

# Billboard

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YEAR

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## Georgians Mounting 'Razor/Blades' Trial

By JOHN SIPPEL

ATHENS, Ga.—An experiment in separately-owned record and hardware retailing stores under one roof here is bound to be watched closely because of the impressive records of both young entrepreneurs involved.

Eric Brown, founder of the 37-store School Kids & Affiliates in 10 states, will operate an 18 by 18-foot "records only" department in a 3,600 square-foot store. Mel Silverman, whose Hi Fi Buys hardware store in the Buckhead district of Atlanta is probably Georgia's largest such retailer, will operate the remainder of the space.

The two, both 28, have had meteoric business careers. Brown started his first School Kids store here in January 1972. He now has 21 School Kids stores, all in large college and university cities in 10 states. Silverman, once Southeast regional sales manager for Advent Corp., speaker maker, left that post in June 1973, to establish his present 9,000 square-foot facility, 4,000 of which houses retail sales. Silverman's single At-

lanta store does more than \$1 million annually.

"We feel we will be successful because we are both fiercely competitive and there is a long association which has built great respect between us," Silverman says. Both men indicate they will operate independently. Each store-within-a-store will have its own cash register. The record store will have three employees, managed by Edward Tanner, a principal in School Kids since its inception. Walter Liederman, former salesman in the Atlanta Silverman store, will head a four-man force.

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## NATRA Eyes Wider Trade Membership

By JEAN WILLIAMS

BALTIMORE — Following rumors of a rift in the ranks of the National Association of Television and Radio Announcers (NATRA), president Cecil Hale at presstime announced the formation of "Concerned Communications Coalition." Hale denied the rift at the organization's 1975 convention here.

He explained the coalition will remain a part of NATRA. Because of the magnitude of the projected plan for CCC some close observers

(Continued on page 13)

## Wyoming Spots Sued In First Action Since New Rights Curb Law

By IS HOROWITZ

NEW YORK — ASCAP publishers hit three locations in Wyoming with copyright infringement suits last week in the first frontal attack on non-licensed music users in the state since passage of a law denying normal operation to performing rights organizations.

ASCAP has stated that it can not grant any new performance licenses under the restrictions imposed by the law. BMI, on the other hand, says it will continue to enter into contracts with Wyoming music users and, in fact, is near closing a deal with one of the locations sued by an ASCAP affiliate.

The Wyoming law, which became

effective last month, requires rights groups to issue licenses in any of several musical categories (pop, country, standards, hits, etc.), one of several provisions in the act which have been tagged as "unworkable" (Billboard, March 29).

Within days of the law's passage last March, ASCAP had sought and received permission, under its consent decree, to withhold future licenses in Wyoming. Current pacts, however, remain in force until their expiration.

Under the society's current stance, new music users in the state face the alternatives of seeking individual licenses from publishers for each ASCAP tune performed, or risking court action under the federal copy-

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## Key Vidisk Demos Set For AES Meet

By STEPHEN TRAIMAN

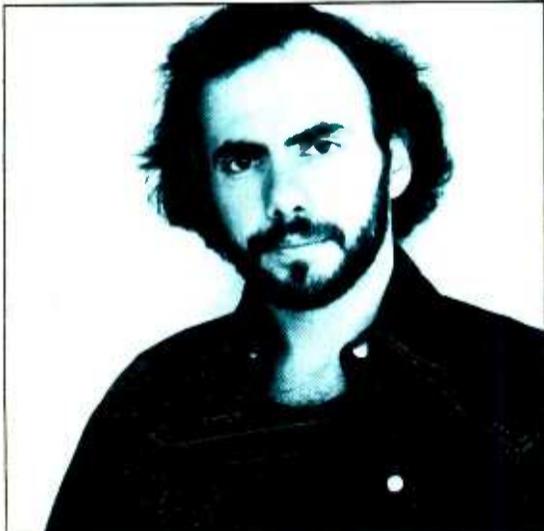
NEW YORK — The most extensive demonstration of existing and prototype videodisk systems, and their impact on audio, is just one highlight of the 52nd Audio Engineering Society convention, Oct. 31-Nov. 3 at the Waldorf-Astoria here.

According to AES executive director Don Plunkett, one afternoon session is expected to include the first U.S. demonstration of the new automatic changer for the Teldec system, only vidisk now on the market, as well as prototypes of the RCA

SelectaVision capacitance player, and optical-based entries of MCA/Philips, Zenith and Thomson CSE.

Other highlights disclosed by conference chairman Rodney Titcomb of Rupert Neve's U.S. subsidiary in-

(Continued on page 42)



STEVE GOODMAN doesn't boogie down, bump or hustle... Frowns on cosmic revelations. And has yet to be seen in platform shoes and space suits. He won't even sing about backstage at the Coliseum. Instead, he sings and plays with his own special verve about real people (and a few unreal ones as well) with warmth, humor and striking musical power. "Jessie's Jig & Other Favorites" is the first album in over two years from one of the most compelling singers, writers and guitarists around. See him now on his live club and concert tour, and hear him on his Asylum Records debut album (7E-1037).

(Advertisement)

## Campus Vidconcerts Rise

By JIM FISHEL

NEW YORK Many colleges, caught in a crunch between rising talent costs and reduced concert budgets, are turning increasingly toward film and videotape as a viable means for presenting music on campus. In some cases, schools have even begun experimenting with a

"festival" concept, grouping several of these "canned" performances.

Among the companies heavily involved in providing video and filmed concert programming to colleges are Video Tape Network (VTN), Dayvideo, New Pulse Enter-

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## Thayer Rocks 600 At Radio Forum

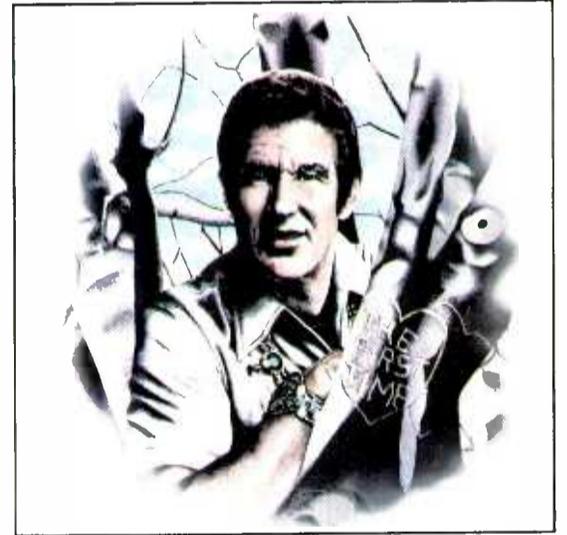
By CLAUDE HALL

SAN FRANCISCO — More than 600 radio and record industry executives from around the world were challenged by Jack G. Thayer, president of NBC Radio, Thursday (14) to be "more than opponent oriented... to open up the computer between your ears" towards making radio better.

Thayer was keynote speaker launching the eighth annual International Radio Programming Forum at the Fairmont Hotel here.

Other speakers in the keynote session included Kevin O'Donohue, general manager of 2SM in Sydney, Australia, who said that Australian radio had gone through more change in the last few months than ever before. He spoke of a "proliferation" of AM and FM stations which "haven't helped the commercial radio industry or the public" in his country. He said that Australian radio had come out of the clouds

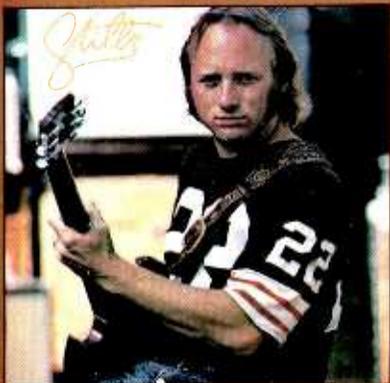
(Continued on page 14)



LIGHTNING STRIKES TWICE! Freddie Hart's "Easy Loving" hit like a bolt from the blue to become #1 pop, mor. and country as well as "Best Song of the Year" for two years in a row. Eight #1 country songs later, Freddie Hart is crossing over again with "THE FIRST TIME" (Capitol 4099). "THE FIRST TIME" will mark the second time for Freddie Hart to make music history... watch for his Capitol album THE FIRST TIME in early September.

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on Capitol Records and Tapes**

Produced by Jimmy Ienner 



PIRATES CHASED

Legit Record/Tape Sales Up In Taiwan

By RADCLIFFE JOE

NEW YORK—Major legal breakthroughs for antipiracy forces in Taiwan are resulting in an unprecedented demand for legitimate record and tape products in that tiny Chinese Republic.

According to figures released by Taiwan custom authorities, imports of phonograph records climbed a staggering 138 percent last year over 1973's figures. The combined import figures of blank and prerecorded tapes and records showed a 69 percent increase over 1973's figures.

Until recently, Taiwan, with its 15.9 million population, was considered a haven for music pirates. Pirated records featuring top recording artists of the western world sold on Taiwan streets for as little as 25 cents per copy. (See Billboard, April 26.)

According to Harry Heide, a consultant with Linfair Engineering, the exclusive licensee of British Decca record products in Taiwan, the pirated product was usually of poor quality. However, it culled its products mainly from Billboard's Top LP and Top 100 charts, and accounted for the major percentage of the estimated 500,000 LPs sold every month in Taiwan.

For years, Decca, Linfair, and a few other concerned organizations have been fruitlessly trying to chip (Continued on page 13)

Peters Withdraws 3 Suspect Albums

NEW YORK—Peters International has withdrawn from sales and has cancelled orders on three albums suspected to be unauthorized recordings.

The albums, imported into the U.S. on Joker Records, a label owned by Saar Records, Italian manufacturer, are "The Beatles & The Rolling Stones," performed by both groups; "A Rare Batch Of Little White Wonder" by Bob Dylan; and "Led Zeppelin" by Led Zeppelin.

Chris Peters, head of the nation's largest distributor of imported recordings, says the records were imported from Italy upon the assur- (Continued on page 4)

EMI Intl Label Mulls U.S. Growth

LONDON—A new expansion policy is being developed for the EMI International label, according to American product manager, Colin Burn.

One immediate result is that the label has already signed producer Major Lance, who is currently in the U.S. on a talent search, and also con- (Continued on page 4)

Studer Goes To Nashville; Unisette Due At '76 AES

NEW YORK—Willi Studer America Inc. is moving its operations, lock, stock and mixing console from Buffalo, N.Y. to Nashville to be in the mainstream of the recording industry, according to Ray

Udike, marketing director for the company.

Studer's U.S. operations have been headquartered in Buffalo for the past 18 months since the Swiss company took control of its line of professional audio equipment away from New York-based Gotham Audio, which previously held distribution rights in this country.

Studer's Nashville operations will house its offices, quality control division, research laboratories, full service facilities and more than \$500,000 in inventory. The company will continue to maintain regional offices in Chicago, Los Angeles and Connecticut.

Meanwhile Studer is working on a completely automated Unisette audio cassette system which it hopes to show at the Zurich Audio Engineering Society conference next year. Ten prototypes of this upgraded system are already in production, according to Udike.

Studer was one of the first licensees for the Unisette hardware, the concept of which was developed by BASF of Germany, and for which BASF holds exclusive software rights.

Studer agrees that it is running behind schedule on the Unisette system, but feels that the availability of a fully automated machine would make the wait worthwhile.

Unisette is a cassette-type system that has no working parts, depends entirely on the hardware for all transports, utilizes a 1/4-inch-wide tape of recording studio quality, and can be made to travel at speeds ranging from 7 1/2 ips down to 1 1/2 ips.

Illinois Passes Antipiracy Law

NEW YORK—Illinois Gov. Dan Walker has signed into law a bill prohibiting the unauthorized manufacture and sale of sound recordings in that state.

The bill, No. 1357, is one of two passed in June by both bodies of the Illinois legislature. It is believed to have gotten approval of the governor because it incorporates a clause that establishes procedures for seizure and forfeiture and destruction of equipment used for unauthorized duplication purposes.

The bill, supported by both the Chicago Bar Assn. and the Creative Arts Committee of the Young Lawyers of the CBA, makes it a felony to knowingly transfer, or cause to be transferred without the consent of the owner, any sounds recorded for the purpose of selling or causing to be sold for profit.

Persons selling the unauthorized recordings would be guilty of a misdemeanor.

The unsuccessful bill had been supported by the RIAA, but is believed to have been vetoed by the governor because it did not carry the clout of bill No. 1357.

Needletime A Topic At U.K. Forum

LONDON—The highly provocative question of needletime (the amount of airtime allocated for the playing of commercial records by radio stations) will be one of the major discussion topics at the first Broadcasting Forum to be held by Billboard's U.K. sister publication Music Week at the Heathrow Hotel, London Airport, Oct. 13 and 14.

Other topics dealt with at the Forum will include radio programming techniques, FM broadcasting, audience measurement, record promotion, national and regional charts and radio commercials.

Under the chairmanship of Music Week's editorial director, Mike Hennessey, a special advisory panel has been set up to formulate the Forum (Continued on page 57)

\$12 1/2 MILL DEMANDED

'Misused' Interview Spurs Suit

LOS ANGELES — Erstwhile promo executive and label owner Morris Diamond is suing CBS and Linda Mason and David Culhane in federal district court here for a cumulative \$12.5 million damages, resulting from alleged misuse of an interview, parts of which were used on the August, 1974, TV special, "The Trouble With Rock."

Diamond alleges he was made to look like a "stupid insensitive clod with very poor judgment" when the TV special used some of his interview, interspersed into the show, which centered around the then-rumored payola investigations. Diamond claims when Ms. Mason interviewed him, she asked him questions about the 1959 grand jury payola investigation, in which he testified. Diamond claims his business reputation was injured and his attempt to run his own label (Beverly Hills) and later to gain employment were marred by misuse of his interview.

Diamond claims that his interview was presented to appear that he was making comments about the 1974 Newark grand jury investigation.

Culhane was a narrator on the show. Diamond also seeks a retraction in the form of another prime time TV special which would correct the alleged misrepresentation.

JOBETE JEWELS Suddenly An Old Catalog Gets Hot All Over Again

By BOB KIRSCH

LOS ANGELES—Jobete Music Co., Inc. and its affiliates are currently enjoying the most successful period in their 15-year history in terms of material covered and charted by non-Motown artists, thanks in large part to a series of song-plugging programs launched in the past 15 months.

The publishing companies have been averaging about eight singles a week (Motown artists and others) on the Billboard Hot 100 chart over the last month, with as many as 20 percent of the top LPs featuring Jobete material.

"When the Carpenters cut 'Please, Mr. Postman' and the Rolling

Business And the Economy Diversification Key To Le-Bo's Profits

By STEPHEN TRAIMAN

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

NEW YORK—Diversification has been the key to continuing profits at Le-Bo Products Co., major Maspeth-based record/tape accessory manufacturer/importer, where expansion of lines and upgrading of merchandise have offset any effects of the current economy, executive vice president Leslie Dame reports.

Negotiations for Detroit's Handelman Co. to acquire Le-Bo from parent Starr Broadcasting were

ended by mutual consent (Billboard, Aug. 9), Dame emphasizes, and neither have had nor will have any effect on continuing operations.

These include growing catalog showroom and export business; installation of a factory assembly area in its new 77,000-square-foot headquarters on Long Island for assembly of cassette/8-track carrying cases in addition to the existing Brooklyn facility; upgrading of key items in the Le-Bo Mark IV line such as a Colonial rollout home tape cabinet

(Continued on page 42)

PEGGED FOR AUG. 25-26

Chappell Staff Flocking To New York Conferences

By ROBERT SOBEL

NEW YORK—Chappell Music will mark its most ambitious professional meeting to date when it holds a two-day national confab here Aug. 25 and 26.

The meeting, for the first time, will include representatives from California, Canada, England and Nashville. It will encompass all phases of professional activity plus a complete range of related topics including copyright, royalties and finance.

Those scheduled to attend, besides Norman Weiser, Chappell Music president who will chair the meet, will be Nick Firth of the Polygram publishing division in London, Eddie Reeves, Jon Devirian, Dave Jacobs, Jim O'Laughlin, Jerry Renewych, Henry Hurt, Brenda Holbert and Pat Rolfe.

Representing the New York professional staff will be Buddy Robbins, Tommy Mottola and Mitchell Schoenbaum. Others discussing particular areas will be Dick Anderson, Philip Wattenberg, Phil Mahfouz, Bob Baumgart, Leo Diston, Vivien Friedman, Landy McNeil, Bob O'Brien, Pat Perkins, Ron Solleveld and Morris Zager.



John David Kalodner photo 'COOPER TROOPERS'—Neighborhood kids recruited by New York City Parks Dept. helped kick off Alice Cooper's "Department Of Youth" parks cleanup campaign in Riverside Park Aug. 12. Organized by Atlantic and Alive Enterprises for Alice's current hit single, D.O.Y. idea will be expanded nationwide with radio sponsorship.

Kay, Russo Dispute Becomes a Lawsuit

LOS ANGELES—Monte Kay, who was executive producer of the Flip Wilson and Mac Davis TV series, is suing Aaron Russo, manager of the Manhattan Transfer and producer of their four-show summer video series.

Kay alleges he conferred with Russo in June 1973, wherein they agreed verbally to become co-venturers of a projected TV series for the Manhattan act. After CBS bought the series in 1975, Kay claims he and Russo found they couldn't work to- (Continued on page 13)

Dozier-Holland," "The Songs Of Stevie Wonder," "The Songs Of Marvin Gaye," "The Songs Of Ashford And Simpson," "The Songs Of Smokey Robinson" and "The Top Ten Story In Sound." All cuts feature the original artists.

"We made up mailing lists of producers, both independent and label-affiliated, artists and labels," says Ms. Cassano, "and have mailed more than 400 of the sets so far. We are currently preparing two additional sets, 'The Songs Of Norman Whitfield' and a second volume of 'The Top Ten Story In Sound.' We've also remailed a 320-page book, 'The Motown Era,' which in- (Continued on page 40)

AUGUST 23, 1975, BILLBOARD

# PLAYBOY'S RISE *Takayoshi Lifts Hitless Label Up Into the Charts*

By NAT FREEDLAND

LOS ANGELES—In the 18 months since Tom Takayoshi took over as head of Playboy Records, the previously hitless label has established itself as a strong force in the pop, country and soul markets for the first time in its four-year existence.

This very week, the catchy "Fallin' In Love" by Hamilton, Joe Frank & Reynolds became Playboy's first single to get to no. 1 on the Hot 100.

Playboy country artist Mickey Gilley has topped the country charts with all four of his singles and both his albums. And Barbi Benton, whose second LP is due shortly, has been established as a consistent country chart singles artist.

Soul records like Willie Henderson's "Dance Master" last summer have kept Playboy from being a stranger on the r&b chart too.

Takayoshi, after a solid career with Capitol and Apple, was upped from marketing director to executive vice president of Playboy Records following two previous administrations that signed a lot of ballyhooed deals which produced precious few hits.

He adopted a deliberately low profile for the label while its credibility was being re-established. Takayoshi's Playboy concentrated on purchasing masters, or at least near-finished product. The label's typical contract is for one or two singles the first year, with an album dependent on singles sales and options to five years.

Gilley was the first major artist to be picked up via this policy. A local club and TV star in Houston, Gilley's privately released singles had been selling 2-3,000 units in that city. Then "Roomful Of Roses" did 8,000 in Houston and Gilley brought the disk to old friend Eddie Kilroy, Playboy's Nashville director of country a&r/production.

"The quality of the tapes submitted to us rose 100 percent after Playboy broke Mickey Gilley nationally," says Takayoshi.

He still holds to the policy of only cutting albums that can be hooked to a hot single. Thus only Gilley and Barbi Benton have had Playboy LPs this year. A Hamilton, Joe Frank & Reynolds album is due next month.

"But we only have 5 percent returns on our albums," says Takayoshi.

Playboy release schedules are purposely held up when the label is working a hot product, so as not to be competing against itself. The first Mickey Gilley push kept Charley Kulis's remake of "Runaway" in the can for six months, and by unfortunate coincidence it came out simultaneously with two other versions of the Del Shannon oldie. Although the Kulis version beat out the others on the chart, Takayoshi feels the record was hurt by the other "Runaway" singles.

"Still, a small company like Playboy can only effectively work so many records at a time," says Takayoshi. "Our release schedules have to be flexible enough to give every record its best shot."

Along with the five Playboy staffers who are largely involved with promotion, Takayoshi will put funds into independent promotion efforts when a record is breaking. Some 12 independents are currently working Hamilton, Joe Frank & Reynolds.

All but one of Playboy Records' current executive staff was brought in by Takayoshi. He changed about four of the label's 26 independent distributors when he took over and is solidly in favor of the independent system, as opposed to branch distribution.

Recently Takayoshi added Trio-Kenwood as Japanese Playboy licensee, joining a previously set overseas distribution line-up that includes Pye in the U.K. and Teldec in Germany. In an unusual contract rider, Trio-Kenwood will use Playboy magazine's vast popularity in Japan to release some of its own native artists under a Playboy logo, for which it will pay royalties.

"Playboy wouldn't be happening today if it wasn't for Eddie Kilroy's strong Nashville operation and the tremendous dedication of the entire Los Angeles office family." Playboy's Los Angeles executives include Jack Hakim, national promotion director, assistant director Gary Buttice and secondary markets promotion coordinator Barbara

Bridges; r&b director Hillery Johnson and his assistant Vonny Sweeney; country promotion director John Wellman; national sales manager Joe Ruffino; accounting administrator Sandi Lavelly and Takayoshi's two assistants, office administrator Jonne-Marie Switzler and a&r coordinator Norma Harms.

"There's still a lot more to do at Playboy Records," concludes Takayoshi. "I want to expand our releases into areas where we aren't strong yet, such as progressive FM product. Maybe this can best be done by accepting one of the deals to distribute other labels that we're being offered now. I see no reason why Playboy shouldn't be able to stay a small but strong record label in every sector of music."

## CB Key To Expansion At ABC's Mid-State Distrib

By STEPHEN TRAIMAN

NEW YORK—Using the mushrooming Citizens Band (CB) equipment market as a springboard, ABC has given the green light to expansion of its wholesale electronics operation, with its Des Moines-based Mid-State Distributing division of ABC Record & Tape Sales as a nucleus.

Responsibility for development of the operation goes to Jack Silverman, newly-named president of Mid-State by Michael Mallardi, head of ABC Record & Tape Sales (Executive Turntable, Aug. 16).

Silverman, who continues as vice

president, Midwest region, for the rackjobber/wholesale division, founded Mid-State in 1949, and it was acquired by ABC in 1969.

The company now distributes  
(Continued on page 42)

## PROMO DISKS BECOME AN 'EPIDEMIC'

LOS ANGELES—Not-for-sale promotional records have become such a glut in the Southern California marketplace that Lew Hartstone, president of the important statewide Wholesale retail chain, has notified labels of the "epidemic."

Hartstone, when contacted, said personal surveillance of competing record stores by the chain's sales people uncovered growing amounts of promo disks appearing in indie, in the main, retail shops.

In his letter, Hartstone explained he felt it the labels' responsibility to better police the sale of promo copies. Such copies could stem from radio stations, reviewers, promo persons or pressing plants.

## AFTRA Dinking Income In Plunge

NEW YORK—Scale payments to AFTRA members for recording sessions on both coasts showed a decline for the year ending May 31 as against the prior 12 months.

Payments to disk performers through the Los Angeles AFTRA local totaled \$1,213,685 in fiscal 1975, a drop of \$28,011 over the previous year. Fiscal 1975 payments to New York members for recording sessions amounted to \$420,872, as compared to \$489,917 the year before.

Scale payments to AFTRA members in New York for all services totaled \$8.8 million in fiscal 1975, topping the earlier year's \$8.3 million, with the heaviest income segment coming from transcription production.

Claude McCue, executive secretary of the Los Angeles AFTRA local, says the decline in session income reflects general reports of reduced activity in the record industry.

## Peters Withdraws

• Continued from page 3

ance of the Italian manufacturer that they were duly licensed and could be legally imported into the States.

He says his company took immediate action to withdraw the records and to ask the dealers to return all unsold stock when apprised that the albums were suspect. A Peters spokesman says the firm was alerted by two record companies that the records could be questionable. He says that fewer than 5,000 records had been shipped prior to the alert.

It's believed that two of the recordings, "Led Zeppelin" and "The Beatles & The Rolling Stones," originated from live performances,

# Executive Turntable

At RCA Records **Tom Della Corte** joins as advertising manager from Grey Advertising, where he serviced label account. . . . **Ms. Kelli Ross**, head of her own Alouette Productions for 10 years, named to new position as manager, international publishing, for RCA Records International. . . . **Bob Rifici** promoted from salesman to manager, field marketing, RCA custom labels.

★ ★ ★

**Steve Bedell** becomes president of the Wes Farrell Organization, headquartered in Los Angeles. Also at Farrell, **Jay Warner** is now managing director of the company's publishing wing. . . . **David Franco** is new director of international repertoire for WEA International.

★ ★ ★

**Tom Wilkes** now director of visual media for ABC Records, assuming responsibility for establishing a new visual image for the label through design and coordination of product, advertising, merchandising materials, TV and film spots.

★ ★ ★

**Bob Walker**, formerly JVC America hi fi merchandising manager and CD-4/Quadracenter coordinator, resigns to join Lux Audio of America in national sales promotion. . . . **Guy Lewis** appointed manager, radio station equipment product management, for RCA Broadcast Systems.

★ ★ ★

**Andy Miehle** moves to Groove Merchant in newly created post of vice president/general manager, after 20 years with Famous Music, UA and MGM/Verve. . . . **Curtis Messinger** appointed controller of ASCAP, moving from New York law firm of Willkie Farr & Gallagher, succeeding **Carl Levinton** who retired after 37 years but will continue as a consultant to the Society.

★ ★ ★

At Audiofidelity Enterprises, **Philip Goldschmidt** promoted to assistant production manager from AF publishing manager. . . . **George Brown** named vice president, creative services, for Cashwest Productions and its affiliate companies. . . . **Steven Palladino**, formerly with Gordon Crowe Productions, joins Sterling Recreation Organization to head new performing arts division. . . . **Allan Shulman** to Music America International as promotion vice president.

★ ★ ★

At A&M, **Michael Taylor** joins as promotion representative for New Orleans, while **Bob Scharbert** moves from Miami to Seattle, **Wayne Lester** moves from Atlanta to Miami and **John Ferrer** is set to move from New Orleans to Atlanta Sept. 1. . . . At Casablanca, **A.J. Cervantes** becomes Midwest regional promotion manager, **Ernie Durham** is named Midwest regional r&b regional promotion manager and **David Powell** becomes controller for Casablanca.

★ ★ ★

**Neil Newton** joins QCA Records as vice president and marketing director, coming from Heartwarming/Impact Records. **Mike Lawing** joins QCA as Southeastern regional promotion man.

★ ★ ★

**Jack Woodman** named national sales manager at GRT, and **Howard Silvers** is national sales manager of the Record Group. **Bob Rice** becomes sales promotion manager, **Max Anderson** is field sales manager of Broadcast Marketing, **Jay Albrent** is national accounts manager of Music Tapes and **Bruce Reiman** becomes Eastern division manager of Music Tapes.

★ ★ ★

**Ron Bernstein** leaves M&A Distributing in Chicago. **Tom Colley** moves to Phonodisc after representing Mercury/Phonogram in the Southeast regionally for 10 years. **Jim Henke**, national accounts supervisor for Lieberman Enterprises, shifts from Chicago to the Minneapolis home office.

## 200 American Music Awards In '76

NEW YORK—Some 200 composers and performers who are judged to have made significant contributions to American music will be honored with American Music Awards, a program initiated by the American Music Conference in connection with the bicentennial celebration.

A panel of educators, composers

and performers is now being assembled to serve as a selection committee. It will screen nominations of persons active in American music in the past 200 years. The AMC is soliciting nominations, which are to be sent to its Chicago office. All honorees will be listed in a booklet to be issued in the fall of 1976.

## EMI Mulls U.S. Growth

• Continued from page 3

tracted B.T. Express, the established U.S. soul band, formerly with Pye.

Says Burn: "We have the Marshall Morris office in New York looking out for material for us. There's no reason at all why we can't

build EMI International into a recognized label, as Stateside used to be. And which is how Motown started."

He says that EMI is interested in securing established talent as well as developing new artists.

"There have been times recently when we have been offered artists and we have a firm of lawyers in the U.S. which is searching for talent and also negotiated the B.T. Express deal."

Burn explains the firm is approached by artists and management looking for overseas deals and these were forwarded in EMI in London. "The other way would involve us sending someone to the U.S. every five minutes to negotiate new deals."

First single from B.T. Express is "Give It What You've Got," out Sept. 12, and an album "Non-Stop" is due for release as soon as possible.

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Vol. 87 No. 34

## General News

# Heilicher Reaps Export Gold From 13 To 300 Accounts In 2 Years In Miami

By SARA LANE

MIAMI — When Heilicher Brothers Inc. started its export operations here in June 1973, it had 13 accounts. At the end of the first month of business, billing was \$20,000.

Two years later the export division has 300 accounts and is averaging approximately \$90,000-\$100,000 a month, according to export manager Joe Stanzione. By the end of 1973, \$300,000 was taken in. The figure reached \$650,000 in 1974.

"By the end of 1975, we estimate that we'll go well over the \$1.25 million mark," says Stanzione. He reports that all sales are on a no-return basis—sight draft or letter of credit. "In essence, we're selling COD," he explains. "It's a one-way street. The money is guaranteed."

Record sales are brisk but accessory sales are "fantastic," Stanzione claims. "While there are many exporters in other cities, Heilicher is one of the few to carry accessories and tape, so our competition is negligible."

Stanzione sends out a mailing once a week to the 300 accounts, 150 of whom are said to buy no less

than once a month. It provides a listing of Billboard's chart albums and singles, and also serves as an order form. Included in the mailing is a list of new releases which have come out during the week, as well as cutouts or out-of-stock albums which Stanzione calls "collectors' items."

Heilicher sells to retail accounts in England, Belgium, Sweden, Holland, the Bahamas, the Caribbean, Central and South America, Japan and Australia. Ninety percent of their export business is in black artists product and the remainder is in rock.

"Japan is our latest area for sales and we've been making inroads there with old soul product. It appears that Japan is now developing as a strong market for black product. They're getting into our 1950 and 1960 r&b hits."

Still another big area is discontinued r&b and jazz product. "When I find an account looking for these sounds, I go back in my memory bank and try to remember a label which put out hits in that area. I phone them for their list, then add it to my mailing. It's surprising how many orders we re-

ceive for these discontinued items," says Stanzione.

"Of course," he explains, "the manufacturer must make the commitment. If he is lucky, he can find the plates. If he doesn't, it may become costlier for him—he has to dig out the tape, re-master, cut new lacquers, make stampers, and then press."

In 1973 there were only a few labels that would cooperate. Stanzione recalls. "I guess they didn't realize how much money could be made. We began by selling only 3,000 to 5,000 on a repress; now we sell as many as 20,000 to 30,000. And, no returns!"

Another bonus in Stanzione's export division is his business associate, bilingual Al Zamora, who heads up the Latin division. "Al has proved a tremendous asset when we're dealing with Latin Americans who don't speak English, and we've seen a spectacular growth in Latin sales," Stanzione says.

Accounts pay as little as 80 cents per album on cutouts. Repressed and current singles sell for 68 cents. Almost all product is shipped by air, although certain large orders go by boat.

# ECM Label Tries Specialized Concept

By JIM FISHEL

NEW YORK—ECM Records, a relative newcomer to the U.S. domestic jazz market after several years of strong import business, will turn to a specialized concept idea for LP releases beginning this month. Every two or three months the Mu-

nich-based label distributed by Polydor plans to release new product, with most keying in on a different musical concept, according to U.S. coordinator Bob Hurwitz.

The August release introduces this new idea with a theme of "duets and collaborations." These are vibraharpist Gary Burton and bassist Steve Swallow. "Hotel Hello": Burton and guitarist Ralph Towner. "Matchbook": saxophonist Jan Garbarek and pianist Art Lande. "Redlanta": and Garbarek and pianist Keith Jarrett. "Luminessence."

While the September releases are not really a concept idea, Hurwitz states, they both feature pianists—Keith Jarrett's "Cologne Solo Concerts" and Chick Corea's original "Return To Forever" highlighting Joe Farrell, Stanley Clarke, Airto and Flora Purim.

Guitar is the word of the day in October with Bill Connor's "Theme

To Guardian." Ralph Towner's "Solstice" with Eberhard Weber and Jan Garbarek, and John Abercrombie's "Gateway" with Dave Holland and Jack DeJohnette.

Hurwitz says that the company led off with "duets and collaborations" because it has played an important part in the early success of the label. He cites "Crystal Silence" by Gary Burton and Chick Corea as an example.

In the future the company will continue to highlight its artists in concept releases, whenever possible, and a future possibility is a spotlight on the label's European jazz artists. These musicians include Terje Rypdal, Weber, Enrico Rava, Garbarek and Kenny Wheeler.

## Nashville Sets 'Manny' Honor

NASHVILLE—The Nashville Songwriters Assn. (NSA) will present a "Manny" Award to the songwriters elected to the Hall of Fame at their annual ceremony Oct. 12 at the Sheraton Park South.

"Manny" is taken from the word manuscript and is a bronze sculpture designed especially for NSA by Bud Hayes of Denver. The bronze features a hand holding a quill with a data plate for inscribing the name of the recipient and the date it was awarded.

## Michigan Students Cut LP Of Marches

ANN ARBOR, Mich.—Commemorating the nation's bicentennial, the school of music at the Univ. of Michigan is selling an LP of American marches recorded here by students of the wind and percussion department conducted by Prof. Clifford P. Lillya. Retail price is pegged at \$6.98. Last year, the university released an album of Christmas music performed by Wolverine students.

## Calif. Solons Balk Tax Try

SACRAMENTO—Two unsung heroes of the prolonged campaign to quash the State Board of Equalization's attempt to assess a 6 percent sales tax on recording royalties carried off the successful fight to a third legislative committee here Wednesday (13).

Joe Reisman, tax manager for Warner Bros. Records, and Dick Cohen, tax expert for WB from the office of Kadison, Pfaelzer, Woodward, Quinn & Rossi, appeared as industry spokesmen before the important revenue and taxation committee of the Assembly. The committee unanimously voted to push Senate Bill 512, authored by Sen. Alan Robbins, San Fernando Valley, through for hearing by the ways and means committee.

The California tax unit has for almost three years been attempting to assess a 6 percent sales tax retroactively on artists' royalties paid within the state.

## Song Rights Go To Alex Broude

NEW YORK—Alexander Broude has obtained the rights to print and distribute choral versions of several pop tunes including "Can't Buy Me Love," "Norwegian Wood" and "Those Lazy, Hazy, Crazy Days Of Summer."

In addition, Broude plans to emphasize Christmas titles from Johnny Marks' St. Nicholas Music catalog in conjunction with a television special Dec. 14 called "The Tiny Tree."

## Stevie Wonder Biography Set

LOS ANGELES—Stevie Wonder tops the names of record acts whose biographies will be published next year.

James Haskins is the author of the Wonder book, to be issued by Lothrop, Lee & Shepard.

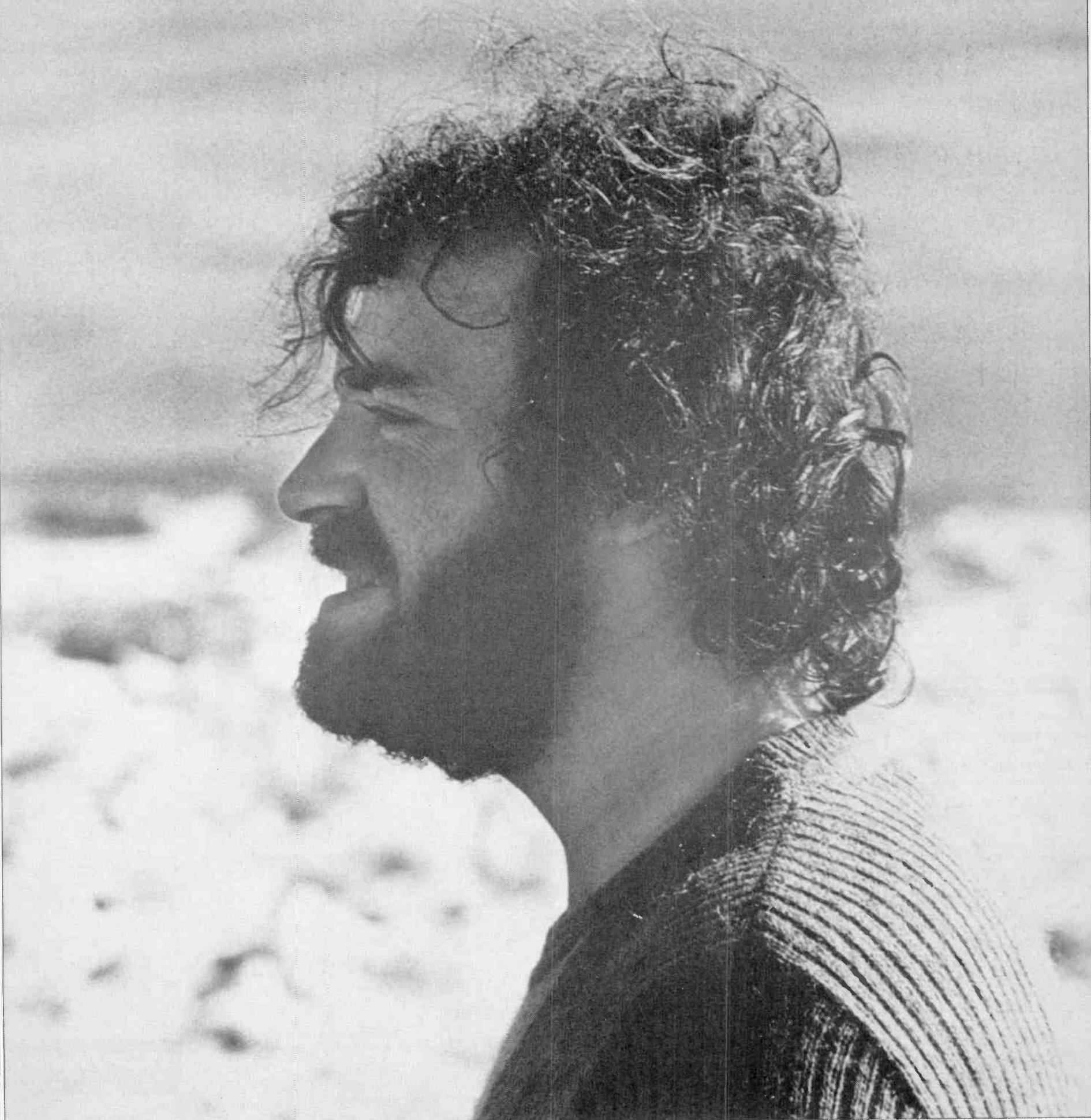
The late Mahalia Jackson's story is set for publication by Dodd, Mead. Authored by Kay McDearmon, it will be illustrated by Nevin Washington. Scott Joplin's story, by Mark Evans, also is due from Dodd, Mead.

