut The Cake" on Atlantic; disk is the group's second gold album.

War's "Why Can't We Be Friends?" on United Artists; disk is the group's fifth gold album.

Charlie Daniels Band's "Fire On The Mountain" on Kama Sutra; disk is the group's first gold album.

IMPRESSIVE LICENSEE

Africa's Gallo Takes MCA Accolade

LOS ANGELES—MCA Records has named Gallo (Africa) Ltd. as winner of the annual Licensee of the Year Award for 1974, based on the licensee's efforts to expand sales of product by new MCA artists in each territory.

Bury Chan Daniels

LOS ANGELES—Services for Chandler "Chan" Daniels, music publisher and member of the Highwaymen folk group, were held Saturday (9) in Grand Rapids, Mich.

Daniels died here last week of complications resulting from pneumonia. He was 35. He is survived by his parents.

Black Caucus Sets Talent

NEW YORK—Top Philadelphia International Records artists, M.F.S.B., Billy Paul, Harold Melvin & the Blue Notes and People's Choice, will perform at a benefit concert Sept. 26 sponsored by the Congressional Black Caucus as part of a weekend of activities that will also include a \$100 a plate dinner and an all-day legislative workshop.

The concert and dinner will honor singer/composer Paul Robeson and former heavyweight boxing champion of the world, Joe Louis.

The event is being coordinated by Harry Coombs, executive vice president, Philadelphia International, and will be held at the Capital Centre, Landover, Md. The dinner will be held at the Washington Hilton hotel, Washington, D.C.

The Congressional Black Caucus

is a political organization dedicated to utilizing the legislative process to bring about equality of opportunity for all Americans.

Producer Denies He Favors Own Songs

LOS ANGELES—Snuff Garrett dismisses the concept that independent producers favor their own compositions for their clients.

"If you look over our productions during the period of Aug. 1, 1974 to July 31, 1975, you'll find that of the total masters produced, we recorded only 28 percent of our own copyrights. The remainder of 72 percent was derived from outside companies."

Garrett, who has come under criticism for allegedly favoring his own copyrights, says his prime concern is

servicing his clients with the best material available and that "I'm smart enough to realize that in-house songs cannot sustain an artist."

Garrett points to the Tanya Tucker LP which has seven tunes from outside sources. Ms. Tucker's new single, "San Antonio Stroll" is published by Chappell. It was brought to Garrett who worked on it with the writer.

Another of his clients, Vicki Lawrence, uses material from ATV for her new Private Stock single. And

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 8/16/75

Top Add Ons-National

BLACK SABBATH—Sabotage (W.B.)
PROCOL HARUM—Procol's Ninth (Chrysalis)
BUDDY MILES—More Miles Per Gallon (Casablanca)
MONTY PYTHON AND THE HOLY GRAIL/SOUNDTRACK—(Arista)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- ★ RAY THOMAS—From Mighty Oaks (Threshold)
- ★ ROGER DALTRY—Ride A Rock Horse (MCA)
- ★ JAMIS IAN—Between The Lines (Columbia)
- ★ OUTLAWS—(Arista)
- ★ ZZ TOP—Fandango (London)
- ★ EAGLES—One Of These Nights (Asylum)

KISW—Seattle

- ★ BATDORF & RODNEY—Life Is You (Arista)
- ★ GARY WRIGHT—The Dream Weaver (W.B.)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ ELTON JOHN—Capt. Fantastic & The Brown Dirt Cowboy (MCA)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ PAUL McCARTNEY & WINGS—Venus & Mars (Capitol)
- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)

KOME—San Jose

- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ FLASH CADILLAC/CONTINENTAL KIDS—Sons Of The Beaches (Private Stock)
- ★ RALPH McTELL—Streets (20th Century)
- ★ RANDY PIE—(Polydor)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ OUTLAWS—(Arista)
- ★ CAMEL—Snow Goose (Janus)

Top Requests/Airplay-National

EAGLES—One Of These Nights (Asylum)
JEFFERSON STARSHIP—Red Octopus (Grunt)
FLEETWOOD MAC—(Reprise)
GENTLE GIANT—Free Hand (Capitol)

- ★ RAY THOMAS—From Mighty Oaks (Threshold)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FREE BEER—(Southwind)
- ★ RANDY PIE—(Polydor)