## Playboy Planning A Country Movie

LOS ANGELES—Published last month by Farrar, Straus & Giroux, C.W. Smith's "Country Music" book has been purchased by Playboy Productions here and Smith will write the screenplay. The Hugh Hefner firm plans film production in 1976.

# JOE COCKER

J A M A I C A S A Y Y O U W I L L



Ten new musical visions from Joe Cocker.



(SP 4529)

Produced by Jim Price

# Report Buddah-Viewlex Split

By JIM MELANSON

New York—Buddah Records and Viewlex, its parent firm, may be parting ways, sources say.

Reportedly, negotiations are underway between label president Art Kass and Viewlex for the sale of the company to Kass. Buddah was purchased by Viewlex in 1968.

While Kass, one of the founders of Buddah (originally MGM-distributed Kama Sutra Records) with Artie Ripp and Hy Mizrahi in the mid-sixties, is said to be the principal buyer, it's unclear whether he's acting on his own or as head of an investment group.

For the past year-and-a-half it has been an open secret that Kass had a strong interest in working out a repurchase deal. There have been those, though, who felt that Viewlex, beset with financial troubles, couldn't afford to let loose of the label, while others said that it couldn't afford not to.

Viewlex's common stock was suspended on the American Stock Exchange in March of this year and published reports had the company

sustaining net losses of \$20.9 million over three consecutive fiscal years, ending May 31, 1974.

Following the loss of its exchange listing, Viewlex's stock was offered on an over the counter basis, and it was then (also March of this year) that Viewlex president Andrew Galef announced a consolidation of activities to concentrate on increasing profit centers in Buddah and its custom record and tape pressing/dupli-

cating operations (Billboard, March 29).

Buddah has also had its financial ups and downs since being purchased, but the last two years have seen the label operating in the black.

Contacted last week, Galef said that it was "untrue" that a deal between Kass and Viewlex had been firm. Whether there were negotiations taking place drew a "no comment." Kass also declined comment.

## ASCAP Pubs Utilize Law

• Continued from page 1

right act. However, prosecution may be voided if payment is tendered, an ASCAP spokesman says.

The three infringement actions were filed in U.S. district court, Cheyenne.

In one, Mills Music is suing the Ramada Inn Casper, operated by Royal Bar Inc. Individuals named are Ralph Schauss and Charles M. Smith. The Ramada Inn, incidentally, is a location BMI is prepared to license. A spokesman says a long-standing suit with the location is now being settled, with part of the settlement to include a licensing arrangement.

In another suit, the defendant is the Colonial Lounge, also in Casper. The spot is owned by the K.S.K.

## Bar Assn. Backs Perf. Royalties

NEW YORK—The American Bar Assn. (ABA) has come out in favor of a performance royalty on sound recordings, at its annual convention held last week in Montreal.

In a resolution passed by the section of Patent, Trademark and Copyright Law, the association seeks the reinstatement of Section 114 of the Copyright Revision Bill (the McClellan Bill) which provides for a compulsory license and detailed royalty provisions as a condition for the recognition of the performing right of the artist.

The resolution favors, in principle, the enactment of legislation to provide a right of public performance in sound recordings, subject to compulsory licensing of public performance of sound recording.

If passed by Congress, where the matter is pending, the inclusion of Section 114 into the bill would bring the U.S. copyright law in line with most other western countries, the ABA feels.

ABA members favoring the resolution also theorize that the reinstatement of Section 114 would also reverse the present attitude by many western countries that are now denying royalty payments to U.S. artists because this country offers no reciprocity.

## Mills Bros. Whomp Up 50th Year Fete

LOS ANGELES—A substantial share of the proceeds from a Sept. 21 concert celebrating the 50th anniversary in show business of the Mills Brothers will go to the Central City community mental health facility.

Along with the Mills family on the bill will be Helen O'Connell, long featured with the late Jimmy Dorsey's big band; John Green and the Louis Bellson big band. The site will be the Chandler Pavilion of the Music Center. Bing Crosby also is tentatively firmed to appear.

Corp., with Dick Sedar, one of its principals, also named in the action. Sedar is a Wyoming state senator, and is said to have been one of the most active protagonists of the law affecting rights groups.

The third action involves Bowlerama, Cheyenne.

All the suits ask injunctions against further infringement and statutory damages of not less than \$250 per violation.

In addition to offering music users the option of negotiating deals for catalog segments, the Wyoming law also requires that, upon demand, licenses be issued to record companies to pass on performance rights to broadcasters.

This provision is seen as being entirely impractical and has received no support from broadcasters in the state.

The ASCAP executive expressed the view that the law was passed without careful thought on the effect it would have on the user. "We think the ordinary user of music doesn't want something for nothing, and has been influenced by the actions of a handful that don't want to pay anything. We hope that when the full implications of the law are understood, pressure will be brought to have it repealed," he said.

Meanwhile, he added, the society intends to enforce its members' rights vigorously. He held out the possibility that additional legal actions may be taken by affiliated publishers.

As a practical matter it is unlikely that a repeal move can take place before 1977. The Wyoming legislature meets on normal business every other year, and it would take extraordinary pressure to reconsider the law next year.

If the law remains in force through 1977 its full industry effects will begin to be felt. Blanket licenses with radio and television broadcasters in the state expire that year.

At SESAC, a spokesman said the agency was taking a "wait and see" approach to the situation.

## Cycles Awarded As Miles Promo

LOS ANGELES—A three-hour picnic, starting at 11 a.m. Friday (22) in the parking lot of Soul City One-Stop here, culminates a week-long promo by Casablanca Records behind the Buddy Miles' "More Miles Per Gallon" album. Label intends to duplicate the promo in other areas.

All dealers and juke ops are invited to the event, where Miles will award two Honda motorcycles and cash prizes to dealers who put in the best window displays on the album. To bolster interest, London Records Dist. here is offering a 10 percent discount on that LP only.

A hefty budget for FM and soul radio spots has been spent. Miles will appear on local TV and two store appearances have been set for the week.

# Market Quotations

As of closing, Thursday, August 14, 1975

| 1975 |     | NAME                   | P-E  | (Sales 100s) | High | Low | Close | Change |
|------|-----|------------------------|------|--------------|------|-----|-------|--------|
| High | Low |                        |      |              |      |     |       |        |
| 27%  | 13% | ABC                    | 7.8  | 81           | 19%  | 19% | 19%   | - 1/4  |
| 7%   | 2%  | Ampex                  | 9.7  | 57           | 5%   | 5%  | 5%    | Unch.  |
| 3%   | 1%  | Automatic Radio        | 0    | 18           | 3%   | 2%  | 2%    | - 3/8  |
| 9%   | 4%  | Avnet                  | 3.7  | 78           | 7%   | 7%  | 7%    | Unch.  |
| 22%  | 10% | Bell & Howell          | 7.5  | 84           | 18%  | 18% | 18%   | + 1/4  |
| 54   | 28% | CBS                    | 11.4 | 61           | 46%  | 46% | 46%   | - 3/8  |
| 9%   | 2%  | Columbia Pic.          | 16.8 | 175          | 6%   | 6%  | 6%    | - 1/2  |
| 7%   | 2   | Craig Corp.            | 5.8  | 9            | 6    | 5%  | 6     | Unch.  |
| 55%  | 21% | Disney, Wall           | 21.4 | 743          | 41%  | 40% | 41%   | - 1/2  |
| 4%   | 1%  | EMI                    | 9.4  | 10           | 3%   | 3%  | 3%    | Unch.  |
| 44   | 23% | Gulf + Western         | 4.7  | 101          | 39   | 38% | 38%   | - 3/8  |
| 7%   | 3%  | Handyman               | 6.3  | 24           | 5%   | 5%  | 5%    | - 1/4  |
| 20%  | 5%  | Harman Ind.            | 4.4  | 6            | 14   | 13% | 14    | + 1/4  |
| 8%   | 3%  | Lafayette Radio        | 8.1  | 18           | 6%   | 6%  | 6%    | Unch.  |
| 19%  | 12  | Matsushita Elec.       | 12.4 | 4            | 16%  | 16% | 16%   | Unch.  |
| 82%  | 27% | MCA                    | 8.8  | 150          | 70%  | 69% | 69%   | - 3/8  |
| 18%  | 12% | MGM                    | 5.8  | 57           | 15%  | 14% | 15%   | + 3/8  |
| 68   | 43  | 3M                     | 22.9 | 508          | 54%  | 53% | 53%   | - 3/8  |
| 4%   | 1%  | Morse Elec. Prod.      | 0    | 40           | 2%   | 2%  | 2%    | - 1/4  |
| 57%  | 33% | Motorola               | 26.4 | 376          | 44%  | 43% | 43%   | - 1%   |
| 24%  | 12% | No. Amer. Philips      | 8.2  | 22           | 19%  | 19  | 19    | - 1/4  |
| 19%  | 7   | Pickwick International | 7.2  | 166          | 11%  | 11% | 11%   | Unch.  |
| 6%   | 2%  | Playboy                | 12.1 | 129          | 4%   | 4   | 4     | Unch.  |
| 21%  | 10% | RCA                    | 15.3 | 841          | 17%  | 17  | 17%   | - 1/2  |
| 13%  | 5   | Sony                   | 30.9 | 321          | 11   | 10% | 10%   | - 1/4  |
| 18%  | 9%  | Superscope             | 4.1  | 13           | 13%  | 13% | 13%   | - 1/4  |
| 50%  | 11% | Tandy                  | 11   | 588          | 38%  | 37  | 37    | - 1%   |
| 6    | 2%  | Telecor                | 5.6  | 8            | 4%   | 4%  | 4%    | Unch.  |
| 3%   | 1/2 | Telex                  | 9.3  | 12           | 2%   | 2%  | 2%    | + 1/4  |
| 3%   | 1   | Tenna                  | 13.2 | 19           | 2%   | 2   | 2%    | - 1/4  |
| 10%  | 6   | Transamerica           | 11.3 | 202          | 8%   | 8%  | 8%    | Unch.  |
| 15%  | 5%  | 20th Century           | 6.9  | 68           | 12%  | 11% | 12    | Unch.  |
| 22%  | 8%  | Warner Commun.         | 6.5  | 68           | 17%  | 17  | 17    | - 1/4  |
| 78%  | 10  | Zenith                 | 77.9 | 307          | 23%  | 23% | 23%   | + 3/4  |

As of closing, Thursday, August 14, 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      | 27   | 7%          | 6%         | 6%           |
| Gates Learjet     | 25   | 8%          | 7%         | 7%           | Schwartz Bros.    | 0    | 1%          | 1          | 1            |
| GRT               | 1    | 1%          | 1%         | 1%           | Wallich's M.C.    | 0    | 1/2         | 1/2        | 1/2          |
| Goody Sam         | 0    | 3           | 2%         | 2%           | Kustom Elec.      | 11   | 2%          | 2          | 2            |
| Integrity Ent.    | 0    | 2%          | 1%         | 1%           | Orrox Corp.       | 0    | 1           | 3/4        | 3/4          |
| Koss Corp.        | 11   | 5%          | 4%         | 4%           | Memorex           | 36   | 7%          | 7%         | 7%           |

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

The above contribution to Billboard by Russ Gallagher of G. Tsai & Company, Inc., Los Angeles, members of the New York Stock Exchange and all principal stock exchanges.

## MIDEM Space Goes Fast As Trade Books Displays

PARIS—With almost six months still to go before the tenth MIDEM opens at the Palais des Festivals in Cannes on Jan. 23, organizer Bernard Chevry reports that more than 60 percent of the available office and exhibition space in the Palais is already reserved.

More than 130 companies and 28

overseas affiliates from 18 countries have booked stands for MIDEM, 51 from the U.K., 34 from France, 14 from West Germany, 14 from the U.S. and 17 from other countries.

Says Chevry, "EMI has booked the biggest area allocated to one company in the history of MIDEM, a total of 11 office units plus an exhibition stand. Polydor International, which was absent from the last MIDEM, will be back in force; CBS International has doubled its exhibition area and BASF International will be present for the first time."

U.S. companies which have already booked office space for MIDEM are Audiomasters International, 20th Century Records, Le-Bo Products, Private Stock Records, RCA, Regoton Corp., Scepter Records, Springboard International and Sutton Distributors. Major participants from the U.K. in addition to (Continued on page 55)

## New Companies

Oscar "Sonny" Smith Jr., Arthur Weiseger and Mitch Litman are officers of Arrest Records, just founded in Washington, D.C. Two recording studios are being constructed and releases on the label will be promoted nationally.

Chicago has a new gospel label, III A.M., with Mitty Collier the first featured act.

George O'Bryan is president of the new Dana-Aire Records firm in the Bay Area. Also working under the guidance of chairman of the board Dr. Arthur Vassiliadis are a&r chief Joe Saraceno and staff producer Alan Dote. Offices are at 304 Grand Ave., South San Francisco, Calif., 94080. Saraceno, however, is ensconced at 1610 N. Argyle Ave., Los Angeles 90028.

Cin-Kay Records has been formed by Hal Freeman in Los Angeles. The label will be distributed by IRDA of Nashville, with initial release coming from Eddy Bailes & the Cadillacs.

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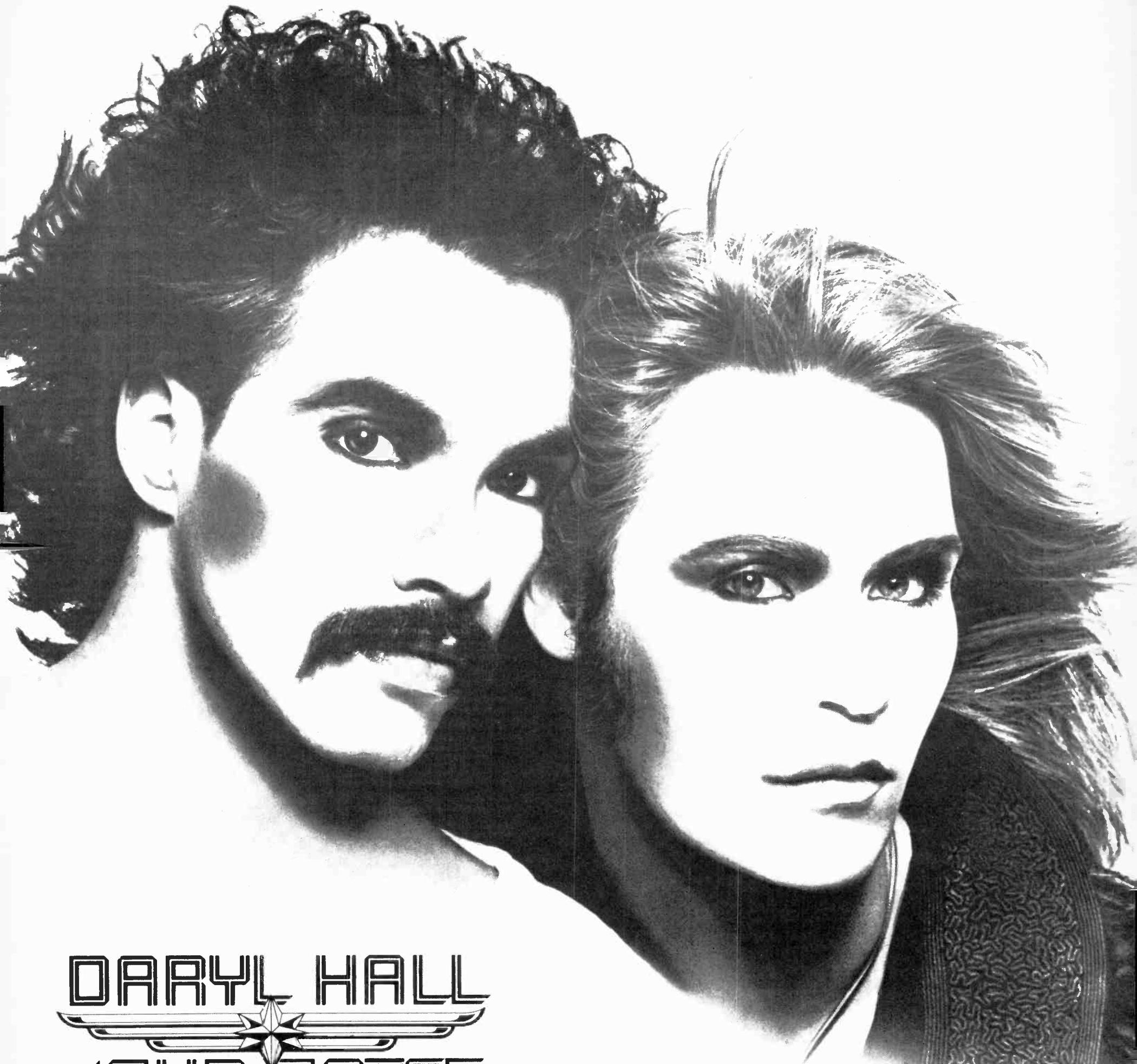
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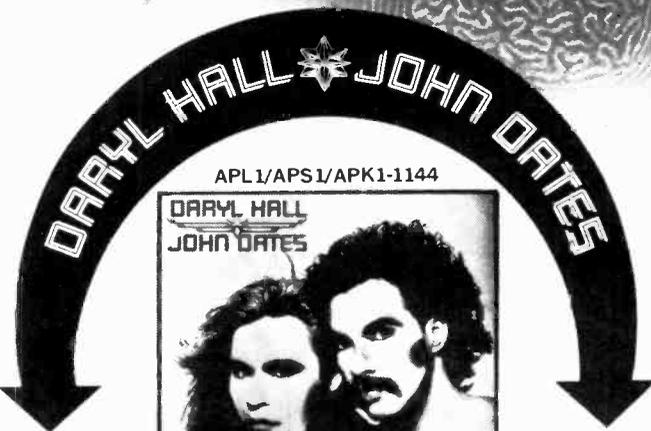


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REPRESENTS 5 ACTS

# Successful Management Means Diversification, Says Weisner

By BOB KIRSCH

LOS ANGELES—Diversification is the philosophy stressed by Ron Weisner when the topic of building a successful management business comes up, and the philosophy seems to be working well for the former Buddah vice president who has built a solid company handling five name acts over the past six months.

Weisner, who handled most of the TV marketing campaigns at Buddah in recent years and was involved in various merchandising and promotional campaigns as well as working directly with most of the major names on the roster, feels the experience gained there was invaluable in launching a management operation in somewhat less than ideal economic times.

"You learn you have got to spend a certain amount of money to make money, both for yourself and your artists," he says. "and you also learn

there are certain guidelines which can help you avoid losing money foolishly."

One of the first acts Weisner took over following the formation of Ron Weisner Management was Sha Na Na, the foremost of the contemporary groups basing their act on rock oldies.

"This is a group that has been around six years," says Weisner. "It has really had only one hit single and is still a million dollar a year act. But we've noticed some changes recently. We're still drawing the people in their '20s and '30s but we're also attracting the 14 and 15-year-old kids. So this effects the places we play. We've gone for more variety, trying to hit auditoriums, colleges and aiming for TV. And we've tried to establish a new credibility in performances.

"There is a new stage setting includ-

ing a 20 by 20 foot inflatable jukebox and risers for the piano that look like 45s," says Weisner. "The group has also added some of the cream of the '60s oldies into the act as well as '50s oldies, and they're imitating contemporary rock artists like the Beach Boys, Elton John, Roger Daltrey and the Beatles. Eventually, a few of the original tunes from the last LP (mainly original) will be added to the act.

"The band spent eight weeks in rehearsal for the current act, learning new choreography and learning how to work with the set. The point is, the entertainment business is changing and I'm dealing with an act that tours all year. They see the changes in the types of audiences and the changing trends, and while we don't want a radical change we've got to change with the times. For example, they will be in the main room of a Las Vegas hotel next year and will be doing a lot more TV work, such as an upcoming Ben Vereen show."

Weisner admits he spends a good deal of money on all his acts, on such things as choreography and set design, but feels it is worth it in the end, even in a poor economy. If the show changes continually for the better and with the times, he feels, the money comes back.

With the Creative Source, a solid soul act he is handling, Weisner is also putting it into six weeks of intensive rehearsal for a new act and has hired a choreographer.

James Darren works major clubs in Las Vegas as well as appearing on TV series and game shows on a regular basis. He is also set to record for Private Stock under a new record deal. Linda Carter is TV's Wonder Woman and is now doing a movie with Marjoe, while Denise Nichols is readying a TV pilot and there are possibilities for a recording career in the future.

"With a diversified roster of clients, all of which are effective in more than one medium," says Weisner, "the business risks are fewer for them and for myself. And I am able to devote enough time to the needs of each because they are separate types of needs. You can't limit yourself when going into management, but you cannot spread yourself too thin, either. You need music, you need TV and you need film, and the more an act can do the better chance they have in a fairly uncertain business."

Other guidelines Weisner follows are never book an act into the same town more than twice a year, try and avoid playing weekday dates during the current economic slump (with the exception of state fairs) and eliminate mid-day concerts totally.

"The fact that I was at a label certainly helped," Weisner adds. "Now I'm selling rather than buying. But I have a fair idea of what labels want and I can understand things from the label's viewpoint."

## Fla. Meet Firmed

WINTER HAVEN, Fla.—Approximately 60 exhibitors are expected to attend the Florida Amusement Merchandising Assn. (FAMA) annual convention Sept. 12-14 at the Sheraton Towers, Orlando, Fla. The committee reports that already 45 companies have signed for booth space.

Pre-registration for the convention is \$30.

## RAICES OF PUERTO RICO

# Prod. Botnick Reckons He's Got Another Winner

By SARA LANE

MIAMI—Bruce Botnick logs air travel miles the way an ordinary kid accumulates baseball cards. The young independent record producer/engineer—he's 31—has been in the business for 15 years working with such contemporary acts as Earth, Wind and Fire ("Open Your Eyes"), Helen Reddy ("Angie Baby"), Mack Davis and Johnny Cash.

He produced all The Doors albums and worked with the Supremes and Marvin Gaye eight years ago at Motown. Even before that he was working with Julie London ("Cry Me a River"), The Chipmunks and Bobby Vee. He also produced some 20 children's albums for Walt Disney.

Now in Miami at Criteria Recording Studios, Botnick is producing Raices, a new group from Puerto Rico, signed to Nat Weiss' Nemperor label. He's also working con-

currently on two other albums; one in New York for Columbia, "The New Tony Williams Lifetime" and an LP with Dave Mason in Los Angeles.

He finds it stimulating to go back and forth between different kinds of music, gleaning ideas from one which can be applied to another taking some jazz licks, for instance, and incorporating them into Dave Mason's music.

Botnick is excited about Raices—a group he feels will be big in Latin communities—Puerto Ricans in New York and Cubans in Miami.

"I believe they'll gain acceptance not only from the Latinos, but jazz and rock people will get into them and even middle-of-the-roaders because the melodies are so good. This entire album is melodic; good songs people can remember and sing," Botnick says.

The seven-member group has been together two years, playing club and concert dates in their native Puerto Rico. They started out as a rhythm section doing commercials, jingles and studio work. Adding players "only if they fit in with our way of music" they soon numbered seven and began to work on composing, each contributing new ideas for development.

There are three percussionists: Samuel Figuera, congos and also one of the lead singers; Gonchi Sifre, drums, and Rafael Cruz, percussion. Other members are Juan Melendez, flute, soprano and alto sax; Amaury Lopez, keyboard and lead vocalist; Carlos Melendez, guitar and cuatro (folk instrument), and Robert Puras, bassist.

Because they found original Puerto Rican music "too fiesta-ish and folksy" they began to improvise utilizing basic Latin, African, Cuban and Brazilian rhythms. "Some of the things they do are salsa," Botnick says. "It's a hard music to define, to categorize, because it's different. But I'd say it's mainly Latin-influenced jazz. Most Latinos who go the jazz route follow a Tito Puente, for example. Raices is influenced by the younger jazz players—Weather Report, Chick Corea, Stanley Clark, Tony Williams, Keith Jarrett and Miles Davis."

Raices (meaning "roots") was heard first by a&r man Ramon Silva who called Nat Weiss with his discovery. Weiss flew to Puerto Rico, liked and taped what he heard and upon returning to New York called in Botnick who was working with Tony Williams. "I was intrigued with their music and when Nat asked if I wanted to produce them, I immediately said yes," Botnick explains.

In working with Raices at Criteria, Botnick is enthused over the music and interpretations he is hearing during the daily sessions. "It is exciting," he says, "and their approach is professional and disciplined. Since they are not only good musicians and writers, but also the first group from Puerto Rico to be awarded a recording contract, I feel we have a better than average chance of making it to the top."

And what does Raices want to do after completing the LP? "Work, work, work!" they claim in unison. They plan to remain in the United States doing club and concert dates and there is a possible Bottom Line engagement for them in the works.

## Strange Bedfellows? MCA & Col Pictures Team Up On 'Jolson'

LOS ANGELES—MCA Records and Columbia Pictures will launch a joint ad and sales campaign in connection with the re-release of the 1946 film "The Jolson Story."

When the film originally opened, Decca Records, Inc. (now MCA) released the original soundtrack. The voice was Jolson's. Most of the songs from the film are included on the MCA double LP, "The Best Of Al Jolson."

The film will open in New York at the Ziegfeld Theater Friday (22) and in Los Angeles at the Beverly Theater Aug. 28. The joint campaign will include window displays, joint print advertising and radio time buys.

## Awards Handed To U.S. Polka Artists

MILWAUKEE, Wis.—Music Awards for 1974, presented at the Polka Convention and Festival Aug. 1-3 here, were Eddie Blazonczyk, best male vocalist; Langlar Sisters, Avon, Minn., best female vocalist; Country Flavored Polkas, Vol. II, best album; Jimmy Sturr Orchestra, Florida, N.Y., best instrumental group.

The awards were presented by Dick Pillar, New London, Conn., and Eddie Blazonczyk, Chicago, both previous Hall of Fame winners.

## BANK SUING P.R. FIRM

LOS ANGELES—Security Pacific National Bank is suing Gibson & Stromberg Inc. and one of the principals of that former public relations agency, Gary Stromberg, for an indebtedness of \$7,188.25 in superior court here.

The banking chain alleges that amount is still due from two 1973 promissory notes totalling \$20,525.20. Stromberg is singled out as a defendant, because he signed a note guaranteeing the firm's notes up to \$21,000.

The agency dissolved when Bob Gibson left the firm to join ABC Records here earlier this year and Stromberg went into management.

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# Texas One-Stop To Hit \$2 Mil '75 Gross

By JOHN SIPPEL

FORT WORTH, Tex.—All Labels Inc., the three-year-old one-stop established here by former Mercury sales and promo man, Don Gillespie, and the Pulliam brothers, will top \$2 million gross this year, an almost 200 percent increase over 1974.

The three pinpoint the nine affiliated retail stores as key to the incredible volume boost during a period when 10 to 15 percent growth is good. And they've worked hard to serve the other 50 retail accounts they have over a 400-mile radius.

But the catalyst that made All Labels an acknowledged leader was the quarterly alphabetized 3,000-or-more LP/tape catalog, along with its monthly supplement. Sales chief Gillespie is 28, same as Sharp Pulliam, administrative boss. Gillespie spent a lot of time visiting accounts, even before All Labels. He noted retailers springing up, especially in the new suburban areas of the metroplex of Fort Worth and Dallas.

"When I visited the store, I noticed many of them didn't have basic

industry knowledge. It's hard to learn it all quickly. Problems like what labels Columbia and WEA and Phonodisc represent. They didn't know where to go for the new hit releases. Our catalog takes care of that. The monthly supplement lists all the new releases which we find are hits early from our close association with our nine affiliated retailers," Gillespie says. "Steve Pulliam, 24, our buyer, stays on top of that new material."

All Labels went into retail itself, opening two under-1,500-square-foot stores in May, 1974. Gillespie admits they study population growth, income and traffic as elements to support opening of a store. The first were Hot Rocks stores in a strip center here and another 60 miles Southeast in Cleburne. Recently, two more Hot Rocks opened in Richardson and Plano, suburban Dallas areas. "They're our idea for the future. We do not franchise. We just set up strict rules for good operation like neat store ap-

pearance, continuous inventory control and require that the affiliated store buy from us. In return, we offer our know-how in everything from site selection for the store to advertising and merchandising, even outfitting a new store with fixtures."

All Labels owns two larger stores, which are called L.P. Good Buy. They are approximately 2,500 square feet. One is near the Texas Christian Univ. campus here, while the other is near North Dallas. Gary Cottingham, who built a strong business with a Budget Record & Tape store in Arlington, is joining the L.P. Good Buy chain, converting his old Budget store and adding a second store here.

Each store retains its own autonomy and personality, but is guided by the experience of All Labels and its close liaison with retail through that whole end of Texas. "We've hired Bob Rayel, whose entire responsibility is working out good co-op advertising cumulatively and individually for the affiliated stores. We know a group of stores can negotiate more easily for co-op. Together we produce a better spot or write a better ad. There is a greater advantage in a group of retailers dealing

collectively over dealing individually in any business," Gillespie states. Individual store operational hours vary greatly. For example, some stores operate 8 to 10 hours, while one store in the heart of a disco-theater sector operates almost 20 hours daily. State blue laws close all stores Sundays.

Stores' pricing, too, varies. Singles run from \$1.15 to \$1.19, while LPs go from \$4.19 for specials to \$4.99 for catalog. Tape runs from \$5.19 to \$5.99. Store sales personnel is determined pretty much by a rule of thumb calling for 1.5 persons for each \$100,000 of yearly volume. A company truck serves the affiliated stores that day. His run includes the Akard St. Record Shop in downtown Dallas, a store All Labels opened when they found it to be a magnet area for soul buyers.

The stores are neat and attractive. Gillespie frowns on the wall and ceiling plastered with posters and mobiles motif. "Customers are confused when they go into a new store the first time, no matter how much direction you give them in the way of divider cards and mobile signs.

(Continued on page 40)

## LP INCLUDED IN DEBUT OF MUSIC MAG

NEW YORK—Sound Image, a new magazine combining aural and visual elements, includes in its first issue an LP disk and a collection of prints by well-known photographers.

First issue offers 17 photographs and a recording of original music designed to complement the art. Published in Amherst, Mass., the magazine will be sold by subscription at \$12 an issue. It is described as a "non-profit" venture.

## Cruise Acts Signed

NEW YORK—The Holland-American Line has firmed Woody Herman's Herd, Sarah Vaughan, Ahmad Jamal, Stan Getz, Billy Daniels and James Moody for its Showboat 4 cruise next December. The third cruise recently starred Earl Hines, Dave Brubeck, Dizzy Gillespie, Paul Desmond, the World's Greatest Jazz Band, Carmen McRae and Wild Bill Davison.

## Act's Longevity Vital Quotient

### Levy Looks For Versatility In Talent He Mentors

LOS ANGELES—"I would manage rock acts, but only if they had the potential to move into other entertainment areas," says artists' manager John Levy.

Levy, who has gained his reputation through managing predominantly jazz acts, adds: "a few pop and r&b acts which I have seen, such as Stevie Wonder or Thelma Houston possess the elements which I feel are essential. I have in the past had to refuse to manage rock acts."

Although one of his acts Nancy Wilson has had her own television variety show, Levy says. "I do not want an artist of mine to have a regular variety show.

"I believe in longevity, and an artist can be burned out in a variety situation. People get tired of seeing them each week, and that's no good for a career.

"I want my acts to do specials. I

would like Nancy to do two specials yearly."

Levy feels it's important for a manager to work closely with record companies, particularly when selecting the right material.

He says, "longevity is the name of the game, therefore, I establish an act with a record, then turn them into personalities.

"But, I don't want my acts to have to depend on records in order to survive. Nancy was without a record for over a year, but she worked constantly."

He admits Nancy is being taken in a new direction with her latest two releases. "We can no longer do lush albums. We are now more contemporary, but maintaining the Wilson sound," he explains.

"Development is what I want to see, which means that I want to see something besides money from my

acts. If I cannot see development in a period of time, I am forced to drop them," he says, adding, "Nancy's going in a contemporary direction is another area of development.

"I also suggest that they invest in



Billboard photo by Bonnie Tiegler  
John Levy: he's branching out from jazz into more commercial musical forms.

their own careers," he continues, "which most acts do not do. They should take instruction to branch off into other fields, so that when the opportunity comes, they will be ready for it.

"I ask them to set aside a trust fund to promote their careers over a 10-year period."

Herbie Mann, Sarah Vaughan, Ahmad Jamal, Ramsey Lewis, Les McCann, Roberta Flack, Joe Williams, the late Cannonball Adderley

(Continued on page 33)

## Casablanca Moves

LOS ANGELES—Casablanca Records is now distributing its cassette and 8-track tapes exclusively through its 25 domestic distributors.

Dick Sherman, marketing director, says the label terminated its distribution pact with Ampex Friday (18). Ampex continues to duplicate Casablanca tapes.



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## Georgians Mounting

• Continued from page 1

Like all School Kids stores, this outlet will be adjacent to the Univ. of Georgia 22,000-student campus. While it's expected to serve Athens' permanent 45,000 population, both men have targeted the school's enrollment as their prime customer. On Sept. 20, registration day, and a week after opening, the store, which will carry both logos on its exterior, will give away 5,000 imprinted plastic frisbees. Brown intends to use full-page advertising in the college paper to herald the opening. Silverman proposes to insert his next quarterly 22-page "Transistors & Brothers," a consumer catalog in the campus daily.

Both feel strongly that well-operated "razor-and-blades" departments will pay a mutual benefit. Silverman carries a broad inventory of components and accessories. His brand names include ESS, Pioneer, Dual, ADC, JBL and Sony, among others. He intends to take his professional recording equipment section and his video projection screen lines to Athens. Silverman services four

discotheques in the Atlanta and several in neighboring states. Silverman's prime repair and service remains in nearby Atlanta. Brown intends to stock about 2,000 titles, primarily those which have proven good turnovers, in the combined store. LPs will retail for \$3.99 normally, with cutouts going at \$1.99 for single pocket and \$2.99 for doubles.

The store will operate from 11 a.m. to 9 p.m. six days per week. The quarters have been completely renovated. Brown feels the consolidated store provides his record department with a real shot in the arm for business after 6 p.m., when his former Athens store normally fell off.

Both men indicate the strong possibility of more blade-and-razor marriages if this trial is successful. Silverman says there's space in his Atlanta store for the youth-oriented School Kids inventory. Brown is responsive to hardware sections by Silverman in some of his larger on-campus stores. "We can even get new, larger quarters if necessary in some towns," he adds.

## AT BALTIMORE SESSION

## Sen. Bond Blasts Radio

By JEAN WILLIAMS

BALTIMORE—More than 400 black delegates to the 20th annual National Assn. of Television and Radio Announcers' convention held at the Baltimore Hilton here Aug. 12 through 16 heard Georgia state senator Julian Bond blast present broadcasting techniques in the black community.

Bond said: "During radio's pre-television heyday of the thirties and early forties, local and network broadcasters relegated anywhere from one to three hours per day to black audiences. On local stations, this usually took the form of recorded blues or spiritual music programs, often with white DJs.

"On Sunday, religious programming included live broadcasts of black church services and gospel singing. From time to time, black talent was featured.

"As Americans switched to TV for entertainment and information during the early fifties, radio was forced to change radically. That change took the form of specialty radio and

gave rise to the all-rock, all-jazz, all-classical, all-talk stations."

Bond charged that radio has failed "miserably" in dealing with the need of the black community and soundly lambasted the total radio industry for its failure to provide meaningful news coverage. "Since the boom of the fifties, the basic format on black-oriented radio has changed very little... several consecutive r&b programs throughout the broadcasting day interrupted by one or two newscasts each hour, maybe a gospel music broadcast and religious programming on Sunday.

"So black radio listeners no matter their age or preference find only one type of outlet aimed specifically at them," he said. Bond quoted an unidentified black critic of the industry who asked: "Do we need 24 hours of James Brown?" The critic, answering his own question, said: "No, we don't. If we are going to talk about freedom and self-determination, we need to hear our black heroes performing in other art forms."

Bond claimed that "soul radio executives defend their practices by insisting they give their listeners only what they want. My quarrel is not with the music. My quarrel is with the broadcasters who could offer information and public service without disturbing their profits."

The Georgia legislator quoted former FCC Commissioner Nicholas Johnson who spoke at NATRA's 1968 convention: "When you listeners are crying out to understand and be understood and you keep on spinning Top 40, you may literally find yourself a modern-day electronic Nero, playing fiddle music while your own Rome burns."

## NATRA's Convention

• Continued from page 1

feel a split may be inevitable. Hale said CCC's aims to ultimately encompass total industry, uniting specialists in public broadcasting, communication systems and communication satellite corporations.

He claims these are areas almost foreign to blacks in the industry. CCC will also have separate branches including an actors' division, which he hopes will be unified by Brock Peters, plus a TV section headed by game show host Adam Wade. Wade is committed, Hale said.

Hale's pronouncement came just before the annual election of NATRA Saturday (16). There was no indication at presstime of whom the NATRA candidates would be.

At a Thursday (14) convention meeting, held at the Baltimore Hilton Hotel here last week, Washington, D.C. non-voting Congressman Walter Fauntroy (D.) reaffirmed his intention to thoroughly investigate Project Sound, an admitted IRS study of industry tax returns (Billboard, July 5). Fauntroy said he wants to search for possible inequities in recording artists' contracts and salaries paid black DJs. He urged research to eradicate the causes for alleged payola, if such practices existed. He charged some Top 40 stations might discriminate against black DJs.

## Stanford To Open Computer Center

PALO ALTO, Calif.—Stanford Univ. will unshutter a new center for computer research in music this fall.

A two-year \$254,000 National Science Foundation grant will be used for research in acoustics, or as the grant stipulates, "computer simulation of music instrument tones in reverberant spaces." The purchase of computer equipment designed for use in composition, performance and research is being financed by a \$160,000 grant from the National Endowment for the Arts.

The center will be directed by Roland Smith, John Chowning, John Grey, James Moorer and Loren Rush. There is nothing like it on the West Coast.

## Taiwan's Turnaround

• Continued from page 3

away at the solid base of the pirates. It was only after the Legislative Yuan—Taiwan's lawmaking authority—decided to allow foreign-based record companies to hold copyrights in Taiwan, that the turnaround began taking shape.

Armed with this new authority, Linfair, in conjunction with Decca, brought suit against Taiwan Pony Inc., Heaven Record Co., Great China Record Corp., and SMC Record and Tape Co., seeking an injunction against alleged pirating of product by such Decca artists as Tom Jones and Englebert Humperdinck.

The case was eventually settled out of court with the Taiwan Assn. of Record Manufacturers (TARM), in which the association agreed to have its offending members refrain from the illegal duplication of Decca products.

The agreement, though a victory for Decca, left a loophole for the offenders to continue pirating non-Decca products. The Taiwan Yuan moved swiftly to close this by drafting legislation to make piracy a felony with six months to five years in prison for first offenders, and up to seven years behind bars for repeat-ers.

This, and the fact that other record manufacturers holding Taiwan copyrights began following Decca and filing suits against the pirates, was largely responsible for the significant decline in pirated products and the upsurge in the importation of legitimate records and tapes.

## Inside Track

Leo Sayer's writing partner, Dave Courtney, reportedly went off on his own and is already signed as a writer-singer with a major label. . . . Sorry, Majorie Sexton of Florida, how could we have forgotten you when a Billboard story last week called Ivy Liberti Bauer the first female major market concert promoter?

George Harrison's two-hour interview on the "King Biscuit Flower Hour" aired Sunday (17). . . . Frank Sinatra, Count Basie and Sarah Vaughan to team for a London Palladium stand Nov. 13-20. Sinatra has a similar Broadway engagement this fall.

Kingston, Jamaica will have a concert with Stevie Wonder, Harold Melvin & the Blue Notes and Bob Marley & the Wailers in October at the 35,000-seat National Stadium as part of a Nation's Cup Tennis Tourney. . . . It was the Randall Wood who founded Vee-Jay Records, not Ranwood's president, who had the granddaughter reported here last week.

New York's Beacon Theater being tried out by The New York Philharmonic for use while its permanent home, Avery Fisher Hall, is rebuilt for better acoustics (hopefully).

Latin salsa comes to the Bottom Line for the first time Monday (25) when Ray Barretto brings his 11-piece band in for a three-day stand. . . . Al & Dick's Steak House in New York is experimenting with a musical showcase format for undiscovered musical acts and comedians. . . . Harmonica virtuoso Larry Adler was asked to extend his engagement at New York's Rainbow Grill. . . . White gospellers the Blackwood Brothers, the Chords and the Brookes to perform at the Gospel Music Workshop of America convention at Madison Square Garden in New York, Thursday (21) and Friday (22).

Richard Nader planning special tribute to Chuck Berry during rock 'n' roll revival show at New York's Madison Square Garden Oct. 17. . . . With tickets scaled at \$5, Bruce Springsteen's stint at the Bottom Line last week (five nights, two shows a night) grossed in excess of \$20,000. The club seats 400-plus, and all shows were a sellout.

Singer Lori McCormack made her New York debut at Trude Heller's on Aug. 14. . . . The paperback version of Elaine Jesner's "#1 With A Bullet" (Bantam) is out on the market for \$1.75. . . . Hugo and Luigi of Avco Records were presented several ASCAP Top Ten Awards for their recent success with The Stylistics. . . . Sterling Recreation creates new division to handle planned classical music and dance (ballet) events throughout the Pacific Northwest. . . . I.A.T.S.E. has ironed out differences with the Beacon Theater on how it should be operated. . . . Polydor hosted a party in New York for Jim Stafford, celebrating his new TV show and album.

Charles Fox set to compose the music for 20th Century-Fox's motion picture "The Duchess and the Dirtwater Fox." In addition, Fox will also collaborate with Sammy Cahn and Melvin Frank on a song which Goldie Hawn will sing in the film. . . . Jean Luc Ponty embarks

on his first solo tour in Chicago Friday (29) and will tour through Oct. 10.

Epic Records rush-released the "Summer of '42" single by Biddu, after import version picked up strong response in discos throughout New York. Imports were going for \$4 per copy. . . . Yes will be a busy group in the next year with a new group album and five solo LP's, one by each group member. . . . Radam Productions has signed a deal with Famous Music, whereby the latter will be administering all existing catalogs.

Caravan's new keyboardist is Jan Schelhaas, replacing Dave Sinclair. . . . Olivia Newton-John set an \$82,330 gross before 14,271 at the Allentown (Pa.) State Fair. . . . George and Gwen McRae got a gold rocking chair from T.K. Productions at a Los Angeles reception.

The Jackson 5 beat San Francisco's KYA jocks in basketball 80-67. . . . Paul Williams' first TV dramatic role is coming on "Baretta." . . . Randy Weidner to host Dick Clark's 90-minute syndicated variety show, "The Music Thing."

Roger Daltrey's solo LP, "Ride A Rock Horse" is being merchandised in a four-minute film spot playing in film theaters with "Tommy." . . . Richard Carpenter to arrange strings for next Neil Sedaka album, his first outside project ever.

Michel Legrand to score "Robin & Marian" film for "Four Musketeers" director Richard Lester. . . . Osmonds' singing voices to be heard in animated "Hugo The Hippo." Brut Film distributed by 20th Century-Fox. . . . Walter Scharf's "Legend Of The Living Sea" goes into general retail distribution after selling 20,000 solely at the Queen Mary.

ON TOUR: John Denver to South Pacific next month. . . . Rod Stewart & the Faces start Tuesday (19) in North Carolina and stay on the road till October. . . . Carpenters & Neil Sedaka to Japan, then Sedaka goes on to Australia. . . . Jose Feliciano also doing Australia, plus New Zealand. Helen Reddy touring East Coast, as is Isaac Hayes. . . . Ralph McTell, 20th artist, in U.S. plugging his "Streets Of London" English hit. . . . Charlie Daniels Band on first Canadian tour, opening for BTO. . . . Stepwulf on the road till October.

Arena Sound Recording in Hollywood has donated three hours of free demo recording time monthly for an artist-writer selected by the Songwriters Showcase. . . . Henry Mancini 1975 scholarship prizes went to Daniel Brewbaker of Juilliard and Rocky Davis of UCLA. . . . Bill Graham's all-English Oakland Stadium concert headlined by Robin Trower drew 60,000.

Buck Owens halted his Celebrity Golf-Tennis Tournaments after four years because of higher overhead and is seeking other fund-raising directions for the Bakersfield Cancer Center. . . . Quincy Jones sold out 28 Japanese concerts. . . . Eric Clapton was guest on premiere of Mary Travers' syndicated "With Mary" radio show.

Alice Cooper's palatial \$200,000 Beverley Glen, L.A., home was destroyed by fire Thursday (14), four days after he had moved in.

## Women Air Their Beefs In Baltimore

BALTIMORE—Nearly a score of women, media and record industry executives, and a handful of male participants, discussed women's role in the record/tape industry during a session at the NATRA convention here last week.

Originally slated as a panel, the meeting became a group discussion as the women vented their complaints about what they termed "substandard treatment in the media." One of the prime arguments was they were being discriminated against. One explained many male executives had female secretaries who "can do their jobs as well as they can."

A&M promo chief Harold Childs admitted some prejudices in the media, adding that the doors are

## Russo Dispute

• Continued from page 3

gether. In a second alleged oral pact, Kay claims they agreed that Russo continue to produce the TV shows, while Kay would become the packager. In his superior court pleading, Kay says he agreed to 10 percent on all revenues from Manhattan Transfer TV work, except for the summer series where he would take 5 percent. He seeks an accounting, of which he asks 10 percent and \$100,000 punitive damages.

opening slowly to women. He cited a female promo person being one of the highest paid on staff. Another panelist candidly explained that far too many women in the industry, after getting jobs previously held by men, have reverted back to the complete feminine role and are unwilling

to accept the total responsibility of doing the same job a man would have to do under similar circumstances.

After more than two hours of discussion, the group agreed it would attempt to organize all women in the industry in coming months.

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## ELIMINATE VARIABLES, STAY ON TARGET

**Bartell's Wilson: How He Ticks**

*This is the first in a series of three interviews with George Wilson, executive vice president of Bartell Media which operates radio stations in San Diego, New York, Milwaukee, St. Louis, and elsewhere. The interview is conducted by Claude Hall, Billboard's radio-TV editor.*

Hall: Programming today is becoming more and more of a science, it seems to me . . . it's becoming highly sophisticated. Is that because new research techniques have come along?

Wilson: With the number of FM stations coming into the market that you have to contend with today, in order to be successful you have to eliminate as many of the variables in our business as possible to make sure that you stay on your target, whatever your target may be.

There used to be one dominant factor in each market and then there was a middle of the road station, a country station, and there was r&b.

Today, you switch on the dial and there are all different kinds of stations . . . all vying for the same type of audience only doing it in a different manner.

H: Because you are not only just the head of the chain of the radio division but also a programmer per se, do you have to rely upon a team effort?

W: If I had to go back and become an active programmer today I would have to hustle. I am just kind of out of touch. The added duties that I now have just do not allow me the time to be as involved . . . I don't know if I could tell you the top 10 records in any of our markets.

H: Have you tried to keep up with it?

W: I used to know who was on the air at every time slot on all of our stations and now I have the most competent man in our industry in charge of programming—Jerry Clifton—and that's Jerry's duty. One thing I have always maintained through the

years—and why I have also been able to have some decent people around me—is that when I hire a person, I let them do the job that I hire them to do. I have said in front of our board that if Clifton is the right guy he will make me look good; if he is the wrong guy I will take the punches for it. My life in programming, is now in Clifton's hands: whatever he deems to be the right way to go he will get the leeway to do whatever he wants to do with our chain. I will not interfere with him one iota. Certainly we watch and we discuss things and when he thinks he needs advice from me he asks it . . . if he doesn't think he needs it, he doesn't ask it. We have professional managers who run their radio stations and I try to leave them alone as much as possible. If I see something that I don't like particularly, I talk to them about it: but I try to allow everybody to do the job that they are hired to do with the least amount of interference from me. I think that if you will look over the stations in the country that have been unsuccessful on a regular basis and the stations that were successful and aren't doing so well today it is because the upper management who doesn't know what the hell they are talking about and what they are doing . . . they've lost touch with the times . . . but the people who interfere with those they hire are the people who are not successful.

H. After Jerry is there a music coordinator?

W: Yes, that's Rochelle Staab. In all honesty, I really don't know about how their systems work and how they are doing it. Probably one of these days I will ask them exactly

(Continued on page 19)

**150 Stations Will Beam Rock Show**

NEW YORK—London Wavelengths' new syndicated offering, "Alexis Presents The BBC Rock Concerts," will be aired by some 150 radio stations, AM and FM, beginning Nov. 2, according to Michael Vaughan, president of the firm.

Word of the new series comes on the heels of a severing of ties between London Wavelengths and DIR Broadcasting for the marketing of the "BBC Presents" series by DIR (Billboard, Aug. 9).

Vaughan says that the new show will be aired in the same time slot (Sunday, 8-9 p.m.) as were the "BBC Presents" shows. The BBC-produced concerts will be aired over the network every other week for a year (26 concerts in all). Featured on the first show is Procol Harum.

Korner's role will be that of host, a similar chore to the one handled for the firm's recently syndicated "Rolling Stones" show.

**Thayer Rocks 600 At 8th Radio Forum**

• Continued from page 1

"but hasn't seem much sunshine."

A total of 62 percent of TV and radio stations in Australia are controlled by the government, he said, "and they have no regulations to abide by including a decency code." He spoke of a new rocker opposite his station operated by the government with twice the power and no commercials. He lamented the fact that new FM stations going on the air in Australia were not being given to any commercial radio operator.

However, he felt that Australian radio had caught up with U.S. radio in quality, at least in the commercial field. "If we were once cousins, we are now blood brothers," he said, "because that's the toll being demanded of us in Australia blood."

Radio share of revenues, however, increased 10 percent in Australia last year while newspaper advertising revenues dropped. The Australian broadcasters find no problem now with the 15 percent restriction about playing Australian product because of the increased quality in records in the country, but he lamented the fact that government stations were not restricted by the 15 percent regulations.

Luiz Brunini, head of Radio Globo in Brazil, commented that much of what we offer to Brazilian listeners is based on what we saw in trips to America. He said that there were 1,100 AM stations in the nation, most of which can be heard outside the country. A total of 90 percent of the Brazilian population listens to radio. Globo operates 10 AM radio stations in the five most important cities of Brazil. FM is relatively new to the country. However, AM stations operated by Radio Globo in Rio reach at least 40 percent of the market.

Russ Solomon, head of the Tower Record chain, said that customers today have developed a "bottomless thirst for music." The record today is no longer a status symbol, he said. It is really a stable item of their life. Literally, kids are being turned-on today to the early Beatles and the early Beach Boys, meaning that a whole new audience has discovered the product that was created a decade ago but he also pointed out that oldies really means records produced in 1972 or since. Singles are selling again to people of all ages, especially the top 50 records of the nation, and anywhere from 4,000-5,000 oldie singles. The reason maybe that people are dancing again today, he thought, "even touching each other." Today singles represent 2 to 3 percent of the total sales of the Tower Records chain but he thought that single sales were probably rising faster than the rate of LP sales.

The frequently played single on radio, however, is still the most important way to create a super-selling album. Conversely some albums sell without a super-selling single. He

finds that buyers are coming more and more into the store knowing exactly what record they want. And he found it surprising how much people were being turned on to jazz these days. He made reference to the speech by Stan Cornyn at a recent convention of the National Assn. of Recording Merchandisers and also added that he personally hoped radio doesn't die.

Jack Thayer in his speech pointed out that radio today was being "served cafeteria style." He made a comment on the new disco-style radio and mentioned that he was taking a whirl with this format at his Washington NBC station, but he also stated that these days a radio man can't cash in on radio with a "me, too," philosophy.

"Are we wasting our time and talent on the inside of our business being so competitive?" He felt we have to be less opponent oriented. He said that radio had made money last year than any five years of the so-called golden age and "this year we will do even better." He requested men in the audience to take a more positive attitude to life and to radio and set standards, then measure up to them.

**New FMer Will Air In Georgetown, Md.**

GEORGETOWN, Md.—Final zoning approval was given to Melvin Gollub, of Silver Springs, Md., to set up a facility here for an FM station he will operate at 92.7 on the FM band. Gollub says he will be able to begin broadcasting before the end of summer and the programming projected for his new station will be an "old line" music format which he describes as beautiful music.

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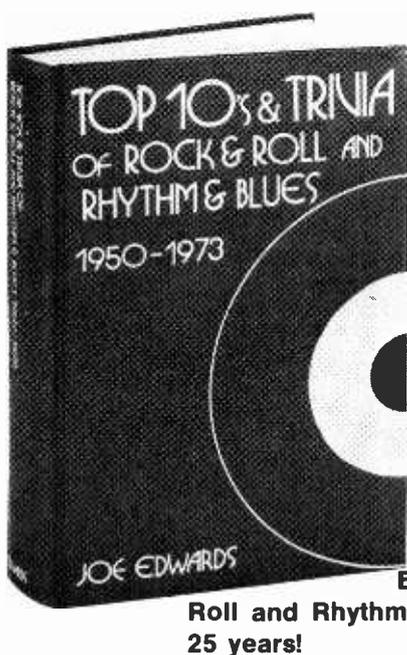
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**Shaky Prods. Offers a New Music Series**

LOS ANGELES—A summer show on KGFJ here has served as a springboard to a syndication firm, just launched by veteran air personalities Lance Williams and Gregory Franks. Shaky Productions, the new operations, is now syndicating "Inner Dimensions," a half-hour show that



WILLIAMS

focuses on trends and styles in pop music and highlights key personalities who have contributed to the music industry. Thirteen shows are already in the can, according to Franks.

Rotating as host of the stereo show are Sid McCoy and Roland Bynum. They feature such artists as Stevie Wonder, the Rolling Stones, Eric Clapton, Quincy Jones, and Gladys Knight and the Pips.



FRANKS

Shaky also has a celebrity interview feature series available—"Ken Jones In Hollywood." These are three-to-five minutes long and stations get three a week. A public affairs program hosted by Booker Griffin is also available.

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| Albany, NY            | WQBK FM | Sunday   | 9:00 pm  | Grand Rapids, MI          | WLAV FM | Sunday    | 12:00 pm | New York City, NY            | WQIV FM | Sunday    | 9:00 pm  |
| Albuquerque, NM       | KRST FM | Tuesday  | 9:00 pm  | Greensboro, NC            | WRQK FM | Sunday    | 11:00 pm | Norfolk/Virginia Beach, VA   | WMYK FM | Monday    | 11:00 pm |
| Allentown, PA         | WSAN FM | Sunday   | 8:00 pm  | Greenfield, MO            | KRFG FM | Saturday  | 9:00 pm  | Oklahoma City, OK            | KOFM FM | Sunday    | 8:00 pm  |
| Ashland, KY           | WAMK FM | Sunday   | 8:00 pm  | Greenville/Farmville, NC  | WRQR FM | Tuesday   | 10:15 pm | Omaha, NB                    | KRCB FM | Sunday    | 11:00 pm |
| Baltimore, MD         | WKTK FM | Saturday | midnight | Hartford, CT              | WHCN FM | Tuesday   | 10:00 pm | Orlando, FL                  | WORJ FM | Saturday  | 9:00 pm  |
| Beaufort, SC          | WBEU FM | Tuesday  | 10:00 pm | Henderson/Evansville, KY  | WKDQ FM | Sunday    | 10:00 pm | Peoria, IL                   | WWCT FM | Sunday    | 11:00 pm |
| Birmingham, AL        | WERC FM | Sunday   | 9:00 pm  | Houston, TX               | KLOL FM | Saturday  | 2:00 am  | Philadelphia, PA             | WYSP FM | Monday    |          |
| Boston, MA            | WBCN FM | Saturday | 9:00 pm  | Huntsville, AL            | WAHR FM | Sunday    | 11:00 pm | Pittsburgh, PA               | WYDD FM | Tuesday   | 10:00 pm |
| Buffalo, NY           | WBUF FM | Saturday | 9:00 pm  | Indianapolis, IN          | WNAP FM | Friday    | 12:00 pm | Pittsfield, MA               | WGRG FM | Tuesday   | 9:00 pm  |
| Casper, WY            | KAWY FM | Saturday | 8:00 pm  | Jacksonville, FL          | WPDQ FM | Sunday    | 9:00 pm  | Portland, OR                 | KVAN AM | Saturday  | 4:00 pm  |
| Charleston, WV        | WVAF FM | Friday   | 10:00 pm | Jacksonville, NC          | WXQR FM |           |          | Providence, RI               | WBRU FM | Wednesday | 11:00 pm |
| Charlotte, NC         | WROQ FM | Saturday | 11:30 pm | Johnson City, TN          | WQUT FM | Saturday  | 6:00 pm  | Reno, NV                     | KGLR FM | Saturday  | 11:00 pm |
| Chicago, IL           | WSDM FM | Monday   | 9:00 pm  | Johnstown/Altoona, PA     | WAAT FM | Sunday    | 10:30 pm | Riverside/San Bernardino, CA | KOLA FM | Sunday    | 10:00 pm |
| Cleveland, OH         | WMMS FM | Sunday   | 7:30 pm  | Jonesboro, AR             | KBTM FM | Saturday  | 11:00 pm | Roanoke, VA                  | WGOL FM | Sunday    | 11:00 pm |
| Columbus, NB          | KTTM FM | Saturday | 11:00 pm | Kansas City, MO           | KYSS FM | Sunday    | 8:30 pm  | Rochester, NY                | WCMF FM | Saturday  | 10:00 pm |
| Columbus, OH          | WNCI FM | Monday   | 9:00 pm  | Knoxville, TN             | WROL FM | Sunday    | 11:00 pm | Sacramento, CA               | K108 FM | Thursday  | 9:00 pm  |
| Dayton, OH            | WVUD FM |          |          | Lafayette, IN             | WAZY FM |           |          | Salt Lake City, UT           | KWHO FM | Saturday  | 9:00 pm  |
| Del Rio, TX           | KDLK FM |          |          | Las Cruces, NM            | KASK FM | Sunday    | 8:00 pm  | San Antonio, TX              | KEXL FM | Sunday    | 10:00 pm |
| Denver, CO            | KBPI FM | Sunday   | 11:00 pm | Las Vegas, NV             | KLUC FM | Sunday    | 11:00 pm | San Diego, CA                | KPRI FM | Tuesday   | 11:00 pm |
| Donaldsonville, LA    | KSMI FM | Sunday   | 9:30 pm  | Lewiston/Portland, ME     | WBLM FM | Wednesday | 10:00 pm | Santa Maria, CA              | KXFM FM | Sunday    | 8:30 pm  |
| Durham/Raleigh, NC    | WBBS FM | Monday   | 9:00 pm  | Lexington, KY             | WKQQ FM | Sunday    | 12:00 pm | Seattle, WA                  | KISW FM | Sunday    | 11:00 pm |
| Elmira, NY            | WXXY FM | Sunday   | 11:00 pm | Lineville, PA             | WVCC FM |           |          | Springfield, MO              | KICK FM | Saturday  | 12:00 pm |
| Eugene, OR            | KZEL FM | Monday   | 10:00 pm | Long Island, NY           | WLIR FM | Sunday    | 7:00 pm  | Starview/Lancaster, PA       | WRHY FM | Saturday  | 9:00 pm  |
| Fargo, ND             | KWIM FM | Saturday | 10:00 pm | Lubbock, TX               | KSEL FM | Saturday  | 9:00 pm  | St. Louis, MO                | KSHE FM | Sunday    | 7:30 pm  |
| Flint, MI             | WWCK FM | Friday   | 9:00 pm  | Miami/Fort Lauderdale, FL | WSHE FM | Sunday    | 12:00 pm | Syracuse/Utica, NY           | WOUR FM | Monday    | 10:00 pm |
| Florence, AL          | WQLT FM | Sunday   | 11:00 pm | Milwaukee, WI             | WZMF FM | Sunday    | 9:00 pm  | Tallahassee, FL              | WGLF FM | Sunday    | 10:00 pm |
| Fon du Lac, WI        | WFOM FM |          |          | Minneapolis, MN           | KQRS FM | Monday    | 12:00 am | Tampa/St. Petersburg, FL     | WOSR FM | Sunday    | 10:00 pm |
| Forsyth, GA           | WFNE FM | Saturday | 9:00 pm  | Murphysboro, IL           | WTAO FM | Saturday  | 10:00 am | Terre Haute, IN              | WVTS FM | Friday    | 2:00 am  |
| Fort Worth/Dallas, TX | KFWD FM | Saturday | 9:00 pm  | Muscataine, IA            | KFMH FM | Saturday  | 9:00 am  | Toledo, OH                   | WIOT FM | Monday    | 12:00 pm |
| Fresno, CA            | KFIG FM | Sunday   | 7:30 pm  | Myrtle Beach, SC          | WKZQ FM | Sunday    | 9:30 am  | Washington, DC               | WMAL FM | Sunday    | 11:00 pm |
| Fort Campbell, KY     | WABD FM | Sunday   | 11:00 pm | Nashville, TN             | WKDA FM | Monday    | 11:00 am | Wichita, KN                  | KEYN FM | Sunday    | 12:30 pm |
| Gainesville, FL       | WGUL FM |          |          | New Haven, CT             | WYBC FM | Saturday  | 9:00 pm  | Wilkes Barre, PA             | WILK FM | Thursday  | 10:00 pm |
| Galveston, TX         | KUFO FM | Saturday | 10:00 pm | New Orleans, LA           | WRNO FM | Monday    | 12:00 pm |                              |         |           |          |

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HITS OF THE WORLD

# Congratulate top artists 1 the top labels

## Winners:

Best Album:

Bob Dylan, "Blood on the Tracks"

Best New Male Vocalist:

Dan Fogelberg

Best New Female Vocalist:

Phoebe Snow

**Over one-third of the  
are on Columbia**

# ions to the n rock from ls in rock.

**Best R&B Album:**

**Earth, Wind & Fire,**

**“That’s the Way of the World”**

**Best R&B Single:**

**Labelle, “Lady Marmalade”**

**Best Producer:**

**George Martin**

**(Jeff Beck, “Blow by Blow”)**

**Nominees:**

Best Album: Bob Dylan, “Blood on the Tracks”

Best Single: Labelle, “Lady Marmalade”

Best Male Vocalist: Bob Dylan

Best New Male Vocalist: Dan Fogelberg

Best New Male Vocalist: Michael Murphey

Best New Male Vocalist: Billy Swan

(Monument Records)

Best New Female Vocalist: Phoebe Snow

Best New Female Vocalist: Minnie Riperton

Best R&B Album: Earth, Wind & Fire,

“That’s the Way of the World”

Best R&B Album: Labelle, “Nightbirds”

Best R&B Single: Labelle, “Lady Marmalade”

Best R&B Single: Earth, Wind & Fire,

“Shining Star”

Best Producer: George Martin

(Jeff Beck, “Blow by Blow”)

Rock Personality of the Year: Bob Dylan

## Rocky Award winners and Epic Records.

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (8/14/75)

## TOP ADD ONS - NATIONAL

ORLEANS—Dance With Me (Asylum)  
JOHN DENVER—I'm Sorry (RCA)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

### 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.

## Pacific Southwest Region

### TOP ADD ONS:

JOHN DENVER—I'm Sorry (RCA)  
DAVID GEDDES—Run Joey Run (Big Tree)  
TAVARES—It Only Takes A Minute (Capitol)

### PRIME MOVERS:

WAR—Why Can't We Be Friends (U.A.)  
(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

### BREAKOUTS:

WAR—Why Can't We Be Friends (U.A.)  
(D) TAVARES—It Only Takes A Minute (Capitol)  
... JOHN DENVER—I'm Sorry (RCA)

### KHJ—Los Angeles

- JOHN DENVER—I'm Sorry (RCA)
- DAVID GEDDES—Run Joey Run (Big Tree)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 26-13
- JANIS IAN—At Seventeen (Columbia) 16-6

### K100 (KIQQ-FM)—Los Angeles

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- AMBROSIA—Holdin' On To Yesterday (20th Century) 23-17

### D★ ISLEY BROS.—Fight The Power Part 1 (T-Neck) 25-19

### KKDJ—Los Angeles

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- GLORIA GAYNOR—If You Want It (MGM)
- WAR—Why Can't We Be Friends (U.A.) 15-5

- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 28-20

### KFXM—San Bernardino

- THE RITCHIE FAMILY—Brazil (20th Century)
- TAVARES—It Only Takes A Minute (Capitol)
- WAR—Why Can't We Be Friends (U.A.) 22-9

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 19-10

### KAFY—Bakersfield

- BARRY MANILOW—Could It Be Magic (Arista)
- TAVARES—It Only Takes A Minute (Capitol)
- HUDSON BROS.—Rendezvous (MCA) 25-17

- MORRIS ALBERT—Feelings (RCA) 21-15

### KCBQ—San Diego

- NONE
- WAR—Why Can't We Be Friends (U.A.) 15-5
- Z Z TOP—Tush (London) 10-8

### KENO—Las Vegas

- NONE
- NONE
- NONE

### KBBC—Phoenix

- SWEET—Ballroom Blitz (Capitol)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 20-11
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 22-14

### KRIZ—Phoenix

- NONE
- NONE
- NONE

### KQEO—Albuquerque

- AUSTIN ROBERTS—Rocky (Private Stock)
- Z Z TOP—Tush (London)
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 29-21
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 22-17

### KTKT—Tucson

- TAVARES—It Only Takes A Minute (Capitol)
- D★ K.C. & THE SHUNSHINE CO.—Get Down Tonight (TK) 14-6
- DAVID BOWIE—Fame (RCA) EX-24

## Pacific Northwest Region

### TOP ADD ONS:

PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)  
ORLEANS—Dance With Me (Asylum)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

### PRIME MOVERS:

MORRIS ALBERT—Feelings (RCA)  
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)  
HUDSON BROS.—Rendezvous (MCA)

### BREAKOUTS:

ORLEANS—Dance With Me (Asylum)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)  
AMAZING RHYTHM ACES—Third Rate Romance (ABC)

### KFRC—San Francisco

- ORLEANS—Dance With Me (Asylum)
- DAVID GEDDES—Run Joey Run (Big Tree)
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 16-6
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 18-12

### KYA—San Francisco

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JEFFERSON STARSHIP—Miracles (Grunt)
- D★ GARY TOMS EMPIRE—7-6-5-4-3-2-1 (Blow Your Whistle) (PIP) 34-23
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 32-25

### K101-FM—San Francisco

- NONE
- NONE
- NONE

### KLIV—San Jose

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JOHN DENVER—I'm Sorry (RCA)
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 20-8
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-7

### KJOY—Stockton, Calif.

- ISLEY BROTHERS—Fight The Power Part 1 (T-Neck)
- JEFFERSON STARSHIP—Miracles (Grunt)
- JOHN WILLIAMS—Theme From "Jaws" (MCA) 30-14
- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia) 26-12

## PRIME MOVERS - NATIONAL

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)  
(D) DAVID BOWIE—Fame (RCA)  
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

### KNDE—Sacramento

- DAVID BOWIE—Fame (RCA)
- MORRIS ALBERT—Feelings (RCA) 14-7
- BAD COMPANY—Feel Like Makin' Love (Swan Song) 24-20

### KROY—Sacramento

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- FOUR SEASONS—Who Loves You (W.B.)
- MORRIS ALBERT—Feelings (RCA) EX-11
- ORLEANS—Dance With Me (Asylum) EX-20

### KJR—Seattle

- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- SWEET—Ballroom Blitz (Capitol) 12-8
- JOHNNY RIVERS—Help Me Rhonda (Epic) 13-9

### KING—Seattle

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- HUDSON BROS.—Rendezvous (MCA) EX-20
- WAR—Why Can't We Be Friends (U.A.) 16-2

### KJRB—Spokane

- AMERICA—Daisy Jane (W.B.)
- AUSTIN ROBERTS—Rocky (Private Stock)
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 13-6
- DAVID BOWIE—Fame (RCA) 15-8

### KTAC—Tacoma

- STYLISTICS—Can't Give You Anything (But My Love) (Avco)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- HUDSON BROS.—Rendezvous (MCA) 27-13
- ORLEANS—Dance With Me (Asylum) 28-15

### KGW—Portland

- ORLEANS—Dance With Me (Asylum)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 30-15
- SWEET—Ballroom Blitz (Capitol) 24-18

### KISN—Portland

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- JIM STAFFORD—I Got Stoned And I Missed It (MGM)
- BARRY MANILOW—Could It Be Magic (Arista) 20-13
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 29-22

### KTLK—Denver

- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
- JEFFERSON STARSHIP—Miracles (Grunt)
- DAVID GEDDES—Run Joey Run (Polydor) 18-7
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 29-19

### KKAM—Pueblo, Colo.

- BATDORF & RODNEY—You Are A Song (Arista)
- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 20-7
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 10-3

### KYSN—Colorado Springs

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- AUSTIN ROBERTS—Rocky (Private Stock)
- LESLEY GORE—Immortality (A&M) 37-22
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 28-20

### KCPX—Salt Lake City

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- ORLEANS—Dance With Me (Asylum)

## BREAKOUTS - NATIONAL

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

### KELP—El Paso

- DAVID BOWIE—Fame (RCA)
- EVIE SANDS—I Love Makin' Love To You (Haven)
- BAD COMPANY—Feel Like Makin' Love (Swan Song) EX-18
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) EX-20

### XEROK—El Paso

- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-3
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) EX-20

### KAKC—Tulsa

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 24-16
- AMBROSIA—Holdin' On To Yesterday (20th Century) 26-18

### KELI—Tulsa

- ACE—Rock And Roll Runaway (Anchor)
- FOUR SEASONS—Who Loves You (W.B.) 25-18
- JOHNNY WAKELIN/KINSHA—Black Superman/Muhammad Ali (Pye) 10-6

### WKY—Oklahoma City

- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- THREE DOG NIGHT—Til The World Ends (ABC)
- SWEET—Ballroom Blitz (Capitol) 17-11
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 23-15

### KOMA—Oklahoma City

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- D★ TAVARES—It Only Takes A Minute (Capitol) 29-18
- Z Z TOP—Tush (London) 28-22

### WTIX—New Orleans

- ORLEANS—Dance With Me (Asylum)
- OSMOND BROS.—The Proud One (MGM)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 23-10
- AMBROSIA—Holdin' On To Yesterday (20th Century) 20-14

### KEEL—Shreveport

- MORRIS ALBERT—Feelings (RCA)
- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 9-2
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 6-1

## Midwest Region

### TOP ADD ONS:

BARRY MANILOW—Could It Be Magic (Arista)  
DAVID GEDDES—Run Joey Run (Big Tree)  
HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

### PRIME MOVERS:

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)  
DAVID GEDDES—Run Joey Run (Big Tree)  
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

### BREAKOUTS:

DAVID GEDDES—Run Joey Run (Big Tree)  
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)  
JANIS IAN—At Seventeen (Columbia)

### WLS—Chicago

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- DAVID GEDDES—Run Joey Run (Polydor)

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 15-9
- TONY CAMILLO'S BAZUKA—Dynomite (A&M) 11-8

### WCFL—Chicago

- ORLEANS—Dance With Me (Asylum)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-8
- JANIS IAN—At Seventeen (Columbia) 17-11

### WOKY—Milwaukee

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 24-14
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 16-10

### WZUU-FM—Milwaukee

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- BARRY MANILOW—Could It Be Magic (Arista)
- MELISSA MANCHESTER—Midnight Blue (Arista) HB-9
- BAD COMPANY—Feel Like Makin' Love (Swan Song) 7-5

### WIFE—Indianapolis

- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 18-10
- JANIS IAN—At Seventeen (Columbia) 10-4

### WIRL—Peoria, Ill.

- ORLEANS—Dance With Me (Asylum)
- DAVID GEDDES—Run Joey Run (Big Tree)
- JOHN DENVER—I'm Sorry (RCA) 30-19
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 23-14

### WDGY—Minneapolis

- BARRY MANILOW—Could It Be Magic (Arista)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 14-5
- EAGLES—One Of These Nights (Asylum) 4-2

### KDWB—Minneapolis

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- JOHN DENVER—I'm Sorry (RCA) 17-12
- JANIS IAN—At Seventeen (Columbia) 8-5

### KOIL—Omaha

- JOHN DENVER—I'm Sorry (RCA)
- DAVID GEDDES—Run Joey Run (Polydor)
- CARPENTERS—Solitaire (A&M) 36-22
- DOBBIE BROS.—Sweet Maxine (W.B.) 35-24

### KIOA—Des Moines

- DAVID BOWIE—Fame (RCA)
- DAVID GEDDES—Run Joey Run (Polydor)
- ABBA—SOS (Atlantic) 21-10
- D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 25-15

### KKLS—Rapid City, S.D.

- BOB SEGER—Kattamandu (Capitol)
- OSMOND BROS.—The Proud One (MGM)
- DAVID BOWIE—Fame (RCA) 15-12
- AMERICA—Daisy Jane (W.B.) 20-17

(Continued on page 20)

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# Wiley, Bond To Speak At NRB

ATLANTA—Richard E. Wiley, chairman of the Federal Communications Commission, and Georgia State Senator Julian Bond will be two of the luncheon speakers at the annual National Radio Broadcasters Conference and Exposition here Sept. 17-20, according to Jim Gabbert, president of the National Assn. of FM Broadcasters.

The NAFMB sponsors the radio meeting, which last year drew nearly 800 radio executives to New Orleans. This year's meeting will be held in the Marriott Hotel here and Gabbert predicts that between 1,500 and 2,000 radio men will be on hand.