KZEW—Dallas

- ★ FELIX CAVALIER—Destiny (Bearsville)
- ★ JEAN-LUC PONTY—Upon The Wings Of Time (Atlantic)
- ★ CALICO—(U.A.)
- ★ ROWANS—(Electra)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ JAMES TAYLOR—Gorilla (W.B.)
- ★ GINO VANNELLI—Storm At Sunup (A&M)

KLBJ—Austin

- ★ RAY THOMAS—From Mighty Oaks (Threshold)
- ★ RALPH McTELL—Streets (20th Century)
- ★ FELIX CAVALIER—Destiny (Bearsville)
- ★ PAUL KOSOFF—Back Street Crawler (Island)
- ★ JOAN BAEZ—Diamonds & Rust (A&M)
- ★ POINTER SISTERS—Steppin' (ABC)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

Midwest Region

TOP ADD ONS:

PROCOL HARUM—Procol's Ninth (Chrysalis)
ROGER DALTRY—Ride A Rock Horse (MCA)
BLACK SABBATH—Sabotage (W.B.)
HUB—(Capitol)

★TOP REQUEST/AIRPLAY:

EAGLES—One Of These Nights (Asylum)
PAUL McCARTNEY & WINGS—Venus & Mars (Capitol)
JAMIS IAN—Between The Lines (Columbia)
ELTON JOHN—Captain Fantastic And The Brown Dirt Cowboy (MCA)

BREAKOUTS:

PROCOL HARUM—Procol's Ninth (Chrysalis)
ROGER DALTRY—Ride A Rock Horse (MCA)
OHIO PLAYERS—Honey (Mercury)
BLACK SABBATH—Sabotage (W.B.)

WABX—Detroit

- ★ NATALIE COLE—Inseparable (Capitol)
- ★ VALDY—See How The Years Have Gone By (A&M)
- ★ 5th DIMENSION—Earthbound (ABC)
- ★ OUTLAWS—(Arista)
- ★ SPINNERS—Pick Of The Litter (Atlantic)
- ★ BOB SEGER—Beautiful Loser (Capitol)
- ★ BEE GEES—Main Course (Atlantic)
- ★ ISLEY BROTHERS—The Heat Is On (T-Neck)

WMMS—Cleveland

- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ METERS—Fire On The Bayou (W.B.)
- ★ BLACK SABBATH—Sabotage (W.B.)
- ★ Stray—(Pye)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

National Breakouts

PROCOL HARUM—Procol's Ninth (Chrysalis)
GARY WRIGHT—Dream Weaver (W.B.)
GENTLE GIANT—Free Hand (Capitol)
OHIO PLAYERS—Honey (Mercury)

WKTK—Baltimore

- ★ SUNDANCE—(20th Century)
- ★ BE-BOP DELUXE—Futurama (Harvest/Capitol)
- ★ BARRABAS—Heart Of The City (Atco)
- ★ HYDRA—Land Of Money (Capricorn)
- ★ FLEETWOOD MAC—(Reprise)
- ★ RON WOOD—Look Now (W.B.)
- ★ GARY WRIGHT—Dream Weaver (W.B.)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

WKDA—Nashville

- ★ GARY WRIGHT—Dream Weaver (W.B.)
- ★ TOM SNOW—Taking It All In Stride (Capitol)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ LEON RUSSEL—Will Of The Wisp (Shelter)
- ★ STEPHEN STILLS—Stills (Columbia)
- ★ JAMES TAYLOR—Gorilla (W.B.)

WORJ—Orlando

- ★ RAY THOMAS—From Mighty Oaks (Threshold)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ RANDY PIE—(Polydor)
- ★ MONTY PYTHON AND THE HOLY GRAIL/SOUNDTRACK—(Arista)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ OUTLAWS—(Arista)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PAUL McCARTNEY AND WINGS—Venus & Mars (Capitol)

Northeast Region

TOP ADD ONS:

PROCOL HARUM—Procol's Ninth (Chrysalis)
GENTLE GIANT—Free Hand (Capitol)
BLACK SABBATH—Sabotage (W.B.)
METERS—Fire On The Bayou (W.B.)

★TOP REQUEST/AIRPLAY:

EAGLES—One Of These Nights (Asylum)
JEFFERSON STARSHIP—Red Octopus (Grunt)
ISLEY BROTHERS—The Heat Is On (T-Neck)
FRANK ZAPPA AND THE MOTHERS OF INVENTION—One Size Fits All (Discreet)

BREAKOUTS:

PROCOL HARUM—Procol's Ninth (Chrysalis)
GARY WRIGHT—Dream Weaver (W.B.)
GENTLE GIANT—Free Hand (Capitol)
NATALIE COLE—Inseparable (Capitol)

WNEW—New York

- ★ RICHIE BLACKMOORES RAINBOW—(Polydor)
- ★ ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ BLACK SABBATH—Sabotage (W.B.)
- ★ ELTON JOHN—Captain Fantastic & The Brown Dirt Cowboy (MCA)
- ★ EAGLES—One Of These Nights (Arista)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)

WQIV—New York

- ★ GENTLE GIANT—Free Hand (Capitol)
- ★ PILOT—(Capitol)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

Western Region

TOP ADD ONS:

RAY THOMAS—From Mighty Oaks (Threshold)
PROCOL HARUM—Procol's Ninth (Chrysalis)
FELIX CAVALIER—Destiny (Bearsville)
BLACK SABBATH—Sabotage (W.B.)

★TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
FLEETWOOD MAC—(Reprise)
EAGLES—One Of These Nights (Asylum)
HEARTSFIELD—Foolish Pleasures (Mercury)

BREAKOUTS:

FLEETWOOD MAC—(Reprise)
RAY THOMAS—From Mighty Oaks (Threshold)
PROCOL HARUM—Procol's Ninth (Chrysalis)
BE-BOP DELUXE—Futurama (Harvest/Capitol)

KLCS—Los Angeles

- ★ ROGER DALTRY—Ride A Rock Horse (MCA)
- ★ ROD STEWART—Atlantic Crossing (W.B.)
- ★ BLACK SABBATH—Sabotage (W.B.)
- ★ HUB—(Capitol)
- ★ EAGLES—One Of These Nights (Arista)
- ★ PAUL McCARTNEY & WINGS—Venus & Mars (Capitol)
- ★ JAMIS IAN—Between The Lines (Columbia)
- ★ ELTON JOHN—Captain Fantastic & The Brown Dirt Cowboy (MCA)

KMET—Los Angeles

- ★ ARTHUR BROWN—Dance With (Gull)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ GENTLE GIANT—Free Hand (Capitol)
- ★ OHIO PLAYERS—Honey (Mercury)
- ★ ISLEY BROTHERS—The Heat Is On (T-Neck)
- ★ 10 CC—The Original Soundtrack (Mercury)
- ★ B.T. EXPRESS—Non Stop (Roadshow)
- ★ GRAHAM CENTRAL STATION—Ain't No 'Bout-A-Doubt It (W.B.)

KSML—Reno

- ★ NATALIE COLE—Inseparable (Capitol)
- ★ CHARLES ERLAND—Kharma (Prestige)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ RICHARD PRYOR—Is It Something I Said? (Reprise)
- ★ FLEETWOOD MAC—(Reprise)
- ★ THE ROWANS—(Asylum)
- ★ STEVE YOUNG—Seven Bridges Road (Blue Canyon)
- ★ ESTHER PHILLIPS w/BECK—(Kudu)

KGB—San Diego

- ★ WAYLON JENNINGS—Dreaming My Dreams (RCA)
- ★ BOB MARLEY & THE WAILERS—Natty Dread (Island)

Southwest Region

TOP ADD ONS:

OHIO PLAYERS—Honey (Mercury)
MIRABAI—(Atlantic)
BE-BOP DELUXE—Futurama (Harvest/Capitol)
CRACKIN'—Crackin' 1 (Polydor)

★TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
EAGLES—One Of These Nights (Asylum)
FLEETWOOD MAC—(Reprise)
JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)

BREAKOUTS:

OHIO PLAYERS—Honey (Mercury)
MIRABAI—(Atlantic)
FLEETWOOD MAC—(Reprise)
BE-BOP DELUXE—Futurama (Harvest/Capitol)