Abe Voron, executive director of the association, reports that more than 75 percent of the exhibit space has already been retained by radio production and equip-

ment firms. "The response from exhibitors was very swift. Virtually every exhibitor who participated in our exposition last year in New Orleans has signed up for this year's show."

Voron adds that both exhibitors and radio broadcasters seem to be "very enthusiastic" about a radio-only convention. Gates, Collins, RCA, and Cetec will be exhibiting equipment.

Like last year, both AM and FM broadcasters will be attending. Behind the scenes, there has lately been considerable discussion about changing the name of the radio organization to reflect a "total radio" status.

Wiley will speak on Friday. Bond will speak on Saturday. Other speakers are being lined up now.

# Bartell's Wilson: How He Ticks

• Continued from page 14

what they are doing in case I ever have to go back to programming again. Rochelle reports to Jerry. She works under his guidelines. When I was the national program director, she worked directly with me and at that time I turned the music over to her. She knew what she was doing and, of course, my opinion is that she is one of the three best that there is in the country. I think that Marti Neirbass who works for RKO and Tosalie Tromley are the other two. There must be some guys that are great with music, but it seems that these girls have come to the top of their particular field... they are phenomenal people; they do their job very well and they live it and that's the whole answer to anybody whether you're music director or program director or whatever your title may be. In order to be successful, in my opinion, nothing else matters. You have to live your job in order for you to be a success and it causes many problems with your home life and with your personal life, but in order to be a success there is no question that... at least, everyone I know that is a successful person lives, eats, sleeps and is totally involved with their job.

# Doyleston's WBUX Goes To MOR Fare

DOYLESTOWN, Pa.—With new owners taking over the operation of Station WBUX this week, the station will subdue its big band music sound with emphasis placed on an MOR format. Station manager George Pleasants said that while some of the big band offerings will be continued, emphasis will be on modern MOR recordings of the Glen Campbell variety in order to bring in more young listeners.

New owners include some of the area's most illustrious residents in Pulitzer Prize-winning author James A. Michener, former All-American star Don Meredith, and race track owner Herb Barnes.

H: In programming do you see any trends developing? There has always been a leadership complex like when the "Q" format came along which ostensibly started in San Diego on KCBQ, then you had all the other stations that jumped into the Q... is that copycat syndrome bad?

W: I don't know that it is necessarily bad. Because, like anything else, when the Drake thing was big, it certainly wasn't bad to follow because most of the time when you followed and copied it there was, indeed, something to copy. I think that's a great myth with the "Q" format: I don't think there is such a thing, but people seem to think there is and they follow it and if in doing so they become successful—fine. Look how many people followed Bill Drake? The whole industry followed him for years and how can you fault people for following something that's successful if it helps them to become successful?

There is nothing wrong at all, in my opinion, with being a follower. I have been criticized my whole career for following, but I don't really care because the people that criticized me through the years are now only program directors in medium-size markets and, on the other hand, I can happily eat steaks almost every night if I chose to.

H: Is radio programming different today than when you were programming?

W: Oh, sure, it's a lot different. The whole ballgame changes regularly, you know, every few years... it all turns around and changes. Just look back. It was not many years ago when the Drake thing was the whole industry, right? And in the last couple of years the so-called "Q" format has been the big thing. Radio always keeps changing and it always will.

H: But how is a program director different today than you were when you were involved?

W: In my day, everything came from my belly and the seat of my pants. Today, everything is done from research and I am not necessarily convinced that it's the best way to go all the time, but it seems to be the successful way to go at this time. So I am certainly not going to fight it.

H: Do you still fly by the seat of your pants occasionally?

W: Not occasionally, I do that probably 90 percent of the time. That's just the way I am. I talk to people. I get a good feel from people. I think that the one talent I have is the knack to be able to read people well and get a good feeling about who is right and who is wrong and I have been very lucky in that area. So that...

H: You weigh all the information and then act on it?

W: And sometimes act before I have any information at all and that's not just in programming. I be-

lieve very sincerely that you've got to be a dice shaker and if you are going to be successful you've got to take a chance and the only thing you do is eliminate the possibilities of failure as much as possible in your own mind and when you do take a chance you've done all your homework as well as you can do and then you just go ahead and do it and if you're right, fine, and if you're wrong, live with it.

I think that there are people born to be winners and people born to be losers... is that a strange thing to say? I think that there are people just born to be winners and no matter what setbacks they get through their life time they always end up landing on their feet somehow.

H: Recovery power?

W: Look at Jack Thayer. Can you think of a better example than Jack Thayer? He is the greatest example of that... I mean no matter how bad things got for Jack... bango... back on his feet again.

H: You program a lot of different stations today, although you have been basically a rock man in the past.

W: Well, I did rock a lot of times because it was the only way I could get a job... I had to take any job I could get a lot of times. But, maybe that was the reason I worked so many different radio stations. But I don't think that the format itself is important. I would never want to be a party or a part of a progressive rock radio station, no matter how successful it would be.

I wouldn't want that and yet I do understand and realize that it is a very important part of our business and I can appreciate and respect the guys that do well in it.

H: Do you think you could program a classical session?

W: Sure, I could program a classical station... with the same basic philosophy that I have always used. I would go get the best classical music guy that was around and put him in charge of it.

H: Now that Bartell Media is contemplating expansion, what do you foresee doing?

W: Well, I know exactly what we are going to do in the future.

I have a game plan of my own in mind, but I have to get approval before I move. I can say very definitely that the Charter people are interested in expansion.

H: Do you have programming concepts that would apply for any of those markets?

W: Yes. We have specific markets that we want to go to and we have specific things to do with the stations after we do acquire them.

H: Have you also considered the people you will need?

W: The people for the most part will come from within our own organization. We will promote from within whenever possible and I hope always that it will be that way. I don't like to go outside and get people.

# Vox Jox

By CLAUDE HALL

LOS ANGELES—Been some changes at KZAP in Sacramento, Calif. The new lineup has music director **Scott McConnell** 6-9:30 a.m., **Captain Carrot's Organic Tymes** 9:30-10 a.m., a vacancy until noon (and McConnell says the station has been searching far and wide for someone to do this job and handle production); program director **Robert Williams** noon-2 p.m., **Fred Gaines** 2-7 p.m., **Gordo** 7-midnight, **Edward Fong** midnight-6 a.m., with weekenders **William Fuller**, **Ms. Marla Meier**, **Wade Lattin**, **Travus T. Hipp** with talk, **Jok Church** and **Judith Nielson** do news. Station is now at 50,000 watts FM. ... **Mike Joseph** called to explain his reason for secrecy at WPJB in Providence: I don't know; may I do get too vicious at times. But, on the other hand, he should have kept me posted. Anyway, Mike, I honestly didn't mean to embarrass you. My apologies.

KOME, progressive rock operation in the San Jose area, is seeking a full-time news person, as well as a full-time promotion director. Talk to program director **Ed Romig**, ... WHCN in Hartford, Conn., is in the market for an experienced minority person air personality: format is progressive. Talk to program director **George Taylor Morris**. Lineup at the station includes **John LaBella** in the mornings, **Ray White** in midday, **Mike Shalett** 2-6 p.m., **Charlie Hotpartz** 6-10 p.m., and **Jack Richard** doing the all-night stint. Good to hear from you, George.

**Dwayne Dancer**, who does 3-sign-off on daytimer KKDA in Grand Prairie, Tex., a suburb of Dallas, wrote a very pleasant letter about it being his "kind of town." ... After some changes in the air staff at WKTK in Baltimore, the lineup now has

**Chris Batsler** 6-11 a.m., **Larry Alan** 11 a.m.-3 p.m., music director **Steve (Steve Cochran) Melfa** 3-7 p.m., **Scott Stephens** 7-midnight, and **Larry Harris** midnight-6 a.m., with Alan also handling the operations manager duties of the quad station.

**DANCER**

**Chris Batsler** 6-11 a.m., **Larry Alan** 11 a.m.-3 p.m., music director **Steve (Steve Cochran) Melfa** 3-7 p.m., **Scott Stephens** 7-midnight, and **Larry Harris** midnight-6 a.m., with Alan also handling the operations manager duties of the quad station.

Program director **Mic Roberts** of WEAV in Plattsburgh, N.Y., needs better record service in both Top 40 and progressive singles and albums. Lineup at the 5,000-watt rocker includes **Ducky Drake** 6-noon, **Roberts** noon-6 p.m., and **Jed Turner** 6-midnight, with weekenders **Fudge** and **Walcott**, who're not billed under any other air names. ... **Nick O'Neil**, the 6-10 a.m. personality at WLOB in Portland, Me., has recorded a tune under the name of one of his voice characters called **Johnny Soul**. The tune is called "The Longley Shuffle" based on the governor's practice of reshuffling his office staff now and then. Music director **Steve Brodie** says the station gets requests for the tune. Staff at the station, one of the best in that area, has Brodie doing the 10 a.m.-2 p.m. show. **Ron Foster** 2-6 p.m., **Willie Mitchell** 6-10 p.m., **Tim Donahue** until 2 a.m., and **Bill Williams** 2-6 p.m.

**Pat Whitley** has been named program director of WMEX in Boston, effective Aug. 25. Whitley had been consulting the Wm. B. Tanner Co. in Memphis. Congratulations on the new position, Pat, and you know how it hurts me to have to say that.

eh?... I've been getting a lot of press from Broadcast Centers of America in St. Louis lately—a radio school (yes, not another one!)—and the latest release says **Jim Castle**, a recent graduate has become an account executive at KFMZ in Columbia, Mo. ... WFIL in Philadelphia under program director **Jay Cook** continues its promotional bombardment. Latest is a T-shirt caper hinging on the movie "Jaws" with caption: "Listen To WFIL And I'll Leave You Alone." Not bad. But I just happened to remember that I didn't get my annual WFIL beach towel this year, for the first time in many years. Is there a symbolic parallel here, Jay?

**Byron Holden** reports in from WTAL in Tallahassee, Fla., where he's new director. "By the way, I attended the Don Martin school in Hollywood and would like to know what ever happened to **Scott Ellsworth**: I sure would like to hear from him." ... Oh, not another (Continued on page 21)

# Bubbling Under The HOT 100

- 101—CHINESE KUNG FU, Banzai, Scepter 12407
- 102—FOOT STOMPIN' MUSIC, Bohannon, Dakar 4544 (Brunswick)
- 103—WOULDN'T IT BE NICE, Beach Boys, Reprise/Brother 1336 (Warner Bros.)
- 104—CHOCOLATE CITY, Parliment, Casablanca 831
- 105—THE SEEKER, Dolly Parton, RCA 10310
- 106—LOVE FOR SALE, James Last, Polydor 15108
- 107—THIS WILL BE, Natalie Cole, Capitol 4109
- 108—DOOR NUMBER THREE, Jimmy Buffett, ABC 12113
- 109—IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, MCA 40429
- 110—PARTY MUSIC, Pat Lundy, Vigor 1723 (PIP)

# Bubbling Under The Top LPs

- 201—FAITH, HOPE & CHARITY, RCA APL1-1100
- 202—THE MYSTIC MOODS, Erogenous, Sound Bird 7509
- 203—JIM GILSTRAP, Swing Your Daddy, Roxbury RLX 102
- 204—THE METERS, Fire On The Bayou, Reprise MS 2228 (Warner Bros.)
- 205—ODIA COATES, United Artists UA-LA228-G
- 206—FLASH CADILLAC & THE CONTINENTAL KIDS, Sons Of The Beach, Private Stock PS 2003
- 207—WHITE LIGHTN', Island ILPS 9325
- 208—DISCOTECH # 1, Motown M6-824 S1
- 209—PAUL KOSSOFF, Back Street Crawler, Island ILPS 9264
- 210—MICHAEL BOLOTIN, RCA APL1-0992

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# Billboard Singles Radio Action

Based on station playlists through Thursday (8/14/75)

Playlist Top Add Ons  
Playlist Prime Movers ★

Continued from page 18

**KQWB—Fargo, N.D.**

- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
- CARPENTERS—Solitaire (A&M)
- HUDSON BROS.—Rendezvous (MCA) 21-13
- JOHNNY RIVERS—Help Me Rhonda (Epic) 13-7

**KXOK—St. Louis**

- BARRY MANILOW—Could It Be Magic (Arista)
- MIKE POST—Rockford Files (MGM)
- JANIS IAN—At Seventeen (Columbia) 23-17
- DAVID GEDDES—Run Joey Run (Big Tree) 12-9

**KSLQ-FM—St. Louis**

- JANISIAN—At Seventeen (Columbia)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 12-8
- DAVID GEDDES—Run Joey Run (Big Tree) 14-10

**WHB—Kansas City**

- BARRY MANILOW—Could It Be Magic (Arista)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-5
- AMBROSIA—Holdin' On To Yesterday (20th Century) A0-18

**KEWI—Topeka**

- EVIE SANDS—I Love Makin' Love To You (Haven)
- HEAD EAST—Never Been A Reason (A&M)
- DAVID GEDDES—Run Joey Run (Polydor) 28-8
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 25-12

## North Central Region

**TOP ADD ONS:**

POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)

EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

SPINNERS—Games People Play (Atlantic)

---

**PRIME MOVERS:**

(D) DAVID BOWIE—Fame (RCA)

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

DAVID GEDDES—Run Joey Run (Big Tree)

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**BREAKOUTS:**

DAVID GEDDES—Run Joey Run (Big Tree)

JANIS IAN—At Seventeen (Columbia)

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

**CKLW—Detroit**

- SPINNERS—Games People Play (Atlantic)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) HB-10
- SWEET—Ballroom Blitz (Capitol) 24-15

**WGRD—Grand Rapids**

- JANISIAN—At Seventeen (Columbia)
- SWEET—Ballroom Blitz (Capitol)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 17-5
- DAVID BOWIE—Fame (RCA) 13-6

**Z-96 (WZZM-FM)—Grand Rapids**

- BOB SEGER—Katmandu (Capitol)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- SWEET—Ballroom Blitz (Capitol) 20-11

**D★ DAVID BOWIE—Fame (RCA) 8-2**

**WTAC—Flint, Mich.**

- ORLEANS—Dance With Me (Asylum)
- TAVARES—It Only Takes A Minute (Capitol)
- BOB SEGER—Katmandu (Capitol) 23-15
- DAVID GEDDES—Run Joey Run (Big Tree) EX-29

**WIXY—Cleveland**

- DAVID GEDDES—Run Joey Run (Big Tree)

**EARTH, WIND & FIRE—That's The Way Of The World (Columbia)**

**Z Z TOP—Tush (London) 31-22**

**★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 23-15**

**WGCL—Cleveland**

- ORLEANS—Dance With Me (Asylum)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- THREE DOG NIGHT—Til The World Ends (ABC) 17-4
- DAVID GEDDES—Run Joey Run (Big Tree) 18-13

**13-Q (WKQT)—Pittsburgh**

- SWEET—Ballroom Blitz (Capitol)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- JANIS IAN—At Seventeen (Columbia) 23-13

**D★ DAVID BOWIE—Fame (RCA) 15-8**

**WKWB—Buffalo**

**D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)**

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- JANIS IAN—At Seventeen (Columbia) 12-6
- AUSTIN ROBERTS—Rocky (Private Stock) 6-1

**WSAI—Cincinnati**

- AUSTIN ROBERTS—Rocky (Private Stock)
- EAGLES—One Of These Nights (Asylum) 10-3
- BARRY MANILOW—Could It Be Magic (Arista) 19-15

**WCOL—Columbus**

- ALICE COOPER—Dept. Of Youth (Atlantic)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 40-28
- DAVID BOWIE—Fame (RCA) 13-3
- WAKY—Louisville
- NONE
- DAVID GEDDES—Run Joey Run (Polydor) 28-10
- JOHNNY RIVERS—Help Me Rhonda (Epic) 23-8

**WTUE—Dayton, Ohio**

- TAVARES—It Only Takes A Minute (Capitol)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- CARPENTERS—Solitaire (A&M) 35-25
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 38-28

**WBGN—Bowling Green, Ky.**

- JOHN DENVER—I'm Sorry (RCA)
- CARPENTERS—Solitaire (A&M)

**D★ K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 30-20**

- AUSTIN ROBERTS—Rocky (Private Stock) 16-10

**WJET—Erie, Pa.**

- TAVARES—It Only Takes A Minute (Capitol)
- SEALS & CROFTS—Castles In The Sand (W.B.)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 36-21
- OSMOND BROS.—The Proud One (MGM) 29-20

**WRIE—Erie, Pa.**

- FOUR SEASONS—Who Loves You (W.B.)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- JANIS IAN—At Seventeen (Columbia) 13-9
- JOHN DENVER—I'm Sorry (RCA) EX-26

## Mid-Atlantic Region

**TOP ADD ONS:**

AUSTIN ROBERTS—Rocky (Private Stock)

JEFFERSON STARSHIP—Miracles (Grunt)

CARPENTERS—Solitaire (A&M)

**PRIME MOVERS:**

(D) DAVID BOWIE—Fame (RCA)

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

AUSTIN ROBERTS—Rocky (Private Stock)

**BREAKOUTS:**

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

JEFFERSON STARSHIP—Miracles (Grunt)

CARPENTERS—Solitaire (A&M)

**WFIL—Philadelphia**

- BYRON McNAUGHTON & HIS ALL NEWS ORCHESTRA—From The Shark's Jaws (Jamie)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 12-7
- DAVID BOWIE—Fame (RCA) 16-9

**WIBG—Philadelphia**

- SPINNERS—Games People Play (Atlantic)
- JEFFERSON STARSHIP—Miracles (Grunt)
- AUSTIN ROBERTS—Rocky (Private Stock) 26-16
- ORLEANS—Dance With Me (Asylum) 18-12

**WPGC—Washington**

- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- DAVID GEDDES—Run Joey Run (Polydor) 22-11
- DAVID BOWIE—Fame (RCA) 27-14

**WCAO—Baltimore**

- AUSTIN ROBERTS—Rocky (Private Stock)
- CARPENTERS—Solitaire (A&M)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 10-5
- THREE DOG NIGHT—Til The World Ends (ABC) 20-15

**WGH—Newport News, Va.**

- PAUL SIMON & PHOEBE SNOW—Gone At Last (Columbia)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 28-9
- AUSTIN ROBERTS—Rocky (Private Stock) 27-16

**WYRE—Annapolis, Md.**

- FOX—Only You Can (GTO)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- DAVID BOWIE—Fame (RCA) 21-12
- MIKE POST—Rockford Files (MGM) 11-6

**WLEE—Richmond, Va.**

- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De Lite)
- OSMOND BROS.—The Proud One (MGM)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-1
- AMBROSIA—Holdin' On To Yesterday (20th Century) 17-5

## Southeast Region

**TOP ADD ONS:**

PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

ORLEANS—Dance With Me (Asylum)

EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

**PRIME MOVERS:**

AUSTIN ROBERTS—Rocky (Private Stock)

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

(D) DAVID BOWIE—Fame (RCA)

**BREAKOUTS:**

EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

(D) DAVID BOWIE—Fame (RCA)

MORRIS ALBERT—Feelings (RCA)

**WQXI—Atlanta**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-4
- DAVID BOWIE—Fame (RCA) 9-2

**WFOM—Atlanta**

- ORLEANS—Dance With Me (Asylum)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- JOHNNY RIVERS—Help Me Rhonda (Epic) 29-17
- JANIS IAN—At Seventeen (Columbia) 19-8

**Z-93 (WZGC-FM)—Atlanta**

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- DOOBIE BROS.—Sweet Maxine (W.B.)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) EX-19
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 14-6

**WBBQ—Augusta**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- ABBA—SOS (Atlantic) 20-13
- DR. HOOK—The Millionaire (Capitol) 11-5

**WSGN—Birmingham, Ala.**

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- AUSTIN ROBERTS—Rocky (Private Stock) 23-15
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 17-11

**WHHY—Montgomery, Ala.**

- TAVARES—It Only Takes A Minute (Capitol)
- MORRIS ALBERT—Feelings (RCA)
- EDDIE RABBITT—Sweet Jasmine (Elektra) 18-9
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) 26-19

**WTOB—Winston/Salem, N.C.**

- ACE—Rock And Roll Runaway (Anchor)
- NITTY GRITTY DIRT BAND—All I Have To Do Is Dream (U.A.)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 21-15
- CAT STEVENS—Two Fine People (A&M) 23-18

**WGA—Savannah, Ga.**

- JOHN DENVER—I'm Sorry (RCA)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck) 30-23
- DAVID BOWIE—Fame (RCA) 13-9

**WTMA—Charleston, S.C.**

- DAVID GEDDES—Run Joey Run (Big Tree)
- CARPENTERS—Solitaire (A&M)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 27-19
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 10-5

**WKIX—Raleigh, N.C.**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- OSMOND BROS.—The Proud One (MGM)
- AUSTIN ROBERTS—Rocky (Private Stock) 19-11
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 21-13

**WORD—Spartanburg, S.C.**

- ROGER WHITTAKER—I Don't Believe In If Anymore (RCA)
- BARRETT STRONG—Surrender (Capitol)
- AUSTIN ROBERTS—Rocky (Private Stock) 13-3
- LEON RUSSELL—Lady Blue (Shelter) 23-15

**WAYS—Charlotte, N.C.**

- DAVID GEDDES—Run Joey Run (Big Tree)
- GARY TOMS EMPIRE—7. 6. 5. 4. 3. 2. 1 (Blow Your Whistle) (Pip)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 26-16
- AUSTIN ROBERTS—Rocky (Private Stock) 28-20

**WNOX—Knoxville**

- JOHN DENVER—I'm Sorry (RCA)
- DOOBIE BROS.—Sweet Maxine (W.B.)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-8
- Z Z TOP—Tush (London) HB-25

**WGOW—Chattanooga, Tenn.**

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 20-7
- MORRIS ALBERT—Feelings (RCA) 14-3

**★ MELISSA MANCHESTER—Midnight Blue (Arista) EX-15**

**WHBQ—Memphis**

- AMERICA—Daisy Jane (W.B.)
- ORLEANS—Dance With Me (Asylum)
- JANIS IAN—At Seventeen (Columbia) 18-7
- Z Z TOP—Tush (London) 13-6

**WMPS—Memphis**

- NONE
- NONE
- NONE

**WMAK—Nashville**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- DAVID BOWIE—Fame (RCA) 19-12
- MORRIS ALBERT—Feelings (RCA) 29-24

**WLAC—Nashville**

- BILLY SWAN—Everything's The Same (Monument)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- AUSTIN ROBERTS—Rocky (Private Stock) EX-8
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-5

**WLCY—St. Petersburg, Fla.**

- NEW BIRTH—Dream Merchant (Bud-dah)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- DAVID GEDDES—Run Joey Run (Big Tree) 28-2
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 8-4

**WQAM—Miami**

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- MIKE POST—Rockford Files (MGM)
- Z Z TOP—Tush (London) 26-18
- DAVID BOWIE—Fame (RCA) 25-17

**WFUN—Miami**

- DAVID BOWIE—Fame (RCA)
- ORLEANS—Dance With Me (Asylum)
- STYLISTICS—Can't Give You Anything (But My Love) (Avco) 19-1
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 12-3

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

- ORLEANS—Dance With Me (Asylum)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 30-21
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 17-12

**WQPD—Lakeland, Fla.**

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- PAPER LACE—So What If I Am (Mer-cury)
- BAD COMPANY—Feel Like Makin' Love (Swan Song) HB-19
- THREE DOG NIGHT—Til The World Ends (ABC) 21-15

**WMFJ—Daytona Beach, Fla.**

- FAITH, HOPE & CHARITY—To Each His Own (RCA)
- ART GARFUNKEL—I Only Have Eyes For You (Columbia)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-15
- DAVID GEDDES—Run Joey Run (Big Tree) 29-24

**TOP ADD ONS:**

JOHN DENVER—I'm Sorry (RCA)

DUKE & THE DRIVERS—What You Got (ABC)

HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

**PRIME MOVERS:**

(D) K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

JANIS IAN—At Seventeen (Columbia)

**BREAKOUTS:**

JOHN DENVER—I'm Sorry (RCA)

RITCHIE FAMILY—Brazil (20th Century)

SWEET—Ballroom Blitz (Capitol)

**WABC—New York City**

- NONE
- WAR—Why Can't We Be Friends (U.A.) 15-8
- VAN MCCOY/SOUL CITY SYM.—Hustle (Avco) 16-13

**WPIX-FM—New York City**

- NONE
- NONE
- NONE

**WBBF—Rochester, N.Y.**

- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- Z Z TOP—Tush (London)
- JOHN WILLIAMS—Theme From "Jaws" (MCA) 23-13
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 18-9

**WRKO—Boston**

- DUKE & THE DRIVERS—What You Got (ABC)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 13-3
- BARRY MANILOW—Could It Be Magic (Arista) 24-15

**WBZ-FM—Boston**

- THE RITCHIE FAMILY—Brazil (20th Century)
- JOHN DENVER—I'm Sorry (RCA)
- JANIS IAN—At Seventeen (Columbia) 14-7
- ORLEANS—Dance With Me (Asylum) 9-3

**WVBF-FM—Framingham, Mass.**

- NONE
- NONE
- NONE

**WPRO—Providence**

- NONE
- JANIS IAN—At Seventeen (Columbia) 26-12
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 16-5

**WORC—Worcester, Mass.**

- OSMOND BROTHERS—The Proud One (MGM)
- ESTHER PHILLIPS—What A Difference A Day Makes (KUDU)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 13-5
- ORLEANS—Dance With Me (Asylum) 21-15

**WDRG—Hartford**

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- SWEET—Ballroom Blitz (Capitol)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 30-23
- MORRIS ALBERT—Feelings (RCA) 29-22

**WTRY—Albany**

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- BARRY MANILOW—Could It Be Magic (Arista) 18-11
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-12

**WPTR—Albany**

- STYLISTICS—Can't Give You Anything (But My Love) (Avco)
- JOHN DENVER—I'm Sorry (RCA)
- CARPENTERS—Solitaire (A&M) 34-23
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 26-18

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## Vox Jox

• Continued from page 19

"Jaws" promotion. But, yep, WTAE is giving away a shark survival kit. Somebody has been spreading rumors about a great white shark in the Allegheny River. I can't imagine who would spread a rumor like that. can you. **Dave Diamond?**

★ ★ ★

Shortly prior to the International Radio Programming Forum in San Francisco, I got this note from the Gary Owens Building in Hollywood, a suburb of beautiful downtown Burbank: "Glad to hear the convention is going so well. The reason I'm writing this in longhand is because my typewriter broke its margin release playing basketball." As all of you attending the Forum know by now, Owens did a number during the Awards Dinner. I can confidently use past tense, even though the Forum is still in the future at this point. Owens is always "on" and always great. I told KMPC general manager **Stan Spero** the other day that one of the reasons I had virtually no love for baseball was that the game broadcasts sometimes interfered with the **Gary Owens** show. And there's nothing worse than turning on the radio in the evening and not finding Owens on. Fortunately, by pressing the button, I can go to FM, and **David Moorhead** general manager of KMET in Los Angeles, probably had to pay extra for the FM frequency opposite the AM frequency of KMPC, knowing I didn't like baseball.

I was over visiting KMET the other day; mid-day jock **Rachel** is doing quite well. I waved at her through the window; she waved back, without even the vaguest idea of who was waving at her.

Anyway, what all this chatter is boiling down to is Moorhead. There's no way in the world you and I can thank him enough for all he's done for radio in general and the Forum in particular. He served this year as chairman of the awards committee, a tough position because you've got to forget about most of your friends—in fact, sort of lean the other direction. He may not have mentioned it at the Forum, but one of his first decisions was to withdraw the entry of KMET from the competition for Station of the Year. And program director **Shadoe Stevens** had submitted an entry. He did not withdraw Stevens and **B. Mitch Reed** from the air personality competition, because "their careers don't depend on me; I might have to fire them tomorrow." Fat chance. But, in any case, he didn't vote in anything that was a conflict of interest. And, of course, all of the finalists had to first get through regional judges before the last round ceremonies. But the awards committee spent two very long days—one a Saturday and the other going well past midnight—making final decisions and listening to tapes, searching through ARB's, examining presentations (WIRE in Indianapolis did such a good job on their presentation that **Paul Drew** took it to show it to his staff). **George Burns** and **Drew** and **David Moorhead** deserve one hell of a thanks. Only Moorhead was (again, the past-future tense thing) on stage with awards emcee **Gary Owens** at the Forum, but all of them worked hard and especial thanks to **Judy Burns**, **Judith Moorhead** and **Barbara Hall** one very late evening for putting up with the whole scene.

★ ★ ★

**Bill DiCarlo**, who was at WVBF in Boston, a very good rocker, is looking to relocate. Does production and promotion, too, 617-361-4013.

## Classical Notes

**Alicia de Larrocha** will play 50 performances in the U.S. and Canada during the 1975-76 season. She'll make 34 appearances with 13 different orchestras. Her new recording is London Records "Piano Music of de Falla": awaiting release for 1975-76 are her rendering of the 24 Chopin preludes and another album of Spanish piano music.

DG recently recorded the **Vienna Philharmonic Orchestra**, conducted by **Karl Boehm** in the **Vienna Musikverein**. Sessions took in complete Brahms symphonies. And DG producer **Rainer Brock** has started recordings with Vienna Philharmonic conducted by **Claudio Abbado**, two piano concertos (B Major and C Major) by Mozart, with pianist **Friedrich Gulda**. . . . **Robert Sylvester** named associate professor of cello at Univ. of Rochester's Eastman School of Music. He joins faculty in fall. His newest record is on Desto: unaccompanied sonatas by **Crumb**, **Hindemith**, **Egon Wellesz** and **Eugene Ysaie**.

**Marilyn Horne** is keeping busy on the recording path. Columbia will record "Sheherazade" in Paris this fall. She'll perform work with **Orchestra National de France** conducted by **Leonard Bernstein** at the Edinburgh Festival on Sept. 12 and 13 and in Paris on Sept. 19 and 20. Other disks include a complete "La Navarraise" (as announced previously) this month, and a Mahler Symphony No. 2, with **Kiri Te Kanawa** and the **Chicago Symphony**, led by **Claudio Abbado**. Latter is set for February 1976, for Polydor Records.

ROBERT SOBEL

## Shostakovich Dead At 68

NEW YORK—Noted Russian composer Dmitri Shostakovich died in Russia Aug. 9 following hospitalization for a heart ailment. He was 68 years old.

The composer was admitted to a Kremlin-run hospital on Moscow's outskirts 10 days ago. He reportedly died of heart failure there. He was known to have suffered from heart ailments, which date to a heart attack some 11 years ago.

He was 19 years old when his First Symphony, composed while he was still a student at the Leningrad Conservatory, put him on the road to fame. The Schwann catalog lists approximately 90 recordings, which include 15 symphonies, several quartets, four concertos and film and ballet music. The majority of the recordings are on the Melodiya-Angel label.

His symphonies were the most popular, with the First, Fifth and Sixth symphonies getting the most performances in the States. His Seventh or "Leningrad" symphony, totals some 80 minutes. A Columbia/Leonard Bernstein and the New York Philharmonic two-record set exists of the work, as does a Evgni Svetlanov, U.S.S.R. Symphony version on Melodiya/Angel. Other artists performing his compositions include Eugene Ormandy and the Philadelphia orchestra, Andre Previn and the Los Angeles Philharmonic, Von Karajan and the Berlin Philharmonic, the Borodin Quartet and Kiril Kondrashin conducting the Moscow S Philharmonic.

A first recording of Shostakov-

# Classical ABC Command In New Program

NEW YORK—ABC Records has embarked upon a new program of classical recording projects to be issued on the newly-rejuvenated ABC Command label. In support of these projects, Kathryn King, director of classical a&r, has scheduled extensive advertising, publicity and merchandising campaigns placing the emphasis on the first, three-album release.

According to Ms. King, "This release will demonstrate that we intend to explore a variety of musical idioms, not remaining confined to any particular ensemble size, repertoire or period. However, we do intend to utilize some of the number of fine classical artists in the Los Angeles area—artists whose talents haven't been previously tapped on records. We are fortunate to be able to work and grow with them."

The first ABC Command release will consist of Da Gagliano's "La Dafne," a 1608 operatic work being recorded for the first time in an authentic realization; "Spell," an album by the Montagnana Trio (John Gates, clarinet, Caroline Worthington, cello, Delores Stevens, piano) of music especially written for them by Per Norgard, Barney Childs and Daniel Lentz; and "The Romantic Cello," featuring Jeffrey Solow in a program of his favorite pieces, accompanied by pianist Doris Stevenson.

Solow has recorded for ABC The Rachmaninoff "Vocalise," compositions by Tchaikovsky, Toch, Weber and Debussy and the only version of the Faure "Elegy" performed on cello.

Solow and Ms. Stevenson have been performing together for eight years, the Montagnana Trio, over the past six years, has dedicated itself to new music, and the "La



"DAFNE" DISCUSSIONS—Kathryn King, ABC Records' Director of Classical Artists and Repertoire, confers with tenor Robert White during sessions for the opera "La Dafne" in Los Angeles.

Dafne" forces are assembled around the Musica Pacifica organization which, Ms. King says, "is rapidly being recognized by admirers of early music as heirs to the tradition of the famed New York Pro Musica."

ABC Records is especially excited about "La Dafne," which Ms. King describes as "a delightful opera, sprightly, brisk and lush. We chose to mix it in quad because performances in the early 17th century exploited spatial contrasts which we have duplicated in our recording. We were fortunate in having the editor of 'La Dafne,' James Moore, participate in the sessions and as a result we feel the album is uniquely faith-

ful to the way the opera originally sounded."

"La Dafne" was recorded and mixed at United/Western Recorders in Los Angeles; "The Romantic Cello" at ABC Studios (recording) and the Village Recorder (mixing); while "Spell" was recorded at the Village Recorder and mixed at Westlake Audio. Ms. King emphasizes that these projects represent the first time in 10 years that ABC has done any classical recording—apart from the Beverly Sills series which was recorded in England. They will be the first installment in what Ms. King and the label foresee as a growing catalog of "important new recordings."

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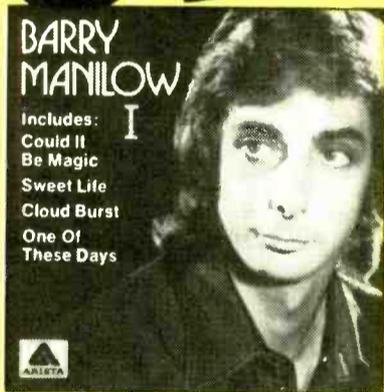
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1954

# ARISTA'S HOT CHARTS IN THE



**MELISSA MANCHESTER** has zoomed to the top ten with her sizzling hit "Midnight Blue." Her stunning chart album MELISSA showcases her incredible talents as a great writer and a magnetic performer.



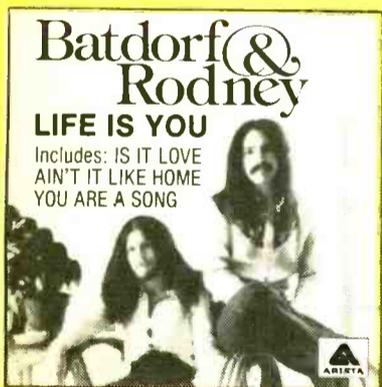
**BARRY MANILOW**, the dynamic performer who made "Mandy" a smashing number one hit, is exploding again with "Could It Be Magic."



**TONY ORLANDO & DAWN'S GREATEST HITS** is being acclaimed as a classic "Greatest Hits" album. No wonder it's headed for the top of the charts—It's loaded with: "Tie A Yellow Ribbon 'Round The Ole Oak Tree," "Knock Three Times," "Candida," "Say Has Anybody Seen My Sweet Gypsy Rose" and many more!



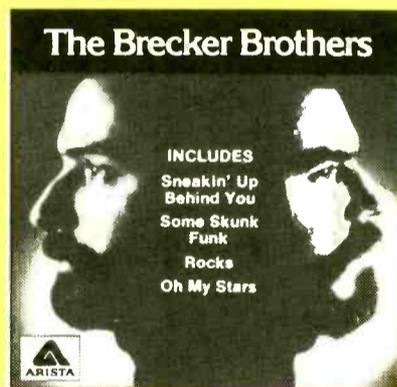
**THE ELEVENTH HOUSE FEATURING LARRY CORYELL** Coryell, the amazing guitar virtuoso, and his electrifying band, are breaking through with a sound the Seventies wants!



**BATDORF & RODNEY** are at the height of their musical maturity and appear on the album charts with their beautiful LIFE IS YOU collection. This superb album is also the source of "You Are A Song"—a masterful love ballad which has just been reviewed as "the most exciting single of the summer!" Batdorf & Rodney are hot!



**MONTY PYTHON'S MATCHING TIE AND HANDKERCHIEF ALBUM** broke out all over the country! Pythonmania is feverishly catching and this mad British comedy troupe is now bound to create even more laughter and more chart action with their newest album outrage—MONTY PYTHON AND THE HOLY GRAIL. Get ready!



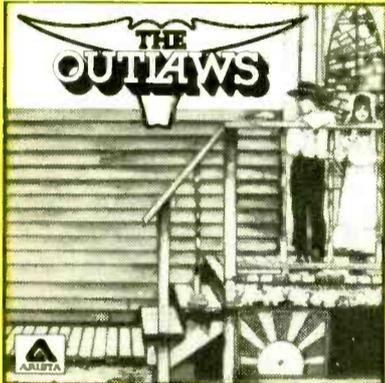
**THE BRECKER BROTHERS** quickly moved with authority on to the album charts in every category of music—pop, jazz, rhythm and blues—you name it and they made it. Their great debut album has established The Brecker Brothers as an important new force in today's music!



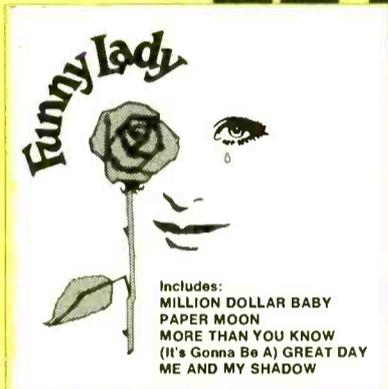
**GIL SCOTT-HERON** continues to blaze a path as one of the most original artists of the decade.

ARISTA

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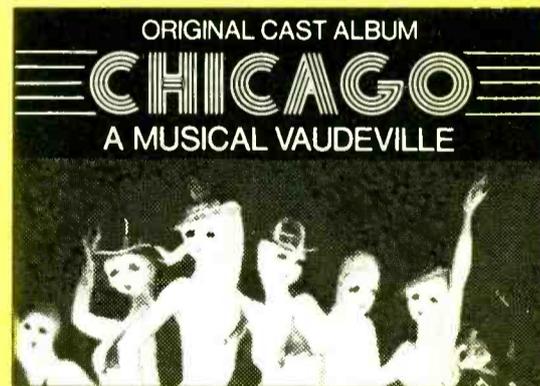
**THE OUTLAWS** are the roaring new Rock 'N Roll bandits of the Seventies. Are you watching them explode all over the charts!



**FUNNY LADY** and the incomparable Barbra Streisand are a spectacular four star combination!

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ARE DEFINITELY THE NEW SOURCE OF ACTION THIS SUMMER!**

## ...AND FOR A SIZZLING AUTUMN!



**CHICAGO** is one of the most spectacular hits of any season—and the original cast album shows why. Watch this striking album sizzle through the winter—and on!



**PATTI SMITH** "the wild mustang of American rock and roll" is on her way! Patti and her band, appearing at sensational standing room only concerts, have received tremendous acclaim from critics and fellow artists. Patti Smith—you'll remember her!



**BAY CITY ROLLERS** Are you getting ready for "Rollermania," the biggest English music phenomenon in a decade?



**ERIC CARMEN** is known by all the rock critics as a performer-writer without peer. Also known for the great hits he wrote and performed with Raspberries, Eric Carmen has just scratched the surface of his enormous potential. His first album is stunning. Watch for it in September!

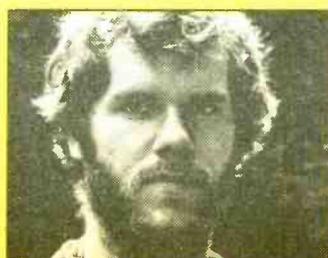


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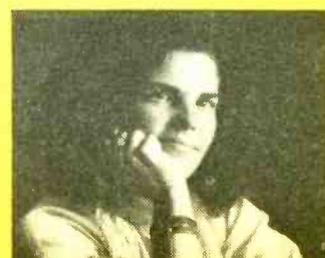


**LINDA LEWIS.** Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis. Her forthcoming album "NOT A LITTLE GIRL ANYMORE" is just incredible!

**LOUDON WAINWRIGHT,** songwriter, performer, humorist, is one of the most talented artists of our time. Now on Arista—Loudon will deliver some of the most engaging and most compelling music of his career!



**TERRY GARTHWAITE** is recording her debut album for Arista and already everyone in San Francisco is raving about it. She showcased her gigantic talent in "Joy of Cooking." Watch her become a major artist on Arista. 1975 will be Terry Garthwaite's year!



# Talent

## Smokey Robinson's Suit Winds Up With Hung Jury

SAN FRANCISCO—Singer Smokey Robinson's \$500,000 false arrest lawsuit against the City of San Francisco ended July 25 with a hung jury.

The suit stemmed from an incident in May 1968, when a Robinson look-alike named Harold Cunningham posed as the singer and then

ran out on \$361 worth of limousine bills. The police went to a local nightclub where Robinson was performing and arrested him after refusing to accept his identification as valid proof that he was not the man they were looking for. Robinson was marched by police through the nightclub crowd and taken downtown, where it took a number of hours to unravel the matter.

During those hours, claimed Robinson, he was treated abusively by the police.

He also testified that the incident caused emotional distress to the point where he could not perform at his former level. "I didn't want to do anything," he said. "I didn't want to work as often as I had. I was holding back during performances."

Testifying in Robinson's behalf were his wife, two members of the Miracles, a Motown accountant and Ewart Abner, president of Motown, who claimed that because of the explosion in the popularity of soul music, Robinson would have made an extra \$2.4 million between 1968 and 1974 if he had been performing at his previous level. City defense attorney George Agnost claimed this was speculation and conjecture and that Robinson's income had not decreased after the arrest.

The jury hung on the point of whether the police were justified in their initial arrest. Vote was 7-5 in Robinson's favor; a civil case requires a favorable vote of 9 of the 12 jurors.

## Basement In L.A. Goes To Country

LOS ANGELES—The Basement, nightclub in swinging singles suburb Marina Del Rey here, converts to a country format this week with Tom Bresh and Jerry Wallace the first name artists due in.

The club will be open every night but Monday, will offer name performers, talent contests and Country Waters as house band. One evening each week will be set aside to showcase new talent with recording pacts.

The club, which has offered rock music since its inception in 1970, is owned by Sam Goldenberg, Carl Warren and Garth Reynolds.

Bill Boyd, head of the William Boyd Agency and president of the Academy of Country Music, will serve as entertainment director. Other acts set for the club include Conny Van Dyke, Narvel Felts, Ray Pillow and Jerry Naylor.

## Zeppelin's Fall Tour Postponed

LOS ANGELES—Led Zeppelin's scheduled fall tour of the United States has been postponed as a result of injuries suffered by lead singer Robert Plant in an automobile accident on the island of Rhodes off Greece.

The tour was to include dates at the Oakland Coliseum, the Rose Bowl, Tampa, Arizona shows and several others.

Plant broke the bone supporting one of his feet, an ankle and an elbow in the accident. He has been ordered to stay off his feet for the next 15 weeks. The singer's wife and children were also injured in the accident, but all are reported doing well.

All shows for which tickets were placed on sale rapidly sold out and the admissions will be refunded.

## John Humor Highlight Of Rock TVer

LOS ANGELES—Don Kirshner's "Rock Music Awards" CBS-TV show Aug. 9 named Stevie Wonder, Joni Mitchell and the Eagles best male, female and group performers of the year. Elton John was voted outstanding rock personality, Joan Baez got a public service award, Chuck Berry was voted charter member of the Rock Music Hall of Fame and "Tommy" took rock movie honors.

Wonder's "Fulfillingness First Finale" also won for best album and Linda Ronstadt's "You're No Good" was the best single. Best newcomer awards went to Dan Fogelberg, Phoebe Show and Bad Company. Earth, Wind & Fire won for best r&b album with "That's The Way Of The World" and LaBelle's "Lady Marmalade" was named best r&b single. "Best Of My Love" took best song for Henley-Frey-Souther and George Martin was named best producer.

Voting was announced as having been made by some 800 members of the National Assn. of Progressive Radio Announcers and rock journalists.

High spots of the show were the witty ad-libs of Elton John, who co-hosted with Diana Ross, and improvised bits by two of rock's grand loonies, Keith Moon and Alice Cooper. Otherwise, the production was routinely uninspired and displayed most of the familiar shortcomings of lower-budget television variety formats.

But Elton could be a major comedy talent in years to come. And Keith Moon is already as funny as the Three Stooges by himself.

NAT FREEDLAND

## 12 Acts For Raceway Fest

NEW YORK—More than 12 leading pop acts including Melanie, Orleans, Batdorf & Rodney, Tom Paxton and Nitty Gritty Dirt Band, will perform at an all-day music festival scheduled for Freeport Raceway, N.Y., Sept. 1.

The Labor Day festival is being coordinated by Jefron Productions, a newly formed concert promotion and artists management company. Tickets are scaled \$6-\$7.

## Loyalty To the Who Affirmed By Daltrey

By BOB KIRSCH

LOS ANGELES—"The only time we really all get on is onstage. We're not really close at all, not even friends really. We don't mix socially. But when you get right down to it, I love them all dearly."

The narrator of these seeming contradictions is Roger Daltrey, for more than a decade the lead voice of the Who, one of rock's few legitimate supergroups. And the "we" he speaks of are, of course, the Who.

Daltrey, whose second solo LP, "Ride A Rock Horse," has just been released, seems to be one of those rare performers who can carry on several careers simultaneously and not permit one to interfere with the others. He feels there is no conflict between his lead singing chores with the Who, his solo efforts and his acting ("Tommy" and the upcoming "Lisztomania.")

"The main reason I do solo albums is to gain experience outside the Who environment," says Daltrey, who feels that the ability of all four of the group members to move to solo works and fall back into the group has been a factor in keeping the quartet together.

"What we did was show people that we are four individuals but that our individuality need not break up the group," he continues. "My solo albums give me experience singing outside the Who environment and it's a good outlet, as it is for all of us. And I can learn more about my voice and thus my profession. We have long layoffs and we are very slow on product, but it's not intentional. We make an LP only when we feel it's worth making. But the fact that the group is idle does not mean I must be idle. I haven't had more than a week off in 18 months, what with the Who, my albums and the two movies."

When it comes to performing, however, Daltrey says he "works on stage with the Who. It's just like straight rock and roll. If I want to do a rock album, I do it with the Who because they're the best."

Daltrey's two solo LPs have both received enthusiastic critical response, with the first selling respectably and the current set moving rapidly up the charts. On his first set he showcased the writings of the then unknown Leo Sayer. This time he showcased the writing of Russ Ballard (already known through the Zombies and Argent) and the unknown Paul Korda. For his third set he hopes to find more new writers.

"I don't really write songs," Daltrey says. "I try from time to time, but when you see what Pete Townshend does, it makes you feel a bit down about your own stuff. Anyway, I think there are too many singer/songwriters around and not all of them are great. But there are also a lot of good songwriters who don't sing and that must be frustrating. Where do they get material played? It's like when we found Sayer, who had had four singles that hadn't done anything. I went to him, told him I couldn't understand why he wasn't making it, but why not write me an album? I told him people knew me so they'd play the LP and people will soon know you. And I hope the same happens with Paul Korda on the new album."

Daltrey also exhibits a confidence in himself that is more than bravado. He simply feels he can do what he sets out to do.

"If people think I'm taking advantage of my position with the Who to



MCA photo

Roger Daltrey: the Who's lead singer wants to be known as more than just a rock 'n' roller.

make solo albums, that's okay," he says. "I'm not leaving the band, and if my albums are good they will sell. If they are not they won't. As for acting, I love it, though I didn't think I was very good in 'Tommy.' Maybe it's just seeing yourself on the screen. But I see acting as another challenge. What I've done in the past is all right, but I will do better. I'll learn it as a craft and become good at it. As a singer, I can see myself doing it at 45. Maybe not with the Who, but I'll just keep singing and one day I'll be 45."

Daltrey also involves himself in the business end of things, because "We are getting ripped off. I'll give it away once I get it, but I want to get what I should be getting. Unfortunately I've had to take an active interest in business and I really don't like it. It's tension and an unnecessary bother, but I won't work my tail off for somebody else."

Daltrey is now setting solo LPs and acting aside to concentrate on an "extensive Who tour later in the year. We've just finished an LP

(Continued on page 47)

## Spectacular Revue Goes 7 Times a Day At Busch's

LOS ANGELES—One of the most spectacular music revues ever devised for an amusement park is drawing huge crowds to Busch Gardens in suburban Van Nuys. The production is "Showtime America," written specifically for the nation's bicentennial.

Complete package is a panorama of song and dance, with music written by veteran Frankie Ortega, who has been a prominent arranger-composer for more than 20 years. All the music for "Showtime America" was arranged by him.

Basically, "Showtime America" presents 10 young men and women singing and dancing through 200 years of American entertainment, ranging from the Virginia reel and minstrel shows, to vaudeville, then the glamor of Hollywood. Colorful costume changes and props accent the presentation, which is staged seven times a day.

Besides this major production, Busch Gardens puts on other musical shows in various areas of the park. The Dixielanders tour the entire park, playing New Orleans-style jazz. The country music band is called the Blue Grass Cardinals.

Entire entertainment concept was created and packaged by Mark Wilson Productions of North Hollywood, a firm which specializes in magic shows. Program is under the direct supervision of Andy Grant, general manager for Busch Gardens in Van Nuys, and was a brainchild of Jack Myers, entertainment manager for Busch Gardens, Division of Anheuser-Busch, Inc.

Project director is Chuck Corson, formerly the entertainment director at Disneyland and Walt Disney World. Anita Mann is director of choreography and live show production for "Showtime."

Ortega, who has supervised the musical scoring of television shows and specials, wrote a special eight-minute musical score for the production, entitled "Salute To America," the music coordinated to complement a fireworks display. Reportedly, this is the first time that specially scored music has accompanied pyrotechnic displays.

"Showtime America" will be seen at the Los Angeles Busch Gardens daily throughout the season.

FRANK BARRON

## Signings

Peggy Lee to A&M. The veteran of some 600 recordings will have a September album produced by Lieber & Stoller.

Leslie Uggams to Motown, with an album out

(Continued on page 47)

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To: Don

Re: Bachman-Turner Overdrive Rock Awards

BILLBOARD 1975 YEAR END POLL:

Top New Group  
Top Singles Group

RECORD WORLD 1975 MID-YEAR POLL:

Top Male Group - Albums  
Top Male Group - Singles  
Top Group

CASHBOX 1975 MID-YEAR POLL:

Top Vocal Group - Albums  
Top Vocal Group - Singles

NARM AWARD:

Best Selling Album by a Group (BTO 2)

1975 JUNO AWARDS:

Best Album (Not Fragile)  
Best Group  
Producer of Year - Randy Bachman

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*What is a "Rocky"?*

# 30 Acts Spark 3-Weekend, 9-Evening Concord Festival

By CONRAD SILVERT

CONCORD, Calif.—The seventh annual Concord Summer Music Festival, presenting more than 30 acts in nine evenings over three weekends, was successful in establishing the new \$4.2 million Concord Pavilion as one of the most comfortable and technologically advanced outdoor music facilities.

The Concord Festival, initiated in 1969 by local car dealer (and jazz fan) Carl Jefferson, has grown larger than any jazz festival in the U.S. except the Newport Festival in New York City. In past Concord Festivals, symphonies and dance companies were booked along with jazz, but this year the Festival booked jazz only, and in 1976 it will be the "Concord Summer Jazz Festival."

Jefferson used the Festival to stimulate the city of Concord (28 miles northeast of San Francisco, 20 miles from Oakland and Berkeley, population 100,000) to fund a joint authority with revenue bonds in order to construct the Pavilion, which is like a large, shallow bowl sculpted out of the rolling hills on Concord's outskirts. Because, according to Jefferson, "Concord has extremely good budgetary management," no federal or state assistance was necessary.

The Pavilion is situated on 122 acres donated by a local real estate developer. About half the seating is reserved and roofed over, the rest unreserved on gradually sloped grass.

Since the Pavilion's opening May 16 with Henry Mancini and Sarah Vaughan, both the San Francisco Symphony and Ballet have performed.

The Pavilion's sophisticated sound system features an overhead orchestra shell, reflective panels, an electronic time delay system which



Veryl Oakland photo

**Benny Goodman: clarinet king at Concord.**

adjusts for the grass seating, and an assisted resonance system which alters reverberation time—all of which can be fixed to suit particular program needs. The sound during the Festival was for the most part exceptionally clear, though some experimentation produced zones of mushy sound or near-inaudibility.

Festival seating capacity was about 7,800, with tickets scaled from \$4 unreserved to a maximum \$7.50 reserved.

Concord presents traditional, mainstream jazz, the emphasis on smaller combos playing swinging music with easily recognizable melodies. Of the Festival's lineup in 1975, only guitarists Lee Ritenour and Pat Martino (whose huge underground reputation is starting to surface) could be classed as "new jazz." But within its chosen area, Concord presented an impressive array of high quality musicians, including many of historical importance.

The Festival opened July 18 in unseasonably cool weather (typical

Concord summer temperatures run into the upper 90s). A 40 percent capacity audience saw 23-year-old guitar wizard Lee Ritenour play a solid set with a band including drummer Harvey Mason. They were followed by the New York Jazz Quartet (Roland Hanna, Ron Carter, Frank Wess, Ben Riley) who displayed extraordinary talents as an intimate ensemble but failed to hit a consistent groove, possibly because of temperatures in the 50s (Carter said backstage that his acoustic bass went out of tune and lost resonance in the chill). Gerald Wilson's big band had a difficult time following the Quartet, and played predictable arrangements with few inspired solos.

An imaginative schedule failed to increase the audience for the second night. Pat Martino, a diminutive man who stands perfectly still when he plays his custom Koontz guitar, showed off his virtuosity as he varied romantic ballads with heavy-metal jazz/rock. Carmen McRae sang a long set, her voice in good shape but her continuity broken by too much talkshow patter between numbers. The Jake Hanna/Carl Fontana band closed with a set of light, fast traditional material, joined by Herb Ellis and recorded by Festival President Carl Jefferson for his Concord Jazz label.

The first weekend's closing night was virtually sold out to the fans of Benny Goodman, who at 66 remained onstage a remarkable hour and 40 minutes (including several encores) with a fine band: Urbie Green (trombone), Plas Johnson (sax), Hank Jones (piano), Slam Stewart (bass), Ronnie Bedford (drums), and Herb Ellis. Goodman obviously enjoyed himself, talking to the audience and to his musicians, whistling and singing while his sidemen played, and playing long clarinet solos in standards like "Undecided," "After You're Gone," and the obligatory "Sing, Sing, Sing."

Goodman's set was preceded by an excellent Barney Kessell Sextet, with Jimmy Rowles on piano and Vic Feldman on vibes.

The second weekend opened July 25 with a tasteful set from Kenny Burrell's Quartet, including some fine drumming by Ralph Penland. Following Burrell were the L.A. Four, prime exponents of the old "West Coast" sound. Bud Shank showed more versatility in the instruments he played than in his phrasing, and Laurindo Almeida was often close to inaudible, but drummer Shelly Manne enlivened the audience with his mastery of the Afro-Brazilian stringed berimbau.

The reason this was a sellout show was an appearance by Sergio Mendes' rejuvenated and retitled group, Brasil '77. Mendes' set was the one time in the festival when Concord lighting director Al Jutzi (formerly of the American Ballet Theatre) used his skills with the Pavilion's elaborate network of colored spots, dramatizing the music as it oscillated between trendy, high-energy fusion sounds and the more bossa nova flavored fare which originally rocketed Mendes into fame 10 years ago. Mendes' percussionist Paulo Costa stole the show when he simultaneously danced and played tambourine, berimbau, cuica, and other exotica.

The Festival's halfway mark that Saturday was a sellout for Louis Bellson's orchestra which played pleasant but top-heavy arrangements and the ultra-professional Tony Bennett, who was so turned on by the whole affair that he wants to



Veryl Oakland photo

**Milt Jackson: king of vibes at Concord.**

return to Concord and cut a TV special.

The bookings for Sunday were so radically integrated that both camps stayed home. Before a 25 percent house, the pop/jazz vocal group Jackie & Roy were framed by Milt Jackson's Quartet and the Crusaders. Jackson opened with a passionately swinging, gutsy set (one of the Festival's very best) accompanied by brilliant pianist George Duke, plus the ubiquitous Ray Brown and Jake Hanna on bass and drums. Jackson (whose redheaded mallets matched Duke's sunglasses) bobbed and weaved over his vibes, in great form, mesmerizing the audience with his cool-hot interpretations of classic bop melodies such as his own "Bags Groove."

Jackie & Roy were received politely, but despite the small crowd, the Crusaders got some of the Festival's wildest cheers. The Crusaders sounded a bit dated and relied too

much on gimmicks like Wilton Felder's circular breathing monotone on tenor sax, but the group came to life playing their catchy new single, "Creole," and had to play four encores to satisfy their fans' appetites.

The final weekend opened with a lopsided set from percussionist Mayuto Correa. Mayuto's virtuosity and that of trombonist Raoul de Souza was negated by a poor traps drummer and three women whose singing and dancing went three directions at once. But then Hollywood's favorite Frenchman took over, Michel Legrand, filling the stage with a 40-piece orchestra and filling the next two hours with more than 20 of his own compositions. Legrand played and sang in a variety of contexts, including a trio "jam" with Ray Brown and Herb Ellis, full orchestra medleys from his hit movie scores such as "Umbrellas Of Cherbourg," and an impassioned piano solo of "Windmills Of Your Mind," made especially effective by his swirling, eddying style as he crescendoed with flocks of pedal-sustained notes.

But Legrand made his appearance an occasion by premiering his new composition "Images," featuring the great alto saxophonist Phil Woods.

Saturday night's show was like an old Jazz at the Philharmonic extravaganza. First on were the East Coast All-Stars: Zoot Sims, Joe Venuti (violin), Bucky Pizzarelli, Ellis Larkins (piano), Milt Hinton (bass), and for a few numbers vintage vocalist Maxine Sullivan. Then the West Coasters played: "Sweets" Edison (trumpet), Plas Johnson (sax), Mike Melvoin (piano), Herb Ellis, Ray

(Continued on page 47)

AUGUST 23, 1975, BILLBOARD

## Talent In Action

### STEVE STILLS

Greek Theatre, Berkeley

Stills was a most excellent choice as the initial act in a new series of concerts jointly promoted this summer by Bill Graham and SUPPERB, the student entertainment board of U.C. Berkeley (Billboard, June 28).

Stills drew 5,600 on a clear, sunny day July 27 and treated the crowd to as full and varied a concert as any performer could be expected to put out.

Neil Young, afflicted with laryngitis and looking more than ever like an Appalachian mountain man who somehow stumbled into the modern world, showed up and did two songs with Stills, both marked by long and very loud guitar riffing between the two. Young, who because of his throat couldn't sing anyway, played into the amps and managed to keep his back turned to the audience the entire time he was on stage.

Stills, wearing a big cowboy hat and a plain white shirt and narrow jeans, opened with his full band (Donny Dakus, lead guitar; Rick Roberts, rhythm guitar; Tubby Ziegler, drums; George Perry, bass; Joe Lala, congas; and Jerry Aeillo, keyboards) and did five tunes to start, including Young's "The Loner" and the CSNY classic "Wooden Ships." His playing on these songs was high and tough. Stills seems to have the ability to rev up into totally full gear faster than almost any other player this reporter has observed.

After an intermission, Stills did about 49 minutes of solo acoustic work, playing banjo, 12-string, several 6-strings, and an ostentatious gold-plated dobro. Highlights here were Fred Neil's "Everybody's Talkin'," a shatteringly good version of the traditional "Blind Fiddler," and a new, word-packed political song in the usual Stills vein.

The band came back with a funk instrumental. Dakus took lead vocal on "Goin' To The Country," Roberts sang lead on his own fine song "Colorado." Stills led two songs from the new Columbia LP ("In The Way" and the single, "Turn Back The Pages"), and then Young came

on while Dakus and Roberts exited. Encore was "Judy Blue Eyes."

At several points it was clear that Stills continues to be an annoying egomaniac but the music was crisp and sizzling—at times, indeed, profound and inspiring—and there was no doubt that the crowd appreciated it fully.

JACK McDONOUGH

### HEARTSFIELD HEAD EAST

Riviera Theater, Chicago

They were used to seeing Heartsfield just a year ago for half the admission, under much better conditions, but Heartsfield's old fans came in numbers to see the former Chicago band at the Riviera Theater. Aug. 4, Head East (who just signed with A&M) led the show off with rock and roll. The audience especially warmed up to John Schlitt's dynamic vocals, and though everyone came to hear Heartsfield, they were in no hurry for this downstate band to exit.

Heartsfield, their third Mercury LP just released, is a fine six-man rock band with country/bluegrass roots. It stands out with its unique instrumentation and vocal makeup. Throughout the first song, "I'm Comin' Home," the members switched among acoustic guitars, fiddle, mandolin, electric guitars and pedal steel. It wasn't unusual to see bass, drums and four guitars supporting six harmonizing vocals.

The former movie theater's reverberation garbled the lyrics. However, this may have worked in Heartsfield's favor with such forced lines as, "Can't you see what you're doin' / I think it's time you had some sweets." But the band's sheer vocal energy overshadowed the strained rhymes and delivered its messages of love and good will. It was a happy, exuberant performance as the band moved around the stage like it was a living room, interacting like blood brothers. The crowd demanded an encore, and after a few more tunes, half the crowd demanded another, which brought the other half back into the theater.

STEVE SMITH

(Continued on page 47)

### JACK GOLD PERSISTS

## They All Dinged Carpool

By NAT FREEDLAND

LOS ANGELES—The torturous saga of the East L.A. Carpool's single, "Like They Say In L.A.," could be an inspiration to all newcomers seeking to get their record released.

The disk is currently GRC's sole entry on the Hot 100. It is climbing steadily and after a month on the chart is at 72. It can be heard regularly on major radio stations across the country and GRC reports sales are approaching 100,000.

But it took an entire year to set a deal for the single. And along the route the Carpool was turned down by Kip Cohen of A&M, Russ Regan of 20th Century, former Columbia West Coast chief Ted Feigin, Al Coury of Capitol, Playboy, Casablanca, Warner Bros., Don Burkheimer of RCA, Spence Proffer of United Artists, ABC and MCA.

"Everybody had an entirely different reason for passing on the record, so eventually I decided it was a matter of subjective opinions rather than any infinite artistic wisdom and I stuck with my own opinion that this could be a hit," says Carpool founder Jack J. Gold. "Every turnaround still hurt though some heavies like Russ Regan were really nice about it."

Gold is a youngish attorney with a music law practice. He worked his way through school playing conga drums with Latin bands and still practices enough to play sessions for the likes of the Jackson 5 and Billy Joel.

Wanting to return to a greater involvement in music production, Gold began financing sessions and

after a few abortive projects he sold a ballad single by Duncan McDonald to UA. It went up to the middle of the Easy Listening chart before dropping off in the midst of a United Artists promotion staff shake-up.

But the East L.A. Carpool was a true dream sound for this conga-playing lawyer who envisioned an ultra-contemporary blend of Latino rhythms and funky soulful vocals.

Gold babysat some arrangements and assembled in the studio a group of hardworking California Latin musicians. He played conga himself, of course. In order to set apart the Carpool's sound from Latin-rock mainstays like Santana and Malo, he wanted a female lead singer for at least the first releases.

It was necessary to junk two sets of vocal track sessions before he found the lead singer that sold the package, busy session vocalist Brooks Hunicutt. The final vocal tracks sounded more like Karen Carpenter than the raunchy r&b feel Gold sought earlier.

So instead of breaking via soul radio and disco play, "Like They Say In L.A.," with its cooking Latin track is 30 this week on the Easy Listening chart.

"That's another thing I've learned about the business, besides never giving up on a product you believe in," says Gold. "You can also never tell where a record is going to break out. I was playlisted in Philadelphia for weeks before 'Like They Say In L.A.' even got on the air in Los Angeles."

## MONTEREY FEST Pianists Are Prominent At Sept. 19 Opening Gig

MONTEREY, Calif.—The 18th annual Monterey Jazz Festival, Sept. 19-21, continues its romance with pianists, bands and evergreen players.

Missing again this year are representatives of any of the modernist avant-garde or quasi-rock bands which are on the charts.

Festival director Jimmy Lyons has booked for the third year running a "piano playhouse" for the opening night, Friday (19) in the 7,000-seat fairgrounds.

Participating will be John Lewis (the perennial musical director), Bill Evans, Marian McPartland and Patrice Rushen all working with the festival rhythm section of Mundell Lowe, Richard Davis and Roy Burns.

Others appearing that evening include Toshiko Akiyoshi/Lew Tabacken big band (this is a new group although the Manchurian-born pianist has played the festival

herself); and Barry Martyn and the Legends Of Jazz.

Patrice Rushen, incidentally, made her Monterey debut in 1971 with a California high school band ensemble.

Saturday afternoon's traditional blues program features six announced artists: Bobby "Blue" Bland, Sunnyland Slim, Etta James, Big Walter Horton, Robert Lockwood and George Harmonica Smith.

Saturday evening's bill introduces Helen Humes to West Coasters, along with the Chuck Mangione quartet, the debut of Ed Shaughnessey's Energy Force big band (which comes out of the Los Angeles area), plus a "jazz vignette" segment featuring John Lewis, Paul Desmond, Benny Golson, Hubert Laws, Clark Terry, Sven Asmussen, Richard Davis, Mundell Lowe, Roy Burns and Albert Mangelsdorff.

New to the Sunday afternoon concert is a pre-concert show featuring the Richmond (Calif.) high school jazz band, winner of the fifth annual California high school band competition and the Berkeley high school jazz combo, winner in the ensemble category.

These high schoolers will be followed by the 1975 all star high school band with guests Benny Golson, Bill Evans, John Lewis, Pat Williams and Chuck Mangione.

Sunday evening is again Latin night with Cal Tjader and Dizzy Gillespie plus Betty Carter and the Alfred Lyles trio. John Lewis, Hubert Laws and Sven Asmussen will perform with the festival orchestra and the surprise booking of the weekend will be Blood, Sweat & Tears, making its debut at Monterey.

Helen Humes, recently released on Columbia, worked with the Basie band from 1938-'42.

## Santa Barbara Fest Aug. 29-31

SANTA BARBARA—Cancelled a year ago by weather, the first annual Santa Barbara Jazz Festival tries again Aug. 29-31 under auspices of R. Denzil Lee.

The setting will be in the Santa Barbara County Bowl, a 4,000-seater. Jimmy Lyons is set as program director.

Opening the bill Friday will be Mundell Lowe, the Jerome Richardson Sextet, Carmen McRae and her Trio, the Louis Bellson big band, Teddy Edwards and Harry "Sweets" Edison, trumpeter.

Saturday night's session will feature the local symphony orchestra conducted by Ronald Ondrejka and guests John Lewis, Vince Guaraldi's Trio and John Handy. At 4 p.m. Saturday Cal Tjader's Quintet, Willie Bobo, Luis Gasca, Francisco Aquabella and the Gerald Wilson orchestra will participate in a Latin-heavy presentation.

## Peg Aug. 25-31 Charlie Parker Week

KANSAS CITY—Directors of the Kansas City Charlie Parker Foundation will serve up "Charlie Parker Week" from Aug. 25 through Aug. 31.

Here in the Yardbird's home town there will be orchestra, stage band and combo performances of music associated with the late saxophonist

whose name meant little until he migrated to New York and achieved prominence in the 1940s.

Radio KANU is devoting a generous share of its 36 hours of jazz programming a week to the event and fresh supplies of Bird's disks are evident in retailers' browser boxes. Parker died in 1955 at the age of 34.

## Umbria Fest Draws Stars

ROME—Some of the world's top jazz musicians were in Italy recently to participate in the Umbria Jazz Festival.

Umbria Jazz '75, now in its third year, was organized by promoters Ciccio Foreste, Alberto Alberti, Gino Gigante and Carlo Pagnotta. It was paid for by the Communist-led government of the Province of Umbria,

just north of Rome, and held each night in seven different towns in the Province, with the public admitted free.

Performing at the incident-free event were Count Basie, Billy Harper, Charles Mingus, Elvin Jones, Chet Baker, Kenny Drew, Archie Shepp, McCoy Tyner and Cecil Taylor.

Between 15,000 and 20,000 fans attended the festival each evening. And the festival, which cost about \$86,000 to stage, was financed entirely by the regional government.

## N.Y. Ork a Russian Hit

MOSCOW—The New York Jazz Repertory Company completed its Russian tour with a series of standing room only concerts at the 10,000 capacity Luzhniki Stadium.

Interest of the public towards the band was unexpectedly strong in Moscow, though in other cities where the band made concert appearances not all the shows were fully booked.

Press response was favorable and it was a pity the band did not appear in Leningrad, Russia's traditional jazz center, where there is a big and keen audience.

Generally the performances in Russia were a success and there has been a strong revival of jazz interest. The New York Jazz Repertory Company has been the only U.S. jazz act to play in Russia for three years, since the spring of 1972, when the Thad Johnson/Mel Lewis band was on an extended tour here.

## Coryell LP Promo

NEW YORK—All nine Larry Coryell albums on Vanguard are included in a special August merchandising drive, national sales/promotion director Nat LaPatin announces. Special discounts are available to qualified dealers through their distributors, backed by ad mats, posters, streamers and local promotion and advertising.

## Red China Trek For Earl Hines

WILMINGTON, Del.—Earl Hines says he will take jazz to Red China next year. For some three months of the year, Hines says his band travels for the U.S. Dept. of State, and Red China is on their calendar for next year.

Hines has played in Europe, in Asia, Africa, South America and Australia, and is scheduled for South Africa this year. He also has an invitation from the French government for a return engagement in Nice.

When the band opened in the Soviet Union in Kiev, Hines says the auditorium had 10,000 seats and for four nights they played to standing room only. In Red China, he feels that regardless of what their leaders say, "they'll come and listen if they're interested."

## ABC Pubs Move

LOS ANGELES—The ABC music publishing firm bbsdunhill Music publishing firms, ABC/Dunhill Music and American Broadcasting Music have all moved into new offices at 11538 San Vicente Blvd. New telephone is (213) 826-8364.

## Jazz Beat

LOS ANGELES—The World Jazz Assn. has issued its first bulletin called "In Concert." Patricia Willard is the editor and it lists personal appearances by sundry artists plus other chit-chat items. . . . George Coleman's octet has been working Boomers in the Village in Manhattan. Besides tenorman Coleman, the group includes Frank Foster, tenor; Frank Strozier, alto; Mario Rivera, baritone; Danny Moore, trumpet; Harold Mabern, piano; Lysle Atkinson, bass and Eddie Moore, drums. The group has been playing together since last summer when it did several gigs for the Jazzmobile.

Zoot Sims worked the Playboy Club in Los Angeles, following the World's Greatest Jazz Band. Working with Sims was pianist Jimmy Rowles. Upcoming during the summer festival are Earl Hines and Benny Carter.

Harold Ousley and his band have been working the Baby Grand in Harlem. . . . Les McCann has recorded his next LP at the Village Recorder in Los Angeles. . . . Jazz rooms in the Bay Area are holding up well. Michel Legrand was a surprise guest artist at the Matador on Broadway when, after visiting the room, he told the owner he would love to play there. He had been working the Concord Jazz Festival.

## Denver's Christmas

NEW YORK—Singer/composer John Denver will star in his holiday special, "Rocky Mountain Christmas," to be viewed on ABC television, Wednesday, Dec. 10, 9 p.m.-10 p.m.

# Billboard Best Selling Jazz LPs

| This Week | Last Report | Weeks on Chart | TITLE<br>Artist, Label & Number (Distributing Label)  |
|-----------|-------------|----------------|---|
| 1         | 1           | 25             | <b>MISTER MAGIC</b><br>Grover Washington Jr., Kudu KU 20 S1 (Motown)                          |
| 2         | 3           | 7              | <b>THE CHICAGO THEME</b><br>Hubert Laws, CTI 6058 S1 (Motown)                                 |
| 3         | 4           | 18             | <b>TWO</b><br>Bob James, CTI 6057 S1 (Motown)   |
| 4         | 2           | 20             | <b>EXPANSIONS</b><br>Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1 0934 (RCA) |
| 5         | 11          | 5              | <b>LIQUID LOVE</b><br>Freddie Hubbard, Columbia PC 33556                                      |
| 6         | 10          | 16             | <b>DISCOTHEQUE</b><br>Herbie Mann, Atlantic SD 1670   |
| 7         | 13          | 20             | <b>NO MYSTERY</b><br>Return To Forever Featuring Chick Corea, Polydor PD 6512                 |
| 8         | 8           | 20             | <b>STEPPING INTO TOMORROW</b><br>Donald Byrd, Blue Note BN-LA368-G (United Artists)           |
| 9         | 6           | 11             | <b>TALE SPINNIN'</b><br>Weather Report, Columbia PC 33417                                     |
| 10        | 14          | 9              | <b>A TEAR TO SMILE</b><br>Roy Ayers Ubiquity, Polydor PD 6046                                 |
| 11        | 7           | 35             | <b>SUN GODDESS</b><br>Ramsey Lewis, Columbia KC 33194   |
| 12        | 5           | 11             | <b>THE BRECKER BROTHERS</b><br>Arista AL 4037   |
| 13        | 16          | 18             | <b>IN THE POCKET</b><br>Stanley Turrentine, Fantasy F 9478                                    |
| 14        | 25          | 3              | <b>BECK</b><br>Joe Beck, Kudu KU 21 S1 (Motown)   |
| 15        | 23          | 40             | <b>BAD BENSON</b><br>George Benson, CTI 6045 S1 (Motown)                                      |
| 16        | 18          | 9              | <b>BASIE JAM</b><br>Count Basie & His Orchestra, Pablo 2310.718 (RCA)                         |
| 17        | 9           | 18             | <b>CHASE THE CLOUDS AWAY</b><br>Chuck Mangione, A&M SP 4518                                   |
| 18        | 28          | 5              | <b>PHENIX</b><br>Cannonball Adderley, Fantasy F 79004   |
| 19        | 19          | 20             | <b>I NEED SOME MONEY</b><br>Eddie Harris, Atlantic SD 1669                                    |
| 20        | NEW ENTRY   |                | <b>ESTHER PHILLIPS w/BECK</b><br>Kudu KU 23 S1 (Motown)                                       |
| 21        | 12          | 9              | <b>SHABAZZ</b><br>Billy Cobham, Atlantic SD 18139   |
| 22        | 32          | 3              | <b>SATURDAY NIGHT SPECIAL</b><br>Norman Connors, Buddah BDS 5643                              |
| 23        | 31          | 3              | <b>LEVEL ONE</b><br>The Eleventh House Featuring Larry Coryell, Arista AL 4052                |
| 24        | 21          | 5              | <b>COME GET TO THIS</b><br>Nancy Wilson, Capitol ST 11386                                     |
| 25        | 15          | 44             | <b>PIECES OF DREAMS</b><br>Stanley Turrentine, Fantasy F-9465                                 |
| 26        | 24          | 11             | <b>NATIVE DANCER</b><br>Wayne Shorter, Columbia PC 33418                                      |
| 27        | 22          | 16             | <b>THE AURA WILL PREVAIL</b><br>George Duke, BASF/MPS MC 25613                                |
| 28        | 17          | 7              | <b>PHOEBE SNOW</b><br>Shelter SR 2109 (MCA)   |
| 29        | 30          | 3              | <b>EL JUICIO (The Judgement)</b><br>Keith Jarrett, Atlantic SD 1673                           |
| 30        | NEW ENTRY   |                | <b>WHY CAN'T WE BE FRIENDS?</b><br>War, United Artists UA-LA441-G                             |
| 31        | NEW ENTRY   |                | <b>SOLO CONCERTS/BREMEN, LAUSANNE</b><br>Keith Jarrett, ECM3-1035/37 (Polydor)                |
| 32        | NEW ENTRY   |                | <b>I AM MUSIC</b><br>Carmen McRae, Blue Note BN-LA462 (United Artists)                        |
| 33        | NEW ENTRY   |                | <b>TIMELESS</b><br>John Abercrombie, ECM 1047 (Polydor)                                       |
| 34        | NEW ENTRY   |                | <b>SUNBURST</b><br>Eddie Henderson, Blue Note BN-LA464 (United Artists)                       |
| 35        | 40          | 3              | <b>CRISSCRAFT</b><br>Sonny Criss, Muse MR 5068  |
| 36        | 20          | 20             | <b>WHO IS THIS BITCH, ANYWAY?</b><br>Marlena Shaw, Blue Note BN-LA397-G (United Artists)      |
| 37        | 27          | 7              | <b>PURE DESMOND</b><br>Paul Desmond, CTI 6059 S1 (Motown)                                     |
| 38        | 38          | 3              | <b>10 YEARS HENCE</b><br>Yusef Lateef, Atlantic SD 2-1001                                     |
| 39        | 39          | 3              | <b>CORNBREAD, EARL AND ME/SOUNDTRACK</b><br>Blackbyrds, Fantasy F 9483                        |
| 40        | NEW ENTRY   |                | <b>THE CASE OF THE 3 SIDED DREAM IN AUDIO COLOR</b><br>Rahsaan Roland Kirk, Atlantic SD 1674  |

# Studio Track

By BOB KIRSCH

LOS ANGELES—At Mediasound in New York. Ron Dante is busy mixing Barry Manilow's third album with help from Milton Delugg. Dante has also wrapped up a single for Jonah. Tony Silvester and Bert DeCoteaux are working on several projects. The disco duo are mixing an LP for Les McCann, producing a set with Margo Thunder and producing a new album for Sister Sledge. Hugo & Luigi have finished mixing the next Stylistics album with Alan Varner. The pair will soon begin working with Van McCoy on his next LP. Tony Bongiovi is mixing and recording the next Jimmy Castor set, with John Pruitt producing. Bongiovi is also co-producing Jimi Hendrix' follow up to "Crash Landing" with Alan Douglas for De Paja Enterprises. In the motion picture end of things, the studio is working on the score for the children's film "Raggedy Ann." Maynard Ferguson is also due into the studio shortly.

At the Burbank Studios in Los Angeles, Jimmy Cliff has been in working on an LP with producer Trevor Lawrence. Cliff, of course, is one of the giant names in the reggae field. Sons of Champlin have also been in the studio cutting tracks. Eddie Wenrick is handling production. George Martin is in with Frank De Caro contracting and Brenda and Brian Russel are busy with a debut LP for Rocket Records. Robert Appere is producing and De Caro is handling the contracting.

At Wally Heider's in Los Angeles, Tom Waits is cutting an album with Bones Howe producing. Willie Hutch is in producing himself with Brian Ingalls at the boards. Jerry Marcellino and Mel Larsen are also in the studios producing an LP. The Hudson Brothers are producing themselves while working on their latest LP, with Ken Caillet handling the engineering. Finally, Bob "Groovis" Breault has joined the staff as engineer.

Over in London, Bill Price will become manager of Wessex Studios effective Sept. 1. The studios are being re-equipped and updated. Price comes from Air Studios, where he was chief engineer. Leo Lyons had been manager. Lyons, who is also bassist with Ten Years After, will set off as an independent producer following the band's current American tour. Price joined Air five years ago and was heavily involved in its planning and design. In the past year he has worked with Kokomo and Ian Hunter (ex-Mott The Hoople) and

has also been involved with the Sutherland Brothers, Robin Trower, Sparks, Caravan, Ronnie Wood, Allan Clarke, Renaissance, Matt Monro and currently, Nektar.

At the TK facilities, Clarence Reid and Willie Clark have written and arranged a single dubbed "Super Jaws." The pair also produced with Steve Alaimo, Rick Casey and H.W. Finch produced the first instrumental LP from members of KC's Sunshine Band. The pair have also wrapped up production with Jeanette Holloway, who happens to be Betty Wright's sister. Timmy Thomas is done with his next single, with Clark producing. George McCrae has finished his second album, dubbed "George McCrae." Casey and Finch handled production. The two have also produced a single from Jimmie "Bo" Horne.

In notes from around the country, Bob Monaco (Rufus, Three Dog Night) is producing Bandit and mixing an LP for Freda Payne in Los Angeles. At West Minist'r Sound in Otho, Iowa, Benedict has finished up work with Bobby Vee producing and David Cottrell and Kirk Kaufman engineering. The Cafe Brothers are working at Clover Studios in Los Angeles with Steve Cropper producing and Barry Rudolph engineering. John Ryan will produce the next Iron Butterfly LP. Ryan has worked with Styx in the past. At Jerec Records in Beaver Falls, Pa., the Jaggerz (who had a huge hit with "The Rapper" several years back) are cutting some material. Bonnie Raitt is at Elektra/Asylum studios in Los Angeles, readying her next LP for release next month. Paul A. Rothchild is producing and Fritz Richmond engineering. Kai Winding, Jackson Browne, Clydie King and Vanetta Fields have all stopped by to lend a hand during the sessions. And up at Kaye/Smith Studios in Seattle, Thom Bell is working in vocal overdubs with Dionne Warwick with Jim Gaines producing. Roy Ayres has finished work with Buzz Richmond engineering, as has new ABC group Gabriel. Hammersmith has also been in, working with Danny Lowe and Gaines.

At Secret Sound in New York, Bette Midler is working on her next LP. Moogy Klingman is handling production, with Jack Malken engineering. Andy Newmark is in with Andy Goldmark cutting some tracks, with Malken again at the boards. And congratulations to Gene Chamlin, who joins as studio manager.

## Billboard Top 50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 8/23/75

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)   |
|-----------|-----------|----------------|---|
| 1         | 4         | 8              | HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)                                   |
| 2         | 6         | 10             | FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)  |
| 3         | 1         | 11             | AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)  |
| 4         | 7         | 8              | COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)   |
| 5         | 2         | 9              | MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appelcider/Little Max, ASCAP)                                       |
| 6         | 10        | 5              | I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)                |
| 7         | 9         | 7              | THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)                                    |
| 8         | 3         | 11             | RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)  |
| 9         | 12        | 8              | WASTED DAYS AND WASTED NIGHTS Freddy Fender, ABC/Dot 17558 (Travis, BMI)  |
| 10        | 11        | 13             | I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)   |
| 11        | 30        | 3              | SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)  |
| 12        | 8         | 14             | FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)  |
| 13        | 15        | 6              | TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)  |
| 14        | 5         | 8              | BLUEBIRD Helen Reddy, Capitol 4108 (Skyhill, BMI)   |
| 15        | 18        | 4              | DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)   |
| 16        | 19        | 3              | THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)   |
| 17        | 13        | 12             | PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)   |
| 18        | 21        | 4              | I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)                           |
| 19        | 16        | 10             | JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)  |
| 20        | 14        | 13             | EVERYTIME YOU TOUCH ME (I Get High) Charlie Rich, Epic 8 50103 (Columbia) (Algee, BMI/Double R, ASCAP)                    |
| 21        | 17        | 11             | LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)  |
| 22        | 20        | 7              | ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)  |
| 23        | 27        | 5              | WATERFALL Carly Simon, Elektra 45263 (C'est Music, ASCAP)   |
| 24        | 31        | 2              | I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)   |
| 25        | 25        | 9              | WHAT I DID FOR LOVE Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)   |
| 26        | 23        | 11             | SEND IN THE CLOWNS Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)  |
| 27        | 26        | 9              | THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)  |
| 28        | 29        | 6              | BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)  |
| 29        | 40        | 4              | DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)   |
| 30        | 39        | 4              | LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP)   |
| 31        | 32        | 3              | A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)                       |
| 32        | 35        | 4              | FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)  |
| 33        | 42        | 3              | I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)   |
| 34        | 36        | 6              | CAN'T GIVE YOU ANYTHING (But My Love) Stylistics, Avco 4656 (Avco Embassy, ASCAP)   |
| 35        | 28        | 6              | EL BIMBO Herb Alpert & The TJB, A&M 1714 (Artic Wayne/Reizner, ASCAP)   |
| 36        | 37        | 5              | SOMEONE SAVED MY LIFE TONIGHT Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)  |
| 37        | NEW ENTRY |                | AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)   |
| 38        | 33        | 7              | (All I Have To Do Is) DREAM Nitty Gritty Dirt Band, United Artists 655 (Acuff Rose/House Of Bryant, BMI)                  |
| 39        | 41        | 4              | HELP ME RHONDA Johnny Rivers, Epic 8 50121 (Columbia) (Irving, BMI)   |
| 40        | 43        | 2              | BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)  |
| 41        | NEW ENTRY |                | ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists of America 101 (Songwriters of America, BMI) |
| 42        | 48        | 3              | IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)   |
| 43        | 45        | 2              | THIRD RATE ROMANCE Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)   |
| 44        | 47        | 3              | TWO FINE PEOPLE Cat Stevens, A&M 1700 (Cat, ASCAP)  |
| 45        | NEW ENTRY |                | I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)   |
| 46        | 49        | 2              | GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)   |
| 47        | 50        | 2              | DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)   |
| 48        | NEW ENTRY |                | I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)  |
| 49        | NEW ENTRY |                | YOU ARE A SONG Batdorf & Rodney, Arista 0132 (Keca, ASCAP)  |
| 50        | NEW ENTRY |                | HONEY TRIPPIN' Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)   |

## Campus

### Movies, Tape Sub Live Acts

• Continued from page 1

tainment. New Line Cinema, Warner Bros. non-theatrical division and Films Incorporated.

According to John Lollos of VTN "videotaped concerts have been a growing thing for the past two years, and the shrinking entertainment budgets on some campuses have turned schools our way, instead of toward booking live talent." At the same time, we have grown in this area with the taping of groups and the acquisition of tapes featuring others.

VTN has one of the wider assortments of music programming and offers them to NEC member schools at a reduced price, as do most other companies.

Included in their concert line-up are Eric Clapton and Cream (52 minutes); Labelle (30 minutes); Loggins and Messina (30 minutes); Stevie Wonder (60 minutes); John Hartford (30 minutes); Dr. John and Steamboat (60 minutes); Gladys Knight and the Pips (30 minutes); Jim Croce (30 minutes); Roberta Flack and Donny Hathaway (30 minutes); John Prine (23 minutes); Harry Chapin (25 minutes); Cold Blood with Bonnie Koloc (30 minutes); Bill Quateman (20 minutes); Megan McDonough with Wilderness Road (25 minutes); and "The Nashville Sound" (90 minutes) that features 38 top country performers including Johnny Cash, Charley Pride, Roy Acuff, Lester Flatt and Earl Scruggs.

Also featured in the VTN music catalog are videotapes of six "Black Omnibus" television shows with host James Earl Jones. Included in the guest list are Odetta, The Spinners, Patrice Rushen, Franklyn Ajaye, Papa John Creech, Esther Phillips, Don Shirley, Edwin Hawkins Singers, the Sylvers, Carmen McRae, Eubie Blake, Ahmad Jamal, Abbey Lincoln, Taj Mahal, Jimmy Witherspoon, Luther Ingram, Oscar Brown Jr. and Lou Rawls.

In addition, the company also offers the National Lampoon's "Lemmings" featuring Melissa Manchester, and The Bee Gees' "Cucumber Castle."

New Line Cinema is another company that is heavily engrossed in the youth market. The NLC catalog has several music-oriented films including The Beatles' "Magical Mystery Tour"; "Sing-Sing Thanksgiving" featuring B.B. King, Joan Baez; Mimi Faria and The Voices of East Harlem; "Scruggs" starring Earl Scruggs with Bob Dylan, Joan Baez, Doc Watson and the Byrds; "Groupies" featuring Joe Cocker, Ten Years After, Spooky Tooth and Terry Reid; "Jimi Plays Berkeley" starring Jimi Hendrix with Mitch Mitchell and Billy Cox; "We're An American Band" starring Grand Funk Railroad; "Journey Through The Past" starring Neil Young, David Crosby, Steve Stills, Graham Nash, and the Buffalo Springfield; and "Rock & Soul '64" starring the Rolling Stones, the Supremes, Chuck Berry, James Brown, the Barbarians, Marvin Gaye, Gerry and the Pacemakers, Lesley Gore, Jan and Dean, Smokey Robinson and the Miracles, and Billy J. Kramer and the Dakotas.

Warner Bros.' non-theatrical division is also involved in this area with

(Continued on page 47)

could you use 20dB more noise reduction?

dbx

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# Disco Action

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By TOM MOULTON

Capitol's national disco promotion director Skip Blackburn is excited about the release of "Gimme The Key" by Bobby Keys on Ring-o. The special disco version, which will not be commercially available, is being shipped this week to all the discos the New York Pool. The record has a sound like the Average White Band and Kool and the Gang. Capitol is getting more into the disco market now because of the success of the Tavares single, "It Only Takes A Minute" which was exposed first in the discos. Tavares has a new LP, "In the City" and there are two very strong disco cuts: "Free Ride," which has a soul/rock feel to it, and "Ready, Willing And Able," which is more melodic and has more of the Tavares sound.

Tapestry, another fine group on the label who had a disco hit recently, "Life Is What You Make It," will be releasing a new single this fall called "Love," written, arranged and produced by John

Davis. This release will definitely put the group into the big time where they belong. They are one of the most exciting groups to see live.

MGM will be releasing the new Gloria Gaynor LP "Experience Gloria Gaynor" on Sept. 5th. Because of the success worldwide of the first LP there will be another medley side with three songs put together. "Casanova Brown" starts off side one and is a hustle rhythm with a jungle drum break in the middle. "If You Want It—Do It Yourself" is much longer than the single and has an instrumental breakdown in the middle that features bass drum with the rhythm guitars. "How High The Moon" is the last one and it is similar in sound and feel to "Never Can Say Goodbye" and can truly be called a peak record. There is also a long version of "Walk On By" which has a much stronger feel than the single which was out several months back. This LP is much stronger than her last one.

## Top Audience Response Records In N.Y. Discos

### This Week

- 1 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
- 2 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
- 3 **BRAZIL**—Richie Family—20th Century
- 4 **PEACEPIPE**—B.T. Express—Roadshow (LP)
- 5 **FOREVER CAME TODAY**—Jackson Five—Motown
- 6 **WHAT A DIFFERENCE A DAY MAKES**—Esther Phillips—Kudu
- 7 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
- 8 **GIMME SOME**—Jimmy Bo Horne—Alston
- 9 **TO EACH HIS OWN/MELLOW ME**—Faith, Hope & Charity—RCA (LP)
- 10 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
- 11 **CHECKMATE/MELLOW BLOW**—Barrabas—ATCO
- 12 **DREAMING A DREAM**—Crown Heights Affair—De-Lite
- 13 **HOOKED FOR LIFE**—The Trammps—Atlantic
- 14 **CHINESE KUNG FU**—Banzaii—Scepter
- 15 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM

## Downstairs Records (New York) Retail Sales

### This Week

- 1 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
- 2 **SALSOU HUSTLE**—Salsoul Orch.—Salsoul
- 3 **TO EACH HIS OWN**—Faith, Hope & Charity—RCA
- 4 **BRAZIL**—Richie Family—20th Century
- 5 **ONE WAY STREET**—Beckett Brown—RCA
- 6 **CHECKMATE**—Barrabas—ATCO (LP)
- 7 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
- 8 **NON-STOP**—B.T. Express—Roadshow
- 9 **FACE THE MUSIC**—Dynamic Superiors—Motown (LP)
- 10 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
- 11 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM
- 12 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
- 13 **HOOKED FOR LIFE**—The Trammps—Atlantic
- 14 **LOVE POWER**—Willie Hutch—Motown
- 15 **MAGIC IN THE AIR**—Ronnie Walker—Event

## 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—Dakota
- 5 **DREAMIN' A DREAM**—Crown Heights Affair—De-Lite
- 6 **HOLLYWOOD HOT**—Eleventh Hour—20th Century
- 7 **PEACE PIPE**—B.T. Express—Roadshow

## Colony Records (New York) Retail Sales

### This Week

- 1 **BRAZIL**—Richie Family—20th Century
- 2 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
- 3 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM
- 4 **DISCO GOLD LP**—Scepter
- 5 **NON-STOP**—B.T. Express—Roadshow
- 6 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
- 7 **WHAT A DIFFERENCE A DAY MAKES**—Esther Phillips—Kudu
- 8 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
- 9 **TO EACH HIS OWN/MELLOW ME**—Faith, Hope & Charity—RCA (LP)
- 10 **FLY ROBIN, FLY**—Silver Convention—Midland Intl (LP)
- 11 **GIMME SOME**—Jimmy Bo Horne—Alston
- 12 **SALSOU HUSTLE**—Salsoul Orch.—Salsoul
- 13 **NEVER GET ENOUGH OF YOUR LOVE**—Street People—Vigor
- 14 **THINK BEFORE YOU STOP**—Notations—Gemigo
- 15 **IT ONLY TAKES A MINUTE**—Tavares—Capitol

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

### This Week

- 1 **NON-STOP**—B.T. Express—Roadshow (LP)
- 2 **FLY ROBIN, FLY/I LIKE IT**—Silver Convention—Midland Intl (LP)
- 3 **BRAZIL**—Richie Family—20th Century
- 4 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
- 5 **CHECKMATE**—Barrabas—ATCO (LP)
- 6 **DREAMING A DREAM**—Crown Heights Affair—De-Lite
- 7 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
- 8 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
- 9 **COLOR MY WORLD BLUE**—Supremes—Motown (LP)
- 10 **HOOKED FOR LIFE**—The Trammps—Atlantic
- 11 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM
- 12 **THE BOYS DOIN' IT**—Hugh Masekela—Casablanca (LP)
- 13 **SALSOU HUSTLE**—Salsoul Orch.—Salsoul
- 14 **ROCKIN & ROLLIN DOWN HOLLYWOOD BLVD.**—Buddy Miles—Casablanca (LP)
- 15 **WHO LOVES YOU**—Four Seasons—Warner Bros.

### This Week

- 8 **BRAZIL**—Richie Family—20th Century
- 9 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
- 10 **GET DOWN TONIGHT**—K.C. & The Sunshine Band—T.K.
- 11 **CHINESE KUNG FU**—Banzaii—Scepter
- 12 **SWEARIN' TO GOD**—Frankie Valli—Private Stock
- 13 **GLASSHOUSE**—Temptations—Gordy
- 14 **HUSTLE**—Van McCoy & Soul City Symphony—Avco
- 15 **SAMSON**—Ebony, Ivory and Jade—Columbia

# Discos

FIRST ON WEST COAST?

## Get Dancin'—And Radio Man Do

WALNUT CREEK, Calif.—"We do not believe discotheques are a momentary fad—not our discos," says John L. Hawkins, president of Get Dancin' Productions here.

"A well-designed, professionally operated disco is as adaptive as a good radio station and destined for an equally long and prosperous life."

Hawkins says his firm is the only one operated entirely by currently

active radio broadcasters. The parent company, Creative Media Consultants Inc., is a successful innovator of effective radio programming and Hawkins insists that his disco DJs be active, employed radio announcers with unarguable knowledge of pop music.

Hawkins disputes the claim of Jane Brinton, in Los Angeles, that she was the first to operate a mobile disco on the West Coast.

"We started our operation in the early 1960s," he says. "Our mobile units carry up to \$20,000 worth of turntable, speaker and lighting equipment."

"We believe our approach is different," he declares. "We are basically radio people, and we use radio techniques including broadcast research services that give us insights into the public's psyche that other disco operators never thought of. We have the newest, the most popular records, many of which are custom disco versions unavailable elsewhere."

Hawkins confidently avers that Get Dancin' Productions can "guarantee" a dull, dead club, using its personnel and equipment, will attract a capacity crowd by 9:30 p.m. They recently revived an empty Sheaton Inn and their service at Luigi's and Southern Comfort has doubled patronage. And coming next are Get Dancin' discos in Southern California.

## Chicago Parker Memorial Concerts Begin Wednesday

CHICAGO—Charlie "Bird" Parker is being honored in a special 20th memorial concert series here featuring many of the musicians who worked with him. The series, presented by producer Joe Segal, will be held at the Quiet Knight Aug. 20-Sept. 7.

Segal, a producer of jazz concerts in the area, and temporarily without a club, is presenting the program through cooperation with Richard Harding, owner of the Quiet Knight.

On the program Aug. 20-24 are

drummer Art Blakey and the Jazz Messengers with Bill Hardman, trumpet, Walter Davis, piano; David Schnitter, tenor sax, and Suzuki, bass.

On Aug. 27-31, tenor saxophonist Pharoah Sanders and his Quartet will be featured. The Sept. 3-7 program will feature The Be-Bop Masters with Milt Jackson, vibes; Lee Konitz, alto sax; Barry Harris, piano; Roy Haynes, drums; and Rufus Reid, bass; all of these musicians worked and recorded with Parker.

As a further tribute, Segal will be presenting four radio programs of one hour each of a musical history of Parker on WNIB at 12:30 a.m. Sundays through August, and a three-hour Sunday afternoon program dedicated to the jazz great on WBBZ Aug. 31.

## New World Store

TEMPE, Ariz.—World Records, with a \$40,000 inventory, has opened a second store here in the Tempe Arches shopping center. Carl Arnush manages. Site is across from the campus of Arizona State Univ.

## Red Bank Opens The 21st Dimples

ROCKVILLE, Md.—Another in the chain of Dimples discotheques opened Aug. 6 as a part of Emersons Restaurant.

It's the 21st Dimples disco to be shuttered and is said to be the most beautiful in the East. The new entry is in Red Bank, N.J.

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## Rock Singles Best Sellers

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As Of 8/11/75

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

- 1 **JIVE TALKIN'**—Bee Gees—RSO 510
- 2 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M 1672
- 3 **SOMEONE SAVED MY LIFE TONIGHT**—Elton John—MCA 40421
- 4 **THE HUSTLE**—Van McCoy & The Soul City Symphony—Avco 4653
- 5 **PLEASE MR. PLEASE**—Olivia Newton-John—MCA 40418
- 6 **ROCKFORD FILES**—Mike Post—MGM 14772
- 7 **ONE OF THESE NIGHTS**—Eagles—Asylum 45257
- 8 **FALLIN' IN LOVE**—Hamilton, Joe Frank And Reynolds—Playboy 6024
- 9 **MIDNIGHT BLUE**—Melissa Manchester—Arista 0116
- 10 **WHY CAN'T WE BE FRIENDS?**—War—United Artists 629
- 11 **LISTEN TO WHAT THE MAN SAID**—Paul McCartney & Wings—Capitol 4091
- 12 **HOW SWEET IT IS (To Be Loved By You)**—James Taylor—Warner Bros. 8109
- 13 **RHINESTONE COWBOY**—Glen Campbell—Capitol 4095
- 14 **HELP ME RHONDA**—Johnny Rivers—Epic 8-50121
- 15 **DYNAMITE**—Bazuka—A&M 1666
- 16 **MORNIN' BEAUTIFUL**—Tony Orlando & Dawn—Elektra 45260
- 17 **WASTED DAYS AND WASTED NIGHTS**—Freddy Fender—ABC/Dot 17558
- 18 **BLACK SUPERMAN/MUHAMMAD ALI**—Johnny Wakelin & The Kirishasha Band—Pye 71012
- 19 **MAGIC**—Pilot—EMI 3993 (Capitol)
- 20 **I'M NOT IN LOVE**—10 cc—Mercury 73678 (Phonogram)
- 21 **I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE**—Paul Anka & Odia Coates—United Artists 685
- 22 **AT SEVENTEEN**—Janis Ian—Columbia 3-10154
- 23 **TUSH**—ZZ Top—London 220
- 24 **HOLDIN' ON TO YESTERDAY**—Ambrosia—20th Century 2207
- 25 **COULD IT BE MAGIC**—Barry Manilow—Arista 0126
- 26 **ROCKIN' CHAIR**—Gwen McCrae—Cat 1996
- 27 **SOLITAIRE**—Carpenters—A&M 1721
- 28 **FEEL LIKE MAKIN' LOVE**—Bad Company—Swan Song 70106
- 29 **GET DOWN TONIGHT**—KC & The Sunshine Band—TK 1009
- 30 **WILDFIRE**—Michael Murphey—Epic 8-50084
- 31 **RUN JOEY RUN**—David Geddes—Big Tree 16044
- 32 **I'M NOT LISA**—Jessi Colter—Capitol 4009
- 33 **THE WAY WE WERE/TRY TO REMEMBER**—Gladys Knight & The Pips—Buddah 463
- 34 **ROCKY**—Austin Roberts—Private Stock 45020
- 35 **THAT'S WHEN THE MUSIC TAKES ME**—Neil Sedaka—Rocket 40426
- 36 **I'M SORRY**—John Denver—RCA 10353
- 37 **SWEARIN' TO GOD**—Frankie Valli—Private Stock 45201
- 38 **DAISY JANE**—America—Warner Bros. 8118
- 39 **'TIL THE WORLD ENDS**—Three Dog Night—ABC 12114
- 40 **HEY YOU**—Bachman-Turner Overdrive—Mercury 73683

## Rock LP Best Sellers

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As Of 8/11/75

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- 1 **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY**—Elton John—MCA 2142
- 2 **ONE OF THESE NIGHTS**—Eagles—Asylum 7E-1039
- 3 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M SP 3405
- 4 **CAT STEVENS' GREATEST HITS**—A&M SP 4519
- 5 **VENUS AND MARS**—Paul McCartney & Wings—Capitol SMAS 11419
- 6 **GREATEST HITS**—Elton John—MCA 2128
- 7 **GREATEST HITS**—Tony Orlando & Dawn—Arista AL 4045
- 8 **FANDANGO**—Z.Z. Top—London PS 656
- 9 **HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA 2133
- 10 **HORIZON**—Carpenters—A&M SP 4530
- 11 **ENDLESS SUMMER**—Beach Boys—Capitol SVBB 11307
- 12 **BACK HOME AGAIN**—John Denver—RCA CPL1-0548
- 13 **FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury 1827
- 14 **GREATEST HITS**—John Denver—RCA CPL1-0374
- 15 **THE HEAT IS ON**—Isley Bros.—T-Neck PZ 33536
- 16 **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia PC 33280
- 17 **WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic SD 18130
- 18 **BEFORE THE NEXT TEARDROP FALLS**—Freddy Fender—ABC/Dot DOSD 2020
- 19 **AN EVENING WITH JOHN DENVER**—RCA CPL2-0764
- 20 **TOMMY/ORIGINAL SOUNDTRACK RECORDING**—Polydor PD2-9502
- 21 **Walt Disney's MICKEY MOUSE CLUB Mousekadesces and Other Favorites**—Disneyland 1362
- 22 **STRAIGHT SHOOTER**—Bad Company—Swan Song SS 8413
- 23 **IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA 411
- 24 **WHY CAN'T WE BE FRIENDS?**—War—United Artists UA-LA441-G
- 25 **RED OCTOPUS**—Jefferson Starship—Grunt BFL1-0999
- 26 **IV**—Led Zeppelin—Atlantic SD 7208
- 27 **PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS**—Jim Croce—ABC ABCD-835
- 28 **BETWEEN THE LINES**—Janis Ian—Columbia PC 33394
- 29 **GORILLA**—James Taylor—Warner Bros. BS 2866
- 30 **CUT THE CAKE**—Average White Band—Atlantic SD 18140
- 31 **MADE IN THE SHADE**—Rolling Stones—Rolling Stones COC 79102
- 32 **MELISSA**—Melissa Manchester—Arista AL4031
- 33 **BLUE SKY NIGHT THUNDER**—Michael Murphey—Epic PE 33290
- 34 **THE BASEMENT TAPES**—Bob Dylan & The Band—Columbia C2 33682
- 35 **DREAMING MY DREAMS**—Waylon Jennings—RCA APL1-1062
- 36 **PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song SS2-200
- 37 **TOYS IN THE ATTIC**—Aerosmith—Columbia PC 33479
- 38 **NOT FRAGILE**—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 39 **STAMPEDE**—Doobie Brothers—Warner Bros. BS 2835
- 40 **HEARTS**—America—Warner Bros. BS 2852

## Delmark Grabs United & States

CHICAGO—Longtime blues and jazz label Delmark has more than doubled its master catalog with the acquisition of the United/States labels from owner Leonard Allen. The labels represent blues, jazz, gospel and r&b cut under the direction of the late Lou Simpkins from 1951

through 1957. There are more than 700 masters in the vintage cache.

Delmark founder Bob Koester is preparing LPs by Tab Smith, Paul Bascomb, Memphis Slim, Junior Wells and Robert Nighthawk for September-October release. Jazz re-

(Continued on page 47)

## Latin

MUCHOS PESOS LOST IN MEXICO

## U.S. Labels Missing the Boat?

By MARV FISHER

MEXICO CITY—Many U.S. labels are missing the boat in the mushrooming, profitable Mexican record market.

Frank Segura, a bilingual Mexican and current international director for Discos Musart, says several hundreds of thousands, perhaps millions, of pesos are lost annually in revenue because of the neglect in finding the proper flow of traffic both ways. He emphasizes there has to be a better manner of getting such hits into this country which would benefit both the seller and distributor.

Segura claims there is too much of a gap in a single or album becoming a hit until it finds its way to another country. He points out a couple of examples in a group called the Sons of Chaplin, out of San Francisco, and Johnny Maya, from Los Angeles.

"The Chaplin group had a big album which could have made some noise down here," he says, "while Maya's number, 'If I Could Love You,' has been bouncing around without any definite outlet in Mexico." He argues both could make the penetration into this market if something formal was arranged in time.

Segura, who once was a deejay in the Bay Area and also continues such work via XEX-FM here during evening hours after his chores at

Musart, has a better pulse than most on what can go and what cannot hit. The young executive, via the Romulo O'Farrill station, tested the product of both on the airwaves. "There was immediate response by the listeners as to where the records could be purchased. But I had to tell them that neither was being released in this country," he reports.

By accident, Segura claims that a song from Germany, "Mr. Barracuda," by Afric Simone, a Dutch Antillean, found its way into Mexico just recently and started to sell via the same Musart label. "I was lucky, though, on this occasion," he emphasizes. The artist has a followup in "Broken Hearted Melody," the old Sarah Vaughan hit, and a solid contact has now been established.

One of the cautions raised by Segura is how some independents can sometimes complicate deals because of wanting to sell the entire catalog, "rather than make individual deals until something firm has been maintained." He says one of the snags he ran into was during negotiations with Scepter earlier this year on a B.T. Express disk, "Do It Till You're Satisfied." The entire line had been "too exploited" here in the past, thus negotiations were halted.

The precise point Segura is trying to make is that the single was produced by a smaller label, Road Show, "but they had signed with Scepter for the entire world. I couldn't do anything at all on the one item, and making a deal on the entire Scepter catalog was just too risky for Mexico."

The same situation arose recently for Mario Freidberg, who runs Audio Vision De Mexico, formerly Tizoc. He wanted to make a couple of independent deals out of New York, but the anonymous label wanted to shove the entire catalog in on the negotiations. "The terms were just impossible for Mexico at this time," Freidberg declares.

Segura feels the independents and majors can make it more profitable in the end by sometimes selling "the individual product." He states advances against percentages on such solo items can range anywhere between \$500 to \$1,000.

"Songs worldwide, specifically the international product that comes here, are almost like tissue paper. They come and go and can get lost if they aren't handled properly," Segura muses. He says the market is both strange and solid, remarking songs have the tendency of "lingering" too long. The comparison was that the life of one release in the States could last a year, while in Mexico you will hear the same song for anywhere up to four years. Thus, a better "milking" of product that hits.

Segura mentions that certain steps are going to be taken by broadcasters in the near future which will insure a better chance of more new disks breaking through in the market. This would include foreign product, as well as local upcoming releases standing a better chance of sales. "As well as Mexico having that much more product to export," he concludes.

## Latin Scene

### TEXAS

Carlos Guzman had a 15-minute interview recently over Los Angeles' KWKW. Reason for that chat was his latest release. This one is titled "La Costumbre" on Falcon. It promises to be another big one for Carlos. It's from his upcoming mariachi album.

Joe Jama and the Royal Jesters are going strong with their newest single on GC. This one is a soul version, English and Spanish, of "Angelito," the same song that garnered national fame for Rene and Rene some years back.

Los Fabulosos Cuatro seem to be clicking with their latest offering on ARV International. They've just released "El Buque De Mas Potencia" and it's getting good airplay across the state.

Tony de La Rosa is now producing material for Freddie Records. De la Rosa will soon be releasing three new singles from his first album on Freddie. Demand for the singles has been strong, according to Freddie's Lee Martinez, and this will mark the first time that an entire album has been released in singles.

Andy Ortiz has a new magazine on the scene. Mundo Musical will be published monthly out of San Antonio, and it will be devoted entirely to the Spanish language entertainment industry.

Hino Records reports good response to a single by Nacho Garza y Los Tecnicos titled, "Especialmente Bara Ti." Also on Hino Records is Ricardo Mejia with "Porque Voy A Llorar." LUPE SILVA

### MEXICO CITY

Cisne Raff came up with a new sound in the persons of Silvia and Gilberto. Duet first time out with

(Continued on page 31)

Billboard SPECIAL SURVEY for Week Ending 8/23/75

## Billboard Special Survey Hot Latin LPs

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### IN TEXAS

| This Week | TITLE—Artist, Label & Number (Distributing Label)                 | This Week | TITLE—Artist, Label & Number (Distributing Label)                                     |
|-----------|---|-----------|---|
| 1         | <b>LATIN BREED</b><br>Latin Breed: USA, GC 115                    | 9         | <b>YOLANDA DEL RIO</b><br>Se Me Olvido Otra Vez, Arcano 3293                          |
| 2         | <b>LOS UNICOS</b><br>Los Unicos UNI 1004                          | 10        | <b>ROYAL JESTERS</b><br>Their Second Album, GC 112                                    |
| 3         | <b>LITTLE JOE</b><br>Manana Freddy, 1030                          | 11        | <b>KING CLAVE</b><br>Los Hombres No Deben Llorar, Orfeon 38023                        |
| 4         | <b>VICENTE FERNANDEZ</b><br>El Hijo Del Pueblo Caytronics 1441    | 12        | <b>ANGELICA MARIA</b><br>Before The Next Teardrop Falls, Sonido Internacional SI-8014 |
| 5         | <b>JULIO IGLESIAS</b><br>A Mexico, Alhambra 21                    | 13        | <b>LOS KASINOS</b><br>Los Kasinos, UNI 1002   |
| 6         | <b>LATIN BREED</b><br>Minus One, GC 111                           | 14        | <b>FREDDIE MARTINEZ</b><br>Don Freddie Martinez, Freddy 1028                          |
| 7         | <b>KING CLAVE</b><br>Mi Corazon Lloro, Orfeon 38024               | 15        | <b>LOS CLASICOS</b><br>Vol II, GC 114   |
| 8         | <b>VICENTE FERNANDEZ</b><br>El Idolito De Mexico, Caytronics 1420 |           |   |

### IN CHICAGO

|   |   |    |   |
|---|---|----|---|
| 1 | <b>CAMILO SESTO</b><br>Camilo Sesto, Pronto Pts 1011              | 9  | <b>ANGELICA MARIA</b><br>Angelica Maria, Sonido Internacional SI-8009 |
| 2 | <b>VICENTE FERNANDEZ</b><br>Hijo Del Pueblo, Caytronics 1441      | 10 | <b>LOS ANGELES NEGRO</b><br>A Ti Arcano DKL-1-3271                    |
| 3 | <b>LOS FREDDYS</b><br>Epoca De Oro, Peerless 1041                 | 11 | <b>ROSEDA BERNAL</b><br>La Esposa Olvidada, Latin International 5027  |
| 4 | <b>LOS BABYS</b><br>Como Sufro, Peerless 1769                     | 12 | <b>CELIA &amp; JOHNNY</b><br>Quimbara, Vaya XVS-31                    |
| 5 | <b>NELSON NED</b><br>Nelson Ned, United Artists 1550              | 13 | <b>LUCHA VILLA</b><br>Los Discos De Oro, Musart 1636                  |
| 6 | <b>VICENTE FERNANDEZ</b><br>El Idolito De Mexico, Caytronics 1420 | 14 | <b>HECTOR LAVOE</b><br>La Voz, Fania XSLP-00461                       |
| 7 | <b>EDDIE PALMIERI</b><br>The Sun of Latin Music, Coco 109XX       | 15 | <b>CORTIJO &amp; ISMAEL RIVERA</b><br>Juntos Otra Vez, Coco CLP-113XX |
| 8 | <b>LOS MUECAS</b><br>Roguera De Amor, Caytronics, 1413            |    |   |

SAYS CBS' VILLAREAL

# Latin Market Will Rise Consistently

By MARV FISHER

MEXICO CITY—An estimated rise in gross sales of between 8 and 10 percent is predicted for the record market each year until the end of this decade, "not only for this country but throughout all of Central and South America," reports Manuel Villareal, president and director of Latin American operations for CBS.

The long-time executive says the anticipated 50 percent rise by the start of the 1980s will become a reality if there are no further toppling of governments, severe economic crises or expropriation of record companies.

"One of the keys as to which way the wind will blow is what happens to Argentina in the near future," Villareal says. "Actually, the business there has been continually good, but, because of the price controls and 150 percent rise in salaries, we have been showing heavy losses."

"However, knowing the great potential of that market, we have resigned ourselves to sustain the losses there for the time being."

Another factor in looking ahead

toward bigger grosses for the interchange of Latin product is the halting of underselling on the wholesale and retail level of Spanish-speaking product in the U.S. "Efforts are moving ahead in trying to convince buyers there that our product has the same quality as the general American line, and that there should be no differentiation," he says.

Some of the blame for price cutting where there is a heavy concentration of Latins has been placed on the smaller independents who are anxious to dump their product at any cost.

Although zeroing in on CBS activities, Villareal flatly states that it has long been the understanding of the outside world that all Latin American countries are one in the same. "Unfortunately, this is a gross misjudgment," he emphasizes. "The songs, the approach to marketing, the taxes, the economic, social and political outlook, even the musicians themselves, are as different as night and day," Villareal says.

Villareal points out that for a com-

pany like CBS, particularly in Latin America, there has to be a vast interchange of product. "But we also must depend on national product to sustain sales and instill growth." Mexico has a 70-30 ratio of national to international product.

"When we do make deals on foreign artists, we have to make sure they already are established stars, or, for double protection, that their record is a big hit," Villareal says. In the case of Mexico, the likes of Chicago: Blood, Sweat & Tears; Santana; Earth, Wind & Fire and Neil Diamond have been consistent sellers for CBS. Ray Conniff and Percy Faith, with their vast catalogs, have helped to buffer CBS' international line in this country.

In further crystal-balling the future of Latin America, Villareal warns that the industry cannot stand runaway inflation on such semi-luxurious items as records and tapes.

"We cannot let prices get beyond the reach of the general public." In his years of hopping from one part of Latin America to another, Villareal has seen the emergence of CBS in five other countries and areas. Besides the establishment of the label here in 1947, he has spearheaded, in succession, the growth of the company in Argentina (1954), Brazil (1957), Colombia (1963), Central America, actually in Costa Rica (1965) and Venezuela (1971).

From CBS De Mexico's founding in the mid-1940s, it has grown from a staff of 38 to more than 700 employees, all Mexican.

The CBS label sells directly to dealers who are joined by exclusive record and tape outlets plus such food store chains as Gigante, Aurrera and Commercial Mexicana.

## NATURAL MASS APPEAL

# Simple Mexican Tropical Music Rings Sales Bell

MEXICO CITY—It is simple music with simple lyrics. It is called tropical down here. It is music with a natural mass appeal, much like country music in the U.S.

Discos y Cartuchos de Mexico, a five-year-old firm which distributes the DCM and Melody lines, has found a successful sales formula with one tropical LP after another by Rigo Tovar y su (and his) Conjunto Costa Azul. Daily album orders are now hitting 1,000 a day, strong competition to RCA's hot selling combo, Acapulco Tropical.

Jose Luengo, who was lured by president Jose Ignacio Morales four months ago to become vice president of the label after 23 years with Musart, looks at it one way. He says, "The important thing is the people: they like it, they buy it!"

In their tight, day-to-day operation, Discos y Cartuchos, which manufactures its product from the recording all the way down to the jackets, keeps strictly to the lowest prices possible. For Melody, prices to the stores are 35 pesos (\$2.80); for DCM, costs for the retailers are 25 pesos (\$2). The costs to the public on these economy and low budget lines are a little under 45 pesos (\$3.60) and just over 34 pesos (\$2.72), respectively.

The ironic twist of Tovar is that he is selling to all classes, even though his Melody logo goes in the medium priced range. "It is a soft melodic

style with simple lyrics," adds Luengo, "consequently the mass coverage."

Although Discos y Cartuchos doesn't have too many foreign lines for distribution in Mexico, Tovar strangely happens to be one of them. His masters come via Gaston Ponce's Nova Box company in Houston. The group are all from the East Texas area, as well.

"But in the popular appeal," continues Luengo, "we have several others who also are starting to carry the ball." Among them are Los Pulpos and Raul Vale, latter who recently married one of Mexico's biggest stars, Angelica Maria.

In answer to why Mexico's current "slump" in the exportation of product, Morales says "perhaps it is because we are concentrating too much on our own market, and what the people here want is not necessarily what they are looking for in other countries." He meant some of the other Latin American nations who share the same language.

As to the same topic of international breakout for Mexico, Luengo sums it up as, "We (the people) just don't like the sophisticated type of songs. We go for more melodies with rhythm (basically, the tropical ones), therefore our losing out internationally." He points out, though, that other Mexican artists are beginning to garner impact outside, i.e., Jose Jose and Juan Torres.

## Latin Scene

• Continued from page 30

"Ya No Estaras" b/w "Los Cinco Hermanos" have incorporated a synthesizer with a mariachi band and the results are getting close to 2,000 unit sales per day. Same label also having bang-bang results from one of their imports from Spain's **Movie Play** line, a kiddie group called **La Pandilla** via a song called "El Alacran."

**Gamma** is launching a campaign on its soundtrack album of Warner Brothers' "Mame." According to international director **Luis Moyano**, lobby sales between the three daily showings also are planned. . . . **Jose Jose**, five years an artist with RCA, is back from his initial penetration of Spain and is reportedly set for another tour there next year.

**Codiscos** (Colombia) just made an extended deal with Musart for distribution of their product in Mexico. . . . Representing the former in the talks was **Alvaro Arango**. Negotiating on behalf of Musart was **Frank Segura**. . . . Latest in the line to go out here is "Te Lo Juro Yo," which includes the single and the LP under the same title. . . . Triple opening in the Federal District on July 24: Argentina's **Victor Heredia** bowed at the Polyforum Siqueiros; the States' **Shirley & Company** debuted at the Jacaranda; **Olga Breeskin** and her revue premiered at the Versailles Room of the Hotel Del Prado. Former two attractions are released here via Polydor. Latter company tempo-

(Continued on page 47)



# NOVEDADES de CAYTRONICS

## DE AQUI Y DE ALLA...

**SALUDOS** amigos lectores, de nuevo con más noticias de la compañía de música latina más grande de los Estados Unidos de Norteamérica... **HENRY NELSON** el fecundo compositor colombiano, esta trabajando en el nuevo long play que lanzará la firma Caytronics. De seguro este disco será de igual éxito que el anterior, espérela... **CLAUDIA** de **COLOMBIA** estuvo por New York, para presentarse en un espectáculo en la fecha patria de su país o sea el 20 de Julio. Al llegar a esta ciudad sus discos están en el tope de la popularidad, lo que la cantante colombiana se sintió satisfecha por la acogida que el público le han dado a sus discos... **SE** acerca el gran acontecimiento del año 1975. La firma Caytronics presentará el próximo 5 de Octubre a **Roberto Carlos**, **Vicente Fernández**, la **Sonora Santanera**, **Leo Dan**, **Valentina**, **Leyva**, **Sonia López**, **Juan Luis** y muchos artistas más, en el **Madison Square Garden** de New York, Nada que Caytronics es la empresa que presenta los mejores espectáculos en New York... **EN MIAMI** **Camilo Sesto** está en el hit parade con el tema "Mi Verdad". También en esa ciudad se han colocado **Antonio Marcos** con el tema "Por que llora la tarde" y **Roberto Carlos** con "Yo te recuerdo"... **JUAN PARDO**, el gran compositor de España, creador de miles de éxitos, tiene su primer sencillo en el sello **PRONTO**. Sus temas: "Coversaciones conmigo mismo" hacen notar la calidad de este compositor... **YOLANDA DEL RIO** sigue a la cabeza de las solicitadas en su género de cantante ranchera. La canción "Se me olvido otra vez" se está vendiendo en todos los Mercados de Estados Unidos. Eso quiere decir que no tan solo a los paisanos de Yolanda les gusta como canta esta linda mexicana... **CHOCOLATE** el trompetista de siempre, sigue adelante con su número "Nicolasa". El mismo es muy solicitado por los amantes de la música tropical... **IMELDA MILLER** gusta mucho con su tema "Cuando tú vuelvas" canción de su propia inspiración, cantada con mucho sentimiento. La muñeca de los ojos verdes, le pone un toque especial a este tema, que hace que el mismo guste a todos aquellos que desean disfrutar de una canción llena de tanta emotividad... **PERET** el cantante flamenco más cotizado de España, ha entrado en California con el tema "Mi Santa", canción simpática y llena de colorido. Otro éxito de Peret, el rey del canto flamenco... **Bueno** amigos será hasta la próxima semana, en que lestraeremos más noticias de Caytronics, la compañía de música latina...Chao..

## NEW RELEASE



**JUANELLO**  
CYS - 1446

**LINDOMAR CASTILLO**  
DKL1 - 3297

**VALEN**  
DKL1 - 3304

## Caytronics

## HIT PARADE

### EXITOS DE HOY

- (1) - CAMILO SESTO PIS-1011  
"Quieres ser mi amante?"
- (2) - VICENTE FERNANDEZ CYS 1441  
"El hijo del pueblo"
- (3) - JUAN GABRIEL DK 21-3283  
"Se me olvido otra vez"
- (4) - LAS JILGUERILLAS C 11-7102  
"El novillo de puntado"
- (5) - YOLANDA DEL RIO DK 11-3283  
"Se me olvido otra vez"
- (6) - GERLADO REYES CYS 1440  
"El rey de los caminos"
- (7) - MARIA DE LOURDES DK 11-3270  
"Cruz de Olvido"
- (8) - LEO DAN CYS-1424  
"El legaste cuando menos te esperaba"
- (9) - VALEN DK 10 9301  
"Cuando se muere un amor"
- (10) - ANTONIO MARCOS DK 11-3294  
"Porque llora la tarde"

### EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333  
"Volver, Volver"
- (2) - ESTEL A NUÑEZ DK 11-3012  
"Una lagrima"
- (3) - LEO DAN CYS-1253  
"Muy es mi amor"
- (4) - CAMILO SESTO PIS-10002  
"Algo de mi"
- (5) - HELENO DK 11-3238  
"No son palabras"
- (6) - YOLANDA DEL RIO DK 11-3202  
"La hija de nadie"
- (7) - LOS PANCHOS CYS-1283  
"Basora"
- (8) - JAVIER SOLIS CYS-1050  
"Payaso"
- (9) - PERET PIS-1000  
"Botarquito"
- (10) - SILVANA DI LORENZO DK 11-3240  
"Me muero por estar contigo"

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# Soul Sauce

## San Antonio Black Mart Rising Fast

By JEAN WILLIAMS

LOS ANGELES—Jerry Moon, music director of KAPE-AM in San Antonio, reports that top 40 r&b is the station's format. "but without the rhythm and blues sound."

Moon claims that San Antonio is a fast growing cosmopolitan city with a heavy new retirement community. "We have five military bases in this area plus new major medical centers which are attracting people from around the country."

"This is the audience that we are trying to program to," he says.

He explains that KAPE is the only r&b station programming directly to the black community in San Antonio, which is approximately 8 percent of the population (90,000 persons), he says.

"When programming to the black community here, we do not have to deal with a variety of musical tastes," he says, adding, "I have found that there is not as much difference in the musical tastes of older to younger-black audiences as there is in the white community."

Moon claims that KAPE has a responsibility to the black community inasmuch as they do not have other daily outlets for information, including newspapers.

"I feel that we are more involved with the community than many stations," he says. In order to better serve his community, when he joined the KAPE staff in February, in addition to re-programming the station, he is building a larger sales force.

"We are now selling our station as a marketing situation as opposed to a media situation. We cannot afford to deal with just media record numbers or concern ourselves with competition."

"We have broadened our playlist to include more records and we lean heavily on up-tempo music," he explains.

He admits that their up-tempo programming is the result of discos. "They are opening weekly here," he says, adding, "people are really getting into them."

Although KAPE's programming is directed to the black community, Moon claims they have recently pulled a "very strong" young white audience.

He explains that it is becoming increasingly difficult to program an r&b station in the San Antonio area, because of the inflow of people from all backgrounds and ages.

He says he was surprised when a survey revealed that the gospel show 10 a.m.-11 a.m. daily has the highest ratings on the station.

Moon tells of the necessity for community involvement in San Antonio. "In order to broaden our audience, and be of service to the people at the same time, we have become involved politically by endorsing a political candidate for the first time."

KAPE sponsored a radiothon for the United Negro College Fund, raising \$27,000 over one weekend, he says. "Community news is aired each hour six days a week, as a method of penetrating the black areas," says Moon.

He explains that prior to his arrival, the station's format was loose and informal.

"I have tightened the format, especially the news, and the disk jock-

(Continued on page 33)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 8/23/75

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))   | This Week | Last Week | Weeks on Chart | TITLE, ARTIST<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1         | 2         | 11             | GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)   | 33        | 28        | 18             | SOONER OR LATER—Impressions (E. Townsend), Curtom 0103 (Warner Bros.) (Cherrytown, BMI)   | 68        | 72        | 5              | IT'S ALL OVER NOW—Bobby Womack (B. Womack, S. Womack), United Artists 674 (Kags, BMI)  |
| 2         | 1         | 10             | DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)   | 34        | 42        | 11             | I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)   | 69        | 94        | 2              | TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)  |
| 3         | 10        | 8              | YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Four, BMI)  | 35        | 30        | 14             | SNEAKIN' UP BEHIND YOU—Breckler Brothers (D. Groinick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)                                   | 70        | NEW ENTRY | NEW ENTRY      | MONEY—Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI)  |
| 4         | 3         | 10             | HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)   | 36        | 36        | 5              | CHASING RAINBOWS—Blue Magic (T. Mills), Alco 7031 (WIMOT/Mystic Dragon, BMI)  | 71        | 95        | 3              | WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI)                                |
| 5         | 7         | 8              | THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stephy, V. White), Columbia 3-10172 (Sagittaire, ASCAP)   | 37        | 31        | 13             | SWEARIN' TO GOD—Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearis Delight/Caseyem/Desidera, BMI)  | 72        | 87        | 4              | WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy), Mercury 73695 (Phonogram) (Wren, BMI)   |
| 6         | 6         | 9              | FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)   | 38        | 61        | 2              | 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) | 73        | 85        | 2              | KEEP YOUR EYE ON THE SPARROW—Merry Clayton (D. Gursin, M. Ames), Dde 66110 (A&M) (Duchess, BMI/Leeds, ASCAP)   |
| 7         | 8         | 8              | OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)  | 39        | 65        | 3              | GIVE IT WHAT YOU GOT—B.T. Express (S. Roberts), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)  | 74        | NEW ENTRY | NEW ENTRY      | I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)  |
| 8         | 12        | 11             | DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)   | 40        | 46        | 7              | A WOMAN NEEDS TO BE LOVED—Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)  | 75        | 75        | 8              | HARMOUR LOVE—Syreeta (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)   |
| 9         | 14        | 7              | GLASSHOUSE—Temptations (Charlamagne), Gordy 7144 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)   | 41        | 39        | 10             | FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick) (Hog/Bohannon, ASCAP)   | 76        | 71        | 9              | SEXY SUMMER—Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)   |
| 10        | 11        | 9              | MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid), Kayvette 5122 (TK) (Sherlyn, BMI)  | 42        | 52        | 3              | SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)  | 77        | 92        | 2              | HOUSE OF STRANGERS—Jim Gilstrap (D. Appell, S. Linzer), Roxbury 2013 (Apple Cider, ASCAP/Little Max, BMI)  |
| 11        | 19        | 5              | 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)            | 43        | 53        | 6              | ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009   | 78        | 78        | 3              | JUST YOU AND ME—Tamiko Jones (T. Jones, J. Weaver, J.W. Alexander), Arista 0134 (Low Bam, BMI)   |
| 12        | 16        | 11             | THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)  | 44        | 62        | 3              | MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)   | 79        | 81        | 5              | LOVE TAKES TEARS—Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)  |
| 13        | 17        | 7              | HUSTLE!!! (Dead On It)—James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)   | 45        | 32        | 15             | FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)   | 80        | NEW ENTRY | NEW ENTRY      | IF YOU WANT A LOVE AFFAIR—Jesse James (B. Craig, R. Carson), 20th Century 2201 (Hi Ward/El Patricia, ASCAP)  |
| 14        | 4         | 13             | FIGHT THE POWER PT. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), T. Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)                                      | 46        | 33        | 13             | I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa Vette/January, BMI)   | 81        | NEW ENTRY | NEW ENTRY      | THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tamla 54261 (Motown) (Beitam, ASCAP)  |
| 15        | 24        | 5              | IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)  | 47        | 34        | 19             | LOOK AT ME (I'm In Love)—Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)  | 82        | 90        | 2              | 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) |
| 16        | 20        | 6              | GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)   | 48        | 58        | 4              | OOLA LA—Betty Wright (C. Reid, W. Clarke), Alston 3715 (TK) (Sherlyn, BMI)  | 83        | 97        | 3              | I CREATED A MONSTER—ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)  |
| 17        | 22        | 6              | DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tsoy 8-4769 (Epic/Columbia) (Mighty Three, BMI)  | 49        | 35        | 14             | COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)   | 84        | 91        | 6              | (Call Me Your) ANYTHING MAN—Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP)   |
| 18        | 18        | 7              | CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)   | 50        | 66        | 4              | THE GOOD OLD DAYS—Main Ingredient (L. Perry), RCA 10334 (J.L.P./Jazzman, ASCAP)   | 85        | 84        | 3              | ONE THING ON MY MIND—Persuasions (E. Sands, R. Germinario), A&M 1698 (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)                           |
| 19        | 5         | 13             | 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)  | 51        | 54        | 7              | LOVE IS MISSING—Dells & Dramatics (T. Hester), Cadet 5710 (Chess/Ianua) (Groovesville, BMI)   | 86        | 100       | 2              | SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)  |
| 20        | 29        | 4              | GAMES PEOPLE PLAY—Spinners (J.B. Jefferson, B. Hayes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)   | 52        | 48        | 8              | LIFE AND DEATH IN G&A (Love Childs Afro)—Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)  | 87        | 88        | 4              | LOVE'S SO WONDERFUL—Natural Four (L. Hulston), Curtom 0104 (Warner Bros.) (Silent Giant/Aopa, ASCAP)   |
| 21        | 21        | 9              | YOLANDA—Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)   | 53        | 59        | 8              | YOU'RE EVERYTHING I NEED—Major Lance (F. Knight), Dsiris 001 (East Memphis/Tod Knight, BMI)   | 88        | NEW ENTRY | NEW ENTRY      | (I'm Going By) THE STARS IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)   |
| 22        | 9         | 12             | THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tune, BMI)   | 54        | 64        | 3              | LIVING FOR THE CITY—Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)   | 89        | NEW ENTRY | NEW ENTRY      | NOBODY'S GONNA CHANGE ME—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick O'Val, ASCAP)   |
| 23        | 13        | 13             | SEXY—mfsb (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)  | 55        | 38        | 14             | JUST A LITTLE BIT OF YOU—Michael Jackson (B. Holland, E. Holland), Motown 1349F (Gold Forever/Stone Diamond, BMI)   | 90        | NEW ENTRY | NEW ENTRY      | I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)   |
| 24        | 41        | 5              | THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)   | 56        | 83        | 2              | INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)   | 91        | 79        | 6              | EXPANSIONS—Lionie Liston Smith (L.L. Smith), Flying Dutchman 10214 (RCA) (Cosmic Echoes, BMI)  |
| 25        | 27        | 9              | POTENTIAL—Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Jimpire, BMI)  | 57        | 40        | 13             | PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan, B. Gordon, R. Russell, ABC 12099 (Kengorus/Palladium, ASCAP)                                   | 92        | 98        | 2              | 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)                               |
| 26        | 47        | 5              | FLYING HIGH—Blackbyrds (K. Kilgo), Fantasy 747 (Blackbyrd, BMI)  | 58        | 68        | 2              | IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)   | 93        | NEW ENTRY | NEW ENTRY      | SATISFY MY WOMAN—Calvin Arnold (C. Arnold), IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI)   |
| 27        | 15        | 12             | ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI) | 59        | 45        | 14             | CHOCOLATE CITY—Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbu/Rick's Music, BMI)  | 94        | NEW ENTRY | NEW ENTRY      | ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)  |
| 28        | 23        | 12             | DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)  | 60        | 76        | 5              | EIGHTEEN WITH A BULLET—Pete Wingfield (P. Wingfield), Island 026 (Ackee, ASCAP)   | 95        | 99        | 2              | THINK BEFORE YOU STOP—Notations (R. Tulo, J. Simon), Gemigo 0500 (Warner Bros.) (Silo/Gemigo, BMI)   |
| 29        | 25        | 18             | THE HUSTLE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)  | 61        | 51        | 6              | TRY ME TONIGHT—Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)   | 96        | NEW ENTRY | NEW ENTRY      | CHINESE KUNG FU—Banzai (Subway), Scepter 12407 (Proboscis, BMI)  |
| 30        | 37        | 7              | UNDER YOUR POWERFUL LOVE—Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)   | 62        | 77        | 6              | WHAT A DIFFERENCE A DAY MAKES—Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)  | 97        | NEW ENTRY | NEW ENTRY      | BETCHA' CAN'T GUESS MY SIGN—Prophecy (C. Arnold), Mainstream 5569 (Pass Due/Brent, BMI)  |
| 31        | 50        | 3              | CHOCOLATE CHIP—Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)   | 63        | 74        | 3              | FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Sptfire, BMI)  | 98        | 73        | 6              | HE'S MY MAN—Supremes (G. Wright, K. Patterson), Motown 1358 (Jobete, ASCAP)  |
| 32        | 26        | 11             | 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)                                     | 64        | 80        | 3              | LET ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)  | 99        | NEW ENTRY | NEW ENTRY      | DRAG IT OVER HERE—Olympic Runners (P. Wingfield, J. Jammer, P. Harper, G. Lelieur, M. Vernon), London 219 (Burlington/Uncle Doris, ASCAP)                      |
|           |           |                |  | 65        | 82        | 5              | GIMME SOME (Part One)—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)  | 100       | NEW ENTRY | NEW ENTRY      | THE CHICAGO THEME (Love Loop)—Hubert Laws (B. James), CTI 27 (Motown) (Trunk, ASCAP)   |
|           |           |                |  | 66        | 89        | 3              | BRAZIL—The Ritchie Family (A. Barroso), 20th Century 2218 (Peer, BMI)   |           |           |                |  |
|           |           |                |  | 67        | 86        | 3              | LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)  |           |           |                |  |

# General News

## A Taste Of Southern Comfort Legends Of Jazz Spotlight 90-Year-Old Bassist

By DAVE DEXTER JR.

LOS ANGELES—It seems a shame that the Legends of Jazz are confined within the jazz idiom. Plainly, the band exceeds that limitation.

Directed by Barry Martyn, 34, a working drummer since he was 14 and living in England, the Legends will be prominently showcased Sept. 19 at the opening Monterey Jazz Festival session produced by Jimmy Lyons.

And thumping his old-fashioned acoustic string bass behind Martyn's tubs will be 90-year-old Edward "Montudie" Garland, probably the only musician still active who recalls Teddy Roosevelt's belligerent ride up San Juan Hill in the Spanish-American war.

Garland was 56 years old when leader Martyn was born.

Between the two, the Legends comprise Alton Purnell, a comparative "youngster" who was born in 1911, piano and vocals; Joe Darenshour, clarinet, 69; Andrew Blakeney, a 77-year-old trumpeter whom one might call a veteran, and Louis Nelson, trombone, still slipping and sliding at 73. Every man in the band except leader Martyn was born and reared in New Orleans.

On clarinet is Joe "Brother Cornbread" Thomas, yet another native of the Crescent City.

The Legends are booked by Floyd Levin's Crescent Jazz Productions in suburban Studio City. Levin is more than an agent. For more than 30 years he has written about music, broadcast it on radio and collected records.

Two weeks ago, Levin produced a benefit concert in Santa Monica for the widow of the late drummer Zutty Singleton. The Legends of Jazz, of course, were featured. They all knew Singleton and his wife Marge intimately.

Levin and the Legends run their own record label just as Marian McPartland, George Shearing, Stan Kenton, Mary Lou Williams and the World's Greatest Jazz Band do, and it's no secret that it's a struggle to maintain it profitably.

"We have a catalog of five LPs now," says Levin, "and only two feature the Legends. We have individual LPs by the Louisiana Shakers Band, the Trevor Richards New Orleans Trio and the Storyville Ramblers. There'll be more to come."

The label is Crescent Jazz Productions.

There are music buffs in Los Angeles, where the Legends are based, who believe the group might move faster (on records, TV, gigs) if their jazz talents were underplayed. Martyn does not restrict his book to tired old "Muskrat Ramble" charts; the Legends perform recent and current hits as well.

And as for showmanship, the combo is unique. Grinning, animated "Montudie" at 90 spins his bass and slaps its strings just as all bassists did in the 1920s. Leader Martyn has showmanly qualities to



Mitchell Rose photo

"Montudie" Garland is 90, but with his big upright bass he swings the Legends of Jazz in California.

go along with his elder sidemen. Well-attired, enthusiastic and ingratiating on the stand, the Legends still must widen their appeal to escape the drudgery of occasional one-night stands before rapidly diminishing dixieland audiences.

Los Angelenos who don't make it to Monterey may catch the Legends along with the Nellie Lucher Trio, Barney Bigard, Jess Stacy, Louis Bellson, Ray Nance, Ralph Sutton, the Eagle Brass Band, the Trevor Richards Trio and alumni of Duke Ellington's ensemble at the third annual "A Night In New Orleans" extravaganza Sept. 20 at the Wilshire Ebell Theater. Ducats are scaled from \$4.50-\$6.50.

By then, bassist Garland may have reached 91.

## John Levy's Philosophy

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and Nancy Wilson are a few to be guided into successful careers by Levy.

He is presently working with Nancy, Joe Williams and his newest discovery, Randy Crawford.

He says Ms. Crawford is the most difficult vocalist he has worked with. "She comes from the church with the power range of Aretha Franklin and the melodic tone of Nancy, plus the jazz feeling of Sarah," Levy explains.

"My problem is finding producers and the right material in order to project her.

"When I present her to producers, they always ask me, 'what do you want to do with her?'"

"We are planning to go into the studio with Bones Howe producing, and we are looking into a recording deal with 20th Century Records.

"My plan is to first release a record on her, and then carefully chart her career. We will not necessarily go with the people who offer the most money, because it's important to realize that a career should be a lasting thing, therefore we must be careful of the rooms in which she plays.

"Since I believe in constant money, and not the fast quick buck, I will not have her playing hurry up buck concerts, or the chitlin' circuit. That's my method of charting careers."

## Lieberman To 4th Position Among Rackers

MINNEAPOLIS—The acquisition of the accounts of Musical Isle's Chicago division by Lieberman Enterprises here, reported exclusively in Billboard, has made that rack/one-stop operation probably fourth largest disk-tape merchandiser in the U.S.

Of its over 1,000 accounts, approximately 600 are now being served from the Chicago Northwest suburban depot, which is headed by Dennis Sinclair, sales, and Jerry Skillicorn, operations. In acquiring Musical Isle and with the demise of Mid-America Specialty Co., Lieberman has added 33 Goldblatt, 45 Playback and 3 Memco stores and the Great Lakes Naval reserve base, all of which are supplied with records, tapes and accessories; along with 10 Community Discount stores, which are racked with tape only.

In addition, Lieberman continues to service important chains in the three-state area like Carson Pirie & Scott; Hornsby's; Value Village, 3-D and Danner's Variety Osco. Gimbel's, Shopko and Woolworth-Woolco.

## KAPE Shoots At Rising San Antonio Black Mart

• Continued from page 32

eyes are now toned down although I want them to keep their personality.

"This is a town where the people want to identify with the air personalities. I just don't think that it's necessary for them to have long talk sets," he says.

Herod "Hal" King hosts the 6 a.m.-10 a.m. show followed by Mozelle Wilson 10 a.m.-11 a.m., Rudy Green, program director takes over the 11 a.m.-3 p.m. shift and Cesta "Ces-Mo" Ayers 3 p.m.-signoff.

Lee Holiday has joined the staff as news director.

Broadcast Enterprises Network, Inc., parent company of WGIV and WAOK, Atlanta, is nearing FCC approval of its most recent acquisition, KATZ, St. Louis, a 5,000-watt station.

Wendell Bates, recently appointed national r&b promotion director for London Records, says he is putting together a "concrete" promotion program in an effort to market London's r&b product.

"The r&b promotion staff at London is involved in the projection of total marketing rather than just radio promotion. We are now working closely with the sales staff of the label and local distributor personnel regarding the elements of sales and airplay in each market," says Bates.

He explains that each staff member must be aware of marketing techniques, and new methods of selling product.

"My promotion people must realize that their responsibility is not only to promote and market r&b product in their regions, but also to serve as promoters of all London product," he says.

London's roster of r&b acts include Al Green, Syl Johnson, Quiet Elegance, Veniece, Ann Peebles, Gene Anderson and Willie Clayton.

J.J. Jackson, Bloodstone, the Olympic Runners, Infernal Blues Machine and Clarence Paul are also a part of the London family.

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

Billboard SPECIAL SURVEY for Week Ending 8/23/75

# Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)   | This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)   |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1         | 2         | 11             | CUT THE CAKE<br>Average White Band, Atlantic SD 18140  | 32        | 24        | 6              | GEORGE McCRAE<br>TK 602  |
| ★         | 4         | 7              | WHY CAN'T WE BE FRIENDS?<br>War, United Artists UA-LA441-G                                   | 33        | 15        | 18             | SURVIVAL<br>O'Jays, Philadelphia International KZ 33150 (Columbia)                         |
| ★         | 11        | 7              | STEPPIN'<br>Pointer Sisters, ABC/Blue Thumb BTSD 6021  | 34        | 34        | 10             | RENAISSANCE<br>Ray Charles, Crossover CR 9005  |
| 4         | 1         | 10             | CHOCOLATE CHIP<br>Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)                              | 35        | 40        | 4              | THE BOY'S DOIN' IT<br>Hugh Masekela, Casablanca NBLP 7017                                  |
| 5         | 5         | 24             | THAT'S THE WAY OF THE WORLD<br>Earth, Wind & Fire, Columbia PC 33280                         | 36        | 39        | 4              | A SOULFUL EXPERIENCE<br>Rance Allen Group, Truth TRS 4207 (Stax)                           |
| ★         | 8         | 30             | A SONG FOR YOU<br>Temptations, Motown C6 969S1   | 37        | 43        | 4              | STILL CAUGHT UP<br>Millie Jackson, Spring SPR 6708 (Polydor)                               |
| 7         | 7         | 10             | THE HEAT IS ON<br>Isley Brothers, T-Neck PZ 33536 (CBS)                                      | ★         | 50        | 3              | INSEPARABLE<br>Natalie Cole, Capitol ST 11429  |
| 8         | 3         | 10             | UNIVERSAL LOVE<br>MFSB, Philadelphia International KZ 33158 (CBS)                            | 39        | 31        | 18             | DISCO BABY<br>Van McCoy & The Soul City Symphony, Avco AV 69006 698                        |
| 9         | 9         | 6              | THE HIT MAN<br>Eddie Kendricks, Tamla T6 338 S1 (Motown)                                     | 40        | 47        | 3              | INSIDES OUT<br>Bohannon, Dakar DK 76916 (Brunswick)  |
| 10        | 6         | 12             | MOVING VIOLATION<br>Jackson 5, Motown M6 829 S1  | ★         | 51        | 3              | MORE MILES PER GALLON<br>Buddy Miles, Casablanca NBLP 7019                                 |
| ★         | 27        | 3              | AIN'T NO 'BOUT-A-DOUBT IT<br>Graham Central Station, Warner Bros. BS 2876                    | 42        | 42        | 6              | HALF A LOVE<br>Chi-Lites, Brunswick BL 754204  |
| ★         | 32        | 3              | PICK OF THE LITTER<br>Spinners, Atlantic SD 18141  | ★         | 54        | 2              | PHENIX<br>Cannonball Adderley, Fantasy F 79004   |
| ★         | 30        | 3              | NON-STOP<br>B.T. Express, Roadshow RS 41001 (Scepter)  | 44        | 25        | 10             | ROCKIN' CHAIR<br>Gwen McCrae, Cat 2605 (T.K.)  |
| 14        | 16        | 7              | FIRST IMPRESSIONS<br>Impressions, Curtom CU 5003 (Warner Bros.)                              | 45        | 53        | 2              | LOW RENT RENDEZVOUS<br>Ace Spectrum, Atlantic SD 18143                                     |
| ★         | 22        | 5              | GET DOWN<br>Joe Simon, Spring SPR 67061 (Polydor)  | ★         | NEW ENTRY | 46             | COME AND GET YOURSELF SOME<br>Leon Haywood, 20th Century T 476                             |
| ★         | 21        | 9              | LET'S TAKE IT TO THE STAGE<br>Funkadelic, 20th Century/Westbound W 215                       | 47        | 35        | 9              | EXPANSIONS<br>Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)     |
| 17        | 20        | 6              | COME GET TO THIS<br>Nancy Wilson, Capitol ST 11386   | 48        | 41        | 5              | BURNIN'<br>Bob Marley & The Wailers, Island ILPS 9256                                      |
| 18        | 18        | 5              | IT'S MY PLEASURE<br>Billy Preston, A&M SP 4532   | 49        | 45        | 5              | THE BEST OF THE NEW BIRTH<br>RCA APL1 1021   |
| 19        | 19        | 9              | CORNBREAD, EARL AND ME/SOUNDTRACK<br>Blackbyrds, Fantasy F 9483                              | ★         | NEW ENTRY | 50             | PURE PLEASURE<br>Dynamic Superiors, Motown M6 841 S1                                       |
| ★         | NEW ENTRY | 20             | HONEY<br>Ohio Players, Mercury SRM 1-1038 (Phonogram)  | 51        | 56        | 2              | ESTHER PHILLIPS w/BECK<br>Kudu KU 23 S1 (Motown)   |
| 21        | 12        | 27             | TO BE TRUE<br>Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia) | 52        | 58        | 2              | OUT IN FRONT<br>Olympic Runners, London PS 658   |
| ★         | 44        | 2              | KC AND THE SUNSHINE BAND<br>TK 603   | 53        | 29        | 11             | TALE SPINNIN'<br>Weather Report, Columbia PC 33417   |
| 23        | 23        | 4              | LIQUID LOVE<br>Freddie Hubbard, Columbia PC 33556  | 54        | 60        | 2              | SATURDAY NIGHT SPECIAL<br>Norman Connors, Buddah BDS 5643                                  |
| 24        | 26        | 11             | THERE'S NO PLACE LIKE AMERICA TODAY<br>Curtis Mayfield, Curtom CU 5001 (Warner Bros.)        | 55        | NEW ENTRY | 55             | FAITH, HOPE & CHARITY<br>RCA APL1 1100   |
| ★         | 36        | 3              | IN THE CITY<br>Tavares, Capitol ST 11396   | 56        | NEW ENTRY | 56             | THE WAY WE WERE<br>Willie Jackson, Atlantic SD 18145                                       |
| 26        | 28        | 24             | MISTER MAGIC<br>Grover Washington Jr., Kudu KU 20 S1 (Motown)                                | 57        | 46        | 13             | ALVIN STONE: BIRTH AND DEATH OF A GANGSTER<br>Fantastic Four, 20th Century/Westbound W 201 |
| 27        | 10        | 11             | THANK YOU BABY<br>Stylists, Avco AV 69008  | 58        | NEW ENTRY | 58             | HEART OF THE CITY<br>Barrabas, Atco SD 36 118  |
| 28        | 13        | 7              | LOOK AT ME<br>Moments, Stang ST 1026 (All Platinum)  | 59        | 49        | 24             | CAUGHT IN THE ACT<br>Commodores, Motown M6 820 S1  |
| 29        | 14        | 13             | ADVENTURES IN PARADISE<br>Minnie Riperton, Epic PE 33454 (Columbia)                          | 60        | NEW ENTRY | 60             | 7-6-5-4-3-2-1 BLOW YOUR WHISTLE<br>Gary Toms Empire, PIP 6814                              |
| 30        | 17        | 14             | BLIND BABY<br>New Birth, Buddah BDS 5636   |           |           |                |  |
| 31        | 33        | 6              | ODE TO MY LADY<br>Willie Hutch, Motown M6-838 S1   |           |           |                |  |

AUGUST 23, 1975, BILLBOARD

## 40 Acts Involved In Agency Merger

NASHVILLE—The merger of the Shorty Lavender Talent Agency and Hubert Long International, first revealed in Billboard two weeks ago, will bring about one corporation to be known as the Lavender-Blake Agency.

Also housed in the same offices will be Tammy Wynette Enterprises.

Under the arrangement, Lavender becomes president of the firm, and Dick Blake, who has been president of the Hubert Long Agency, becomes executive vice president. He also will oversee sponsored events, and involve himself to a great degree in the promotion of shows, while Lavender will work with talent.

John McMeen is now vice president, directly in charge of booking, and agents with him will be Dave Barton, Don Helms, Jack Lynch and

Ken Rollins. Other agency employees include Linda Edwards, Theresa Everett, Pay Hood, Etta Thomas, and Claudia Costner. Claudette Duncan will work with Tammy Wynette Enterprises.

The new Lavender-Blake Agency will handle 40 artists, most of them big names in the country field. They include Tammy Wynette, Billy "Crash" Craddock, The Statler Bros., the Carter Family, J.J. Cale, the Four Guys, David Houston, Ferlin Husky, Bob Luman, Jeanne Pruett, T. G. Sheppard, Mel Street, David Wilkins, Connie Cato, Jim Glaser, Margo Smith, Atlanta James, Sherry Bryce, Alex Houston, Arleen Harden, Wayne Kemp, Hugh X. Lewis, Darrell McCall, Harold Morrison, Nick Nixon, Sunday Sharpe and Patsy Sleddd.

## New Yorkers To See a Country Fest

NEW YORK—More than a dozen professional and amateur country music groups will play at a free country music street festival scheduled for Aug. 24 at the U.N.'s Dag Hammarskjöld Plaza.

The festival, inspired by the growing public acceptance of country music in New York, will feature several N.Y. based country music acts including The Country Gentlemen with Troy Ferguson and Sue Smith, the Wretched Refuse String Band,

Brooklyn Country, and High Noon. The Opryland USA Folk Music Show from Nashville will also appear through the courtesy of American Airlines.

Other backers include Paramount Pictures, Madison Square Garden, Dr Pepper, WHN-AM, the Blue Grass Club of New York, O'Lunnays, New York's leading country music nightclub, and Taco Villa.

## NEW FIRMS, PLANS

# Big Things Happen Involving The Career Of George Jones

By BILL WILLIAMS

NASHVILLE—In a series of spectacular announcements regarding George Jones and others, the following was brought out as a result of a multimillion-dollar signing of a booking contract.

The A-Q Talent agency is being bought out totally by Roy Dean, Inc., and Quintilla Acuff, owner of A-Q, becomes vice president of George Jones Enterprises. She will be in charge of all artist relations.

A new management company, Entertainers' International, is being formed, and negotiations are currently underway with big name country artists.

Some alterations were made in Jones' contract, whereby he is assured of \$750,000 for the first year, working a maximum of 15 dates a month, and options on the same sort of arrangement for the next four years. One of the leading bonding firms in the nation is bonding the entire negotiations, assuring Jones his money.

It also was announced officially for the first time that Shug Baggot is Jones' personal manager. This was implied before but never made official. Dean also will be involved in the management. Dean, who formerly worked with Jerry Lee Lewis, negotiated the massive contract with Baggot and with Bob Greene, owner

of the Executive Inn in Evansville, Ind., and the financial backer of the booking arrangement.

It also was announced officially that Jones has taken over the offices formerly occupied by Dick Blake of Hubert Long, Intl., who has merged his operation with Shorty Lavender.

Dean also plans to open an office here, while maintaining headquarters in Memphis.

Jones and Baggot now own half of Possum Holler, a country night club here, and each owns 30 percent of a new supper club, known as Entertainers' International.

## NACSAPE Has Its Woes; Baunach Denies Quotation

NASHVILLE—Larry Baunach, vice president of ABC-Dot and newly elected president of the National Assn. of Country Sales and Promotion Executives (NACSAPE) has denied quotes attributed to him last week when he took over the shaky organization.

In a news release, Baunach was quoted as promising "new and aggressive leadership which would show more positive results than have been accomplished in the organization's prior two-year history."

Baunach says he neither saw nor authorized such a news release, and certainly did not reflect on his predecessors.

Meanwhile, the first meeting of the group proved almost disastrous. Not only were there a series of resignations from NACSAPE, but the

scheduled speaker left the room and did not return to give his talk.

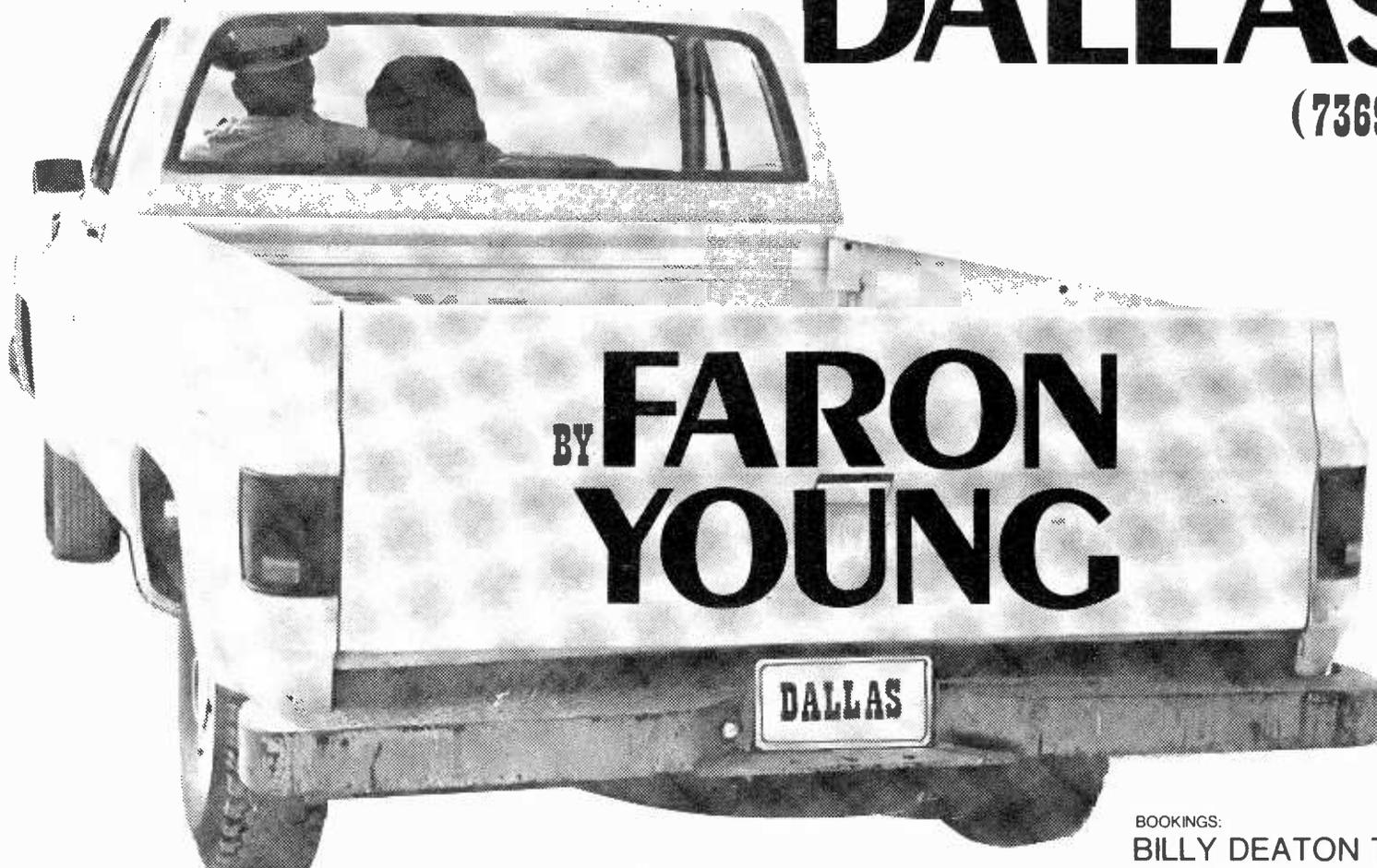
Representatives of four major labels gave oral resignations, while others notified Billboard later that they were submitting resignations, either written or verbal. There have been factional splits in the organization from its beginning. Baunach, despite the problems besetting him, intends to try to hold the group together and carry out some positive programs. The group voted to raise dues, thus providing a surplus to be utilized to bring in more speakers, despite the unfortunate incident of the first go-round.

The scheduled speaker, who said he became "sick" during the meeting, was Harvey Campbell, of Mobile One-Stop, Pittsburgh.

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# Billboard Hot Country Singles

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| ★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week. |           |                |  |           |           |                |   |           |           |                |  |  |
|--|-----------|----------------|--|-----------|-----------|----------------|---|-----------|-----------|----------------|--|--|
| This Week  | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)   | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)  | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer), Label & Number (Dist. Label) (Publisher, Licensee)   |  |
| 1  | 2         | 12             | RHINESTONE COWBOY—Glen Campbell<br>(L. Weiss), Capitol 4095<br>(20th Century/House Of Weiss, ASCAP)                                | 35        | 44        | 6              | HERE I AM IN DALLAS—Faron Young<br>(L. Morris, R. Hughes, T. Ashmal), Mercury 73692<br>(Phonogram) (Hank Williams Jr., BMI)                   | 69        | 67        | 7              | DON'T TAKE IT AWAY—Jody Miller<br>(T. Seals, M.D. Barnes) Epic 8-50117 (Columbia)<br>(Danor, BMI)                                  |  |
| ★  | 5         | 10             | FEELINS'—Loretta Lynn & Conway Twitty<br>(T. Seals, D. Goodman, W. Jennings), MCA 40420<br>(Danor, BMI)                            | 36        | 42        | 6              | ONE MONKEY DON'T STOP<br>NO SHOW—Little David Wilkins<br>(D. Wilkins, T. Marshall), MCA 40427<br>(Forrest Hills, BMI)                         | 70        | 73        | 7              | THE TELEPHONE—Jerry Reed<br>(J. Owen) RCA 10325 (Vector, BMI)  |  |
| 3  | 4         | 14             | LOVE IN THE HOT<br>AFTERNOON—Gene Watson<br>(V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)                                  | 37        | 7         | 14             | EVERYTIME YOU TOUCH ME (I Get<br>High)—Charlie Rich<br>(B. Sherrill, C. Rich), Epic 50103 (Columbia) (Algee,<br>BMI/Double R, ASCAP)          | 71        | 50        | 13             | FARTHEST THING FROM MY<br>MIND—Ray Price<br>(J. Weatherly), ABC 12095 (Keca, ASCAP)  |  |
| 4  | 1         | 10             | WASTED DAYS AND<br>WASTED NIGHTS—Freddie Fender<br>(B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI)                             | 38        | 9         | 13             | DEAL—Tom T. Hall<br>(T.T. Hall), Mercury 73686 (Phonogram)<br>(Hallnote, BMI)   | ★         | 72        | 90             | 2  | ANOTHER WOMAN—T.G. Shepard<br>(D. Penn, B. Cason), Melodyland 6016 (Motown)<br>(Dan Penn, BMI/Buzz Cason, ASCAP) |
| 5  | 6         | 11             | PLEASE MR. PLEASE—Olivia Newton-John<br>(Weich, Rostill), MCA 40418 (Blue Gum, ASCAP)  | ★         | 47        | 3              | HOPE YOU'RE FEELIN' ME (Like I'm<br>Feelin' You)—Charley Pride<br>(B. David, J. Rushing), RCA 10344 (Don Williams,<br>BMI/Have A Tune, ASCAP) | 73        | 52        | 12             | BURNING THING—Mac Davis<br>(M. Davis, M. James), Columbia 3-10148 (Screen<br>Gems-Columbia/Song Painter/Sweet Glory, BMI)          |  |
| ★  | 8         | 11             | WOMAN IN THE BACK OF<br>MY MIND—Mel Tillis<br>(R. McCowen, R. Jaudon), MGM 14804<br>(Sawgrass, BMI)                                | 40        | 43        | 7              | I'M TOO USE TO LOVIN' YOU—Nick Nixson<br>(B. Peters) Mercury 73691 (Phonogram)<br>(Ben Peters, BMI)   | 74        | 57        | 16             | THAT'S WHEN MY WOMAN<br>BEGINS—Tommy Overstreet<br>(J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)                             |  |
| 7  | 3         | 12             | THE SEEKER—Dolly Parton<br>(D. Parton), RCA 10310 (Owepar, BMI)  | ★         | 51        | 5              | LOOK AT THEM BEANS—Johnny Cash<br>(J. Pex), Columbia 3-10177 (Tree, BMI)  | 75        | 53        | 21             | RECONSIDER ME—Harvel Felts<br>(M. Lewis, M. Smith), ABC/Dot 17549<br>(Shelby Singleton, BMI)                                       |  |
| ★  | 11        | 9              | THE FIRST TIME—Freddie Hart<br>(J. Lebsack), Capitol 4099 (Hartline, BMI)  | 42        | 38        | 10             | LET THE LITTLE BOY DREAM—Even Stevens<br>(E. Stevens), Elektra 45254 (Debdave, BMI)   | ★         | 76        | 84             | 6  | EASY—Troy Seals<br>(T. Seals, D. Goodman), Columbia 3-10173<br>(Danor, BMI)                                      |
| 9  | 10        | 14             | I WANT TO HOLD YOU—Stella Parton<br>(B. Dean, S. Parton), Country/Soul 039 (IRDA)<br>(Myownak, BMI/Owlous, ASCAP)                  | ★         | 43        | 6              | WANTED MAN—Jerry Wallace<br>(N. Davenport), MGM 14809<br>(Four Tay/Locomotive, BMI)   | 77        | NEW ENTRY | 77             | SAN ANTONIO STROLL—Tanya Tucker<br>(P. Noah), MCA 40444 (Unichappell, BMI)   |  |
| ★  | 13        | 9              | BANDY THE RODEO CLOWN—Moe Bandy<br>(W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)  | 44        | 17        | 12             | HELLO LITTLE BLUEBIRD—Donna Fargo<br>(D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)   | 78        | 85        | 3              | IF YOU EVER CHANGE<br>YOUR MIND—Ray Price<br>(J. Weatherly) Columbia 3-10150 (Keca, ASCAP)   |  |
| 11   | 12        | 12             | DEAR WOMAN—Joe Stampley<br>(M. Sherrill, S. Davis, J. Stampley) Epic 8-50114<br>(Columbia) (Al Gallico/Algee, BMI)                 | ★         | 45        | 5              | THIS IS MY YEAR FOR<br>MEXICO—Crystal Gayle<br>(V. Matthews), United Artists 680 (Jack, BMI)  | 79        | 87        | 4              | YOU'RE MY RAINY<br>DAY WOMAN—Eddy Raven<br>(J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)                                    |  |
| 12   | 14        | 10             | LOVE THE BLUES AND THE BOOGIE<br>WOOGIE—Billy "Crash" Craddock<br>(D. Stalter), ABC 12104 (Chappell, ASCAP)                        | 46        | 27        | 11             | THINGS—Ronnie Dove<br>(B. Darin), Melodyland 6011 (Motown)<br>(Hudson Bay, BMI)   | 80        | 82        | 5              | WHAT I KEEP SAYIN' IS<br>A LIE—Debie Hawkins<br>(M. Moore, B. Wayne), Warner Bros. 8104<br>(Al Gallico, BMI)                       |  |
| ★  | 20        | 10             | I'LL GO TO MY GRAVE<br>LOVING YOU—Statter Brothers<br>(D. Reid), Mercury 73687 (Phonogram) (American<br>Cowboy, BMI)               | 47        | 35        | 14             | JUST GET UP AND CLOSE<br>THE DOOR—Johnny Rodriguez<br>(L. Hargrove), Mercury 73682<br>(Phonogram) (Window, BMI)                               | 81        | 83        | 5              | BECAUSE WE<br>LOVE—Jack Blanchard & Misty Morgan<br>(J. Blanchard, M. Morgan), Epic 8-50122 (Columbia)<br>(Birdwalk, BMI)          |  |
| 14   | 15        | 8              | BOUQUET OF ROSES—Mickey Gilley<br>(S. Nelson, B. Hillard), Playboy 6041<br>(Hill & Range, BMI)                                     | ★         | 48        | 9              | BACK IN THE USA—Carmol Taylor<br>(C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)   | 82        | 77        | 7              | HE LOVES ME ALL TO PIECES—Ruby Falls<br>(Ris, Fields) 50 States 33 (NSD) (Sandburn/Music<br>Craftshop, ASCAP)                      |  |
| ★  | 18        | 10             | YOU'RE NOT THE WOMAN YOU USE TO<br>BE—Gary Stewart<br>(G. Stewart, B. Eldridge), MCA 40414<br>(Forrest Hills, BMI)                 | 48        | 48        | 9              | OH HOW LOVE<br>CHANGES—Don Gibson & Sue Thompson<br>(K.P. Powell, D. Orender), Hickory 350 (MGM)<br>(Acuff-Rose, BMI)                         | 83        | 86        | 5              | YES—Connie Cato<br>(T. Woodford, B. Wyrick), Capitol 4113<br>(Stone Diamond, BMI/Jobete, ASCAP)                                    |  |
| 16   | 16        | 9              | I'VE NEVER LOVED ANYONE<br>MORE—Lynn Anderson<br>(L. Hargrove, M. Nesmith), Columbia 3-10160<br>(Window/Screen Bems-Columbia, BMI) | ★         | 49        | 6              | THIS HOUSE RUNS ON<br>SUNSHINE—La Costa<br>(B. Bennett, M. Redway), Capitol 4082<br>(Al Gallico/Algee, BMI)                                   | 84        | 89        | 4              | HIJACK—Hank Snow<br>(I. Cloe), RCA 10338 (Hank's, BMI)   |  |
| 17   | 19        | 13             | STORMS NEVER LAST—Dotty<br>(J. Colter), RCA 10280 (Baron, BMI)   | 50        | 45        | 12             | A POOR MAN'S WOMAN—Jeanne Pruett<br>(J. Pruett), MCA 40440 (Jeanne Pruett, BMI)   | 85        | 79        | 7              | (All I Have To Do Is)<br>DREAM—Nitty Gritty Dirt Band<br>(B. Bryant) United Artists 655 (Acuff-Rose/House Of<br>Bryant, BMI)       |  |
| 18   | 21        | 11             | SPRING—Tanya Tucker<br>(J. Tipton), Columbia 3-10127<br>(Galleon/Motola, ASCAP)  | ★         | 51        | 5              | MOVIN' ON—Merle Haggard<br>(M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)  | ★         | 86        | NEW ENTRY      | 86   | ROCKY—Dickey Lee<br>(J. Stevens), RCA 10361 (Strawberry Hill, ASCAP)   |
| 19   | 22        | 9              | EVEN IF I HAVE TO STEAL—Mel Street<br>(R. Carter), GRT 025 (Chess/Janus)<br>(Peer International, BMI)                              | 52        | 49        | 14             | (Turn Out The Light And) LOVE ME<br>TONIGHT—Don Williams<br>(B. McDill), ABC/Dot 17568 (Hall-Clement, BMI)                                    | 87        | 93        | 2              | MOVIE MAGAZINE, STARS IN HER<br>EYES—Barbi Benton<br>(B. Borchers, M. Vickery), Playboy 6043 (Tree, BMI)                           |  |
| ★  | 23        | 8              | YOU NEVER EVEN CALLED ME BY MY<br>NAME—David Allen Coe<br>(S. Goodman), Columbia 3-10159<br>(Kama Ripa, ASCAP)                     | ★         | 53        | 2              | FALLING—Lefty Frizzell<br>(S.D. Shafer, A.L. "Doodle" Owens) ABC 12103<br>(Acuff-Rose/Hill & Range, BMI)                                      | 88        | 88        | 8              | CAROLYN AT THE BROKEN WHEEL<br>INN—Joe Allen<br>(B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)                             |  |
| ★  | 24        | 14             | PUT ANOTHER LOG ON THE FIRE—Tompall<br>(S. Silverstein), MGM 14800 (Evil Eye, BMI)   | 54        | 56        | 8              | Biggest Parakeets In Town—Jud Strunk<br>(C. Drew, J. Strunk), Melodyland 6015 (Motown)<br>(Every Little Tune, ASCAP)                          | ★         | 89        | NEW ENTRY      | 89   | WHAT'S HAPPENED TO BLUE EYES—Jessi<br>Colter<br>(J. Colter), Capitol 4087 (Baron, BMI)                           |
| ★  | 25        | 8              | LOVE IS STRANGE—Buck Owens & Susan Raye<br>(Smith, Baker, Robinson), Capitol 4100<br>(Ben-Ghazi, BMI)                              | ★         | 55        | 3              | DON'T CRY JONI, TOUCH THE<br>HAND—Conway Twitty<br>(C. Twitty), MCA 40407 (Twitty Bird, BMI)  | ★         | 90        | NEW ENTRY      | 90   | SANCTUARY—Ronnie Prophet<br>(R. Bourke), RCA 50027 (Chappell, ASCAP)   |
| ★  | 28        | 8              | IF I COULD ONLY WIN YOUR<br>LOVE—Emmylou Harris<br>(C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.)<br>(Acuff-Rose, BMI)        | 57        | 64        | 6              | SHOTGUN RIDER—Marty Robbins<br>(D. Winfers, D. Winters), MCA 40425 (Mariposa, BMI)  | 91        | 95        | 3              | THE LETTER THAT JOHNNY WALKER<br>READ—Asleep At The Wheel<br>(Preslon, Benson, Frayne), Capitol 4115 (Asleep At<br>The Wheel, BMI) |  |
| 24   | 26        | 9              | BOOGIE WOOGIE COUNTRY<br>MAN—Jerry Lee Lewis<br>(T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)                                 | ★         | 58        | 3              | WHAT IN THE WORLD'S COME OVER<br>YOU—Sonny James<br>(J. Scott), Columbia 3-10184 (Peer International/<br>Unart, ASCAP)                        | 92        | 94        | 4              | IF I COULD HAVE IT<br>ANY OTHER WAY—Kenny Serrat<br>(G. Branson), Melodyland 6014 (Motown)<br>(Contention, SESAC)                  |  |
| ★  | 33        | 6              | BLUE EYES CRYING IN<br>THE RAIN—Willie Nelson<br>(F. Rose), Columbia 3-10176 (Milene, ASCAP)                                       | ★         | 59        | 3              | BRINGING IT BACK—Brenda Lee<br>(G. Gordon), MCA 40442 (Silberline, BMI)   | 93        | 100       | 2              | HELP YOURSELF TO ME—Roy Head<br>(R. Porter, B. Jones), Shannon 833 (NSD)<br>(Ma-Roe/Porter-Jones, ASCAP)                           |  |
| 26   | 29        | 8              | THIRD RATE ROMANCE—Amazing Rhythm Aces<br>(H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)  | 61        | 66        | 6              | TAKE MY HAND—Jeannie Seely<br>(H. Cochran), MCA 40428 (Tree, BMI)   | ★         | 94        | NEW ENTRY      | 94   | LET'S TURN THE LIGHTS ON—Larry Gatlin<br>(L. Gatlin), Monument 8-8657 (Epic/Columbia) (First<br>Generation, BMI) |
| ★  | 34        | 6              | DAYDREAMS ABOUT NIGHT<br>THINGS—Ronnie Milsap<br>(J. Schweers), RCA 10335 (Chess, ASCAP)   | 62        | 62        | 8              | FROM THIS MOMENT ON—George Morgan<br>(B. Guilar), 4-Star 5-1009 (Four Tay, BMI)   | 95        | 98        | 2              | DON'T STOP LOVING ME—Don Gibson<br>(D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI)  |  |
| 28   | 32        | 7              | SAY FOREVER YOU'LL BE<br>MINE—Porter Wagoner & Dolly Parton<br>(D. Parton) RCA 10328 (Owepar, BMI)                                 | 63        | 60        | 12             | RED ROSES—Eddy Arnold<br>(R.C. Bennett, S. Pepper) MGM 14780 (Mills, ASCAP)   | ★         | 96        | NEW ENTRY      | 96   | DOOR NUMBER THREE—Jimmy Buffett<br>(J. Buffett, S. Goodman), ABC 12113 (ABC/Dunhill,<br>BMI/Red Pajamas, ASCAP)  |
| 29   | 30        | 7              | STAY AWAY FROM THE<br>APPLE TREE—Billie Jo Spears<br>(A. Butler, R. Bowling), United Artists 653<br>(Unart/Brougham Hall, BMI)     | ★         | 60        | 3              | IT MUST HAVE BEEN<br>THE RAIN—Jim Weatherly<br>(J. Weatherly) Buddha 467 (Keca, ASCAP)  | 97        | 99        | 4              | MAKE IT EASY<br>ON YOURSELF—Tommy Jennings<br>(P. Huffman, J. Keller), Paragon 102<br>(NSD) (Act One, BMI)                         |  |
| ★  | 36        | 5              | MEMORIES OF US—George Jones<br>(D. Kirby, G. Martin), Epic 8-50127 (Columbia)<br>(Tree, BMI)                                       | 65        | 54        | 10             | YOU BELONG TO ME—Jim Reeves<br>(P.W. King, R. Stewart, C. Price), RCA 10299<br>(Ridgeway, BMI)  | ★         | 98        | NEW ENTRY      | 98   | THANKS—Bill Anderson<br>(B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP)                                       |
| ★  | 31        | 7              | THE BARMAID—David Wills<br>(T.J. White) Epic 8-50118 (Columbia) (Tennessee<br>Swamp Fox, ASCAP)                                    | ★         | 61        | 2              | I'M SORRY—Jenn Demer<br>(J. Denver), RCA 0353 (Cherry Lane, ASCAP)  | ★         | 99        | NEW ENTRY      | 99   | FUNNY HOW TIME SLIPS AWAY—Harvel Felts<br>(W. Nelson), ABC/Dot 17569 (Tree, BMI)                                 |
| ★  | 39        | 6              | ALIMONY—Bobby Bare<br>(S. Silverstein), RCA 10318 (TRO-Holbis, BMI)  | 67        | 69        | 5              | LESS THAN THE SONG—Patti Page<br>(H. Axton), Avco 613 (Lady Jane, BMI)  | ★         | 100       | NEW ENTRY      | 100  | JO AND THE COWBOY—Johnny Duncan<br>(J. Duncan), Columbia 3-10182 (Combine, BMI)                                  |
| ★  | 40        | 4              | HOME—Loretta Lynn<br>(B. Harden), MCA 40438 (King Coal, ASCAP)   | 68        | 76        | 3              | IT'S ALL IN THE GAME—Jerry Jaye<br>(C. Sigman, C.G. Dawes), Columbia 3-10170 (Warner<br>Bros., ASCAP)   |           |           |                |  |  |
| 34   | 37        | 8              | THE SAME OLD STORY—Hank Williams Jr.<br>(L. Morris, W. Keith, H. Williams Jr.), MGM 14813<br>(Hank Williams Jr., BMI)              |           |           |                |   |           |           |                |  |  |

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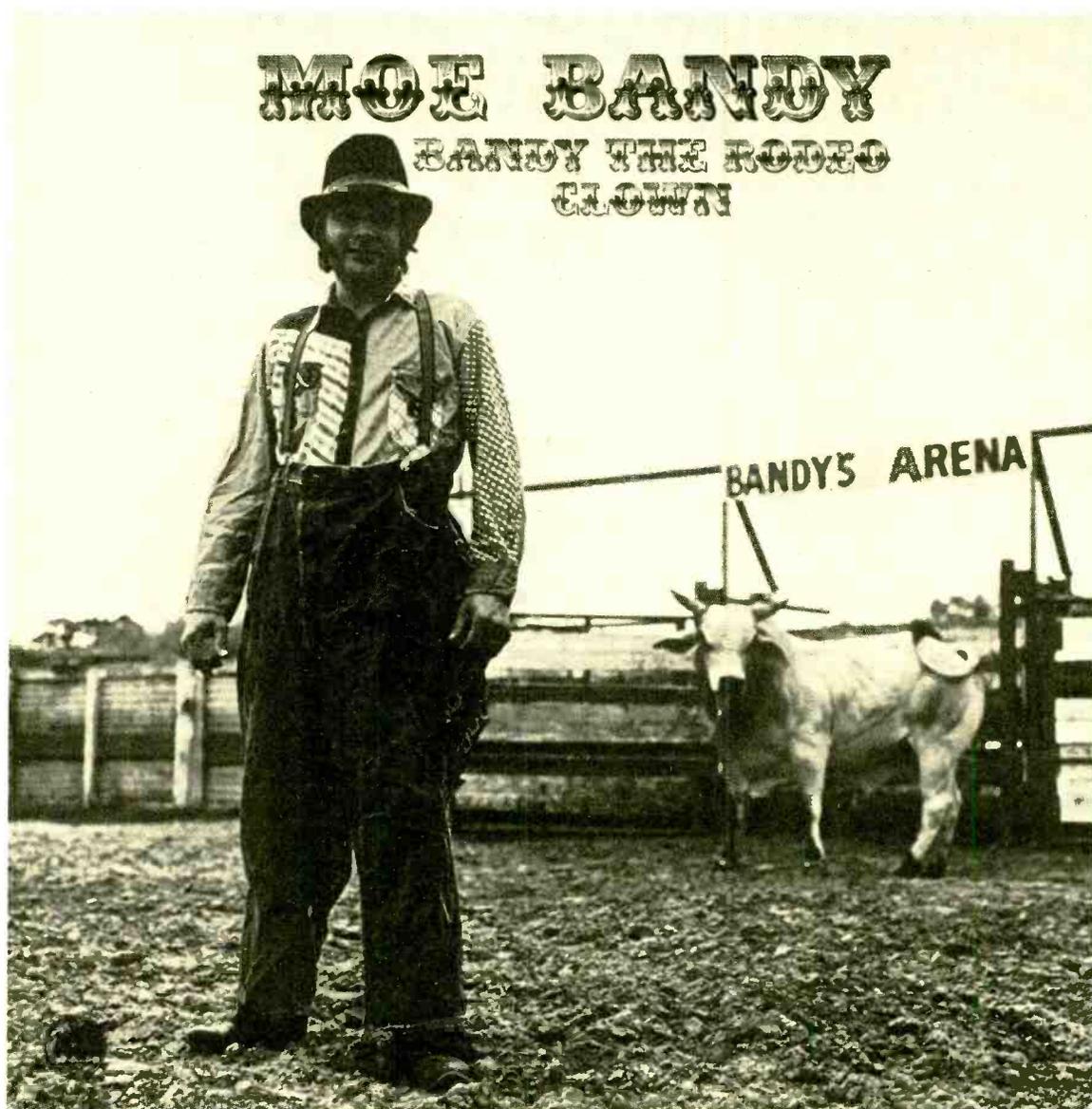
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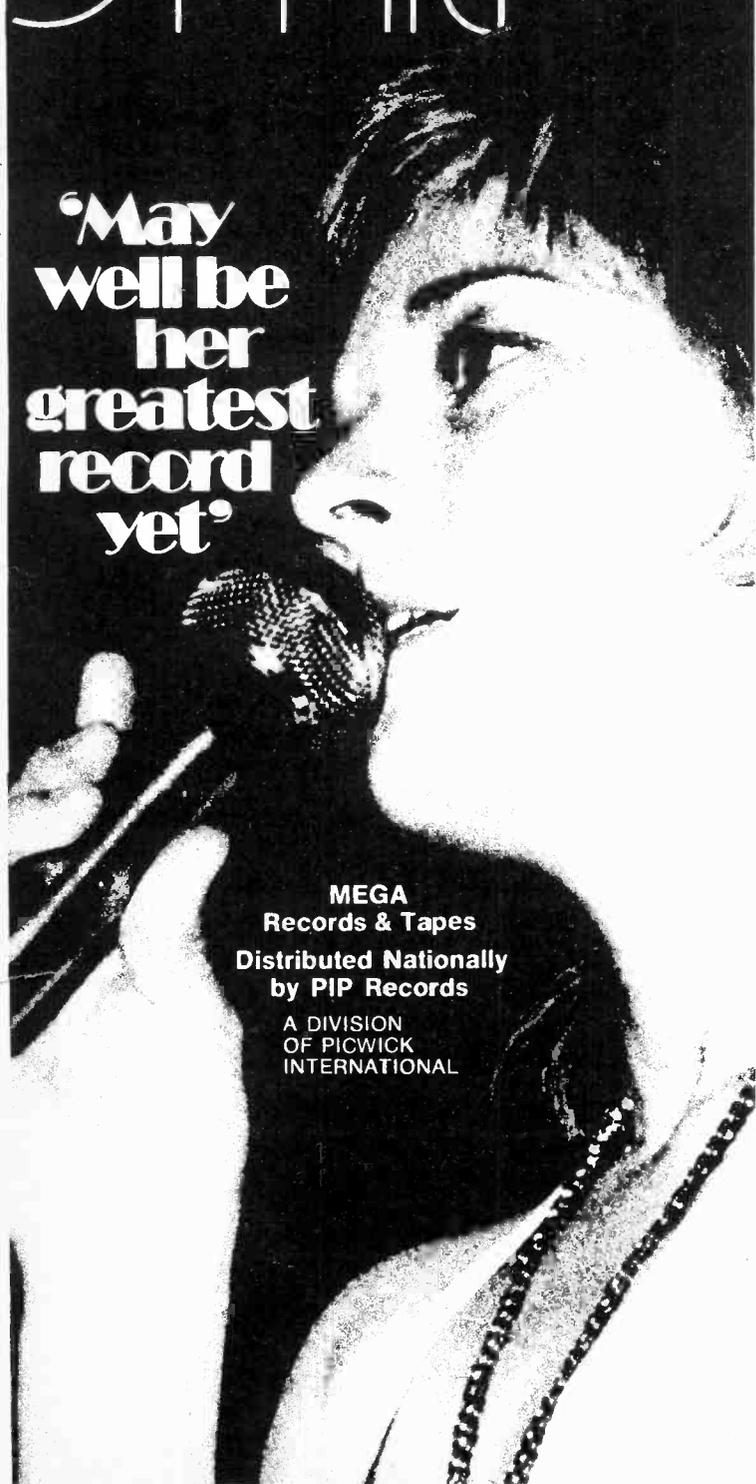
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for Week Ending 8/23/75

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)                               |
|-----------|-----------|----------------|---|
| 1         | 2         | 10             | EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)      |
| 2         | 1         | 8              | FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143                                 |
| 3         | 5         | 8              | MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)                                |
| 4         | 6         | 7              | DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062                               |
| 5         | 7         | 10             | RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025                                   |
| 6         | 3         | 18             | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020                 |
| 7         | 9         | 10             | REDHEADED STRANGER—Willie Nelson, Columbia PC 33482                             |
| 8         | 10        | 7              | LIVE IN PICAYUNE—Jerry Clower, MCA 486  |
| 9         | 4         | 9              | TODAY—Elvis Presley, RCA APL1 1039  |
| 10        | 19        | 3              | THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144                        |
| 11        | 8         | 16             | PHONE CALL FROM GOD—Jerry Jordan, MCA 473                                       |
| 12        | 13        | 7              | CHARLEY—Charley Pride, RCA APL1-1038  |
| 13        | 31        | 2              | RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430                               |
| 14        | 12        | 15             | KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365                                  |
| 15        | 11        | 13             | JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram) |
| 16        | 20        | 8              | ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416                |
| 17        | 17        | 8              | MY KIND OF COUNTRY—Cal Smith, MCA 485   |
| 18        | 14        | 25             | I'M JESSI COLTER—Jessi Colter, Capitol ST 11363                                 |
| 19        | 16        | 25             | AN EVENING WITH JOHN DENVER, RCA CPL2 0765                                      |
| 20        | 32        | 3              | THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037                            |
| 21        | 23        | 18             | SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)                     |
| 22        | 28        | 4              | GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot DOSD 2027                       |
| 23        | 15        | 18             | THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855                  |
| 24        | 39        | 3              | BEST OF—Dolly Parton, RCA APL1-1117   |
| 25        | 29        | 5              | ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508                            |
| 26        | 27        | 57             | BACK HOME AGAIN—John Denver, RCA CPL1 0548                                      |
| 27        | 18        | 15             | YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021                           |
| 28        | 34        | 22             | PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)                       |
| 29        | 21        | 35             | HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358                             |
| 30        | 22        | 24             | BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)                      |
| 31        | 36        | 6              | WHAT TIME OF DAY—Billy Thunderkloud & The Chieftones, 20th Century T 471        |
| 32        | 40        | 3              | BURNIN' THING—Mac Davis, Columbia PC 33551                                      |
| 33        | 24        | 24             | OUT OF HAND—Gary Stewart, RCA APL1-0900   |
| 34        | 30        | 6              | THE BEST OF MEL TILLIS, MCA2 4091   |
| 35        | 25        | 17             | MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405                                |
| 36        | 41        | 5              | SONGS OF LOVE—Jim Reeves, RCA APL1 1037   |
| 37        | 26        | 26             | HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133                         |
| 38        | 42        | 4              | FREDDY WELLER, ABC/Dot DOSD 2026  |
| 39        | 33        | 14             | STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD 875                      |
| 40        | 44        | 5              | IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560                       |
| 41        | 35        | 22             | WOLF CREEK PASS—C.W. McCall, MGM M3G 4989                                       |
| 42        | 37        | 10             | T.G. SHEPARD, Melodyland ME 401 S1 (Motown)                                     |
| 43        | 38        | 23             | FREDDIE HART'S GREATEST HITS, Capitol ST 11347                                  |
| 44        | 49        | 2              | THE BEST OF VOL. II—Bob Wills, MCA2-4092  |
| 45        | 45        | 4              | EDDIE RABBITT, Elektra CM-3   |
| 46        | NEW ENTRY |                | TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot DOSD 2006                       |
| 47        | NEW ENTRY |                | TANYA TUCKER'S GREATEST HITS, Columbia KC 33355                                 |
| 48        | 50        | 2              | FROM THIS MOMENT ON