KSHE—St. Louis

- ★ BLACK SABBATH—Sabotage (W.B.)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ BE-BOP DELUXE—Futurama (Harvest/Capitol)
- ★ RAY THOMAS—From Mighty Oaks (Threshold)
- ★ FLEETWOOD MAC—(Reprise)
- ★ URIAH HEPP—Return To Fantasy (W.B.)
- ★ J. D. BLACKFOOT—Southbound And Gone (Fantasy)
- ★ HEARTSFIELD—Foolish Pleasures (Mercury)

KADI—St. Louis

- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ RICHIE BLACKMOORES RAINBOW—(Polydor)
- ★ FLEETWOOD MAC—(Reprise)

- ★ GARY WRIGHT—Dream Weaver (W.B.)
- ★ OUTLAWS—(Arista)

WOUR—Syracuse/Utica

- ★ LENNY WILLIAMS—Rise Sleeping Beauty (W.B.)
- ★ SILVER CONVENTION—Save Me (Midland Int'l)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ MONTY PYTHON AND THE HOLY GRAIL/SOUNDTRACK—(Arista)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ GENTLE GIANT—Free Hand (Capitol)
- ★ EAGLES—One Of These Nights (Capitol)
- ★ FIRE BALLET—Night On Bald Mountain (Passport)

WMMR—Philadelphia

- ★ ARTHUR BROWN—Dance (Gull)
- ★ MONTY PYTHON AND THE HOLY GRAIL/SOUNDTRACK—(Arista)
- ★ GARY WRIGHT—Dream Weaver (W.B.)
- ★ SWEET-DESOLATION BOULEVARD—(Capitol)
- ★ BE-BOP DELUXE—Futurama (Harvest/Capitol)
- ★ GENTLE GIANT—Free Hand (Capitol)
- ★ FELIX CAVALIER—Destiny (Bearsville)
- ★ UFO—Force It (Chrysalis)

WNTN—Boston

- ★ BUDDY MILES—More Miles Per Gallon (Casablanca)
- ★ FRANK ZAPPA AND THE MOTHERS OF INVENTION—One Size Fits All (Discreet)
- ★ ROGER DALTRY—Ride A Rock Horse (MCA)
- ★ TAVARES—In The City (Capitol)
- ★ ZZ TOP—Fandango (London)
- ★ ELTON JOHN—Captain Fantastic And The Brown Dirt Cowboy (MCA)
- ★ STEELY DAN—Pretzel Logic (ABC)
- ★ PETER FRAMPTON—Wind Of Change (A&M)

WHCN—Hartford

- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ RAY STEVENS—Misty (Barnaby)
- ★ HEARTSFIELD—Foolish Pleasures (Mercury)
- ★ ORLEANS—II (Import/ABC Records)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ EAGLES—One Of These Nights (Arista)
- ★ BOB DYLAN & THE BAND—The Basement Tapes (Columbia)
- ★ AMBROSIA—(20th Century)

CHUM—Toronto

- ★ BUDDY MILES—More Miles Per Gallon (Casablanca)
- ★ BRUCE SPRINGSTEEN—The Wild, The Innocent & The Street Shuffle (Columbia)
- ★ FREDDIE HUBBARD—Liquid Love (Columbia)
- ★ GRAHAM CENTRAL STATION—Ain't No 'Bout-A-Doubt It (W.B.)
- ★ SYNERGY—Electronic Realizations For Rock Orchestra (Passport)
- ★ JUDY COLLINS—Judith (Electra)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ 10 CC—The Original Soundtrack (Mercury)

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**SPECIAL
ANNOUNCEMENT**

**If record promotion
is your responsibility:
new industry research
reveals exciting facts
to promote new release
airplay and sales.**

Over the next several months, Billboard will report the findings from a continuing series of New Release Surveys conducted in Major U.S. cities. We'll begin August 30 with the first of three market reports from San Francisco.

The results come from the very latest research on the music industry, straight from the heavies in radio programming and record dealers and distributors. Most importantly, they point out many significant facts

regarding record promotion. Included are insights on how to team your promotion men with effective trade and consumer promotion dollars.

Watch for these market reports throughout the coming year. They'll put you on top of what's happening — bring you the latest attitudes and outlooks from your industry — and give you some clear-cut suggestions on moving new releases.

Coming August 30th: San Francisco Market Report No.1

A Crusadynamic New Disco Sound!

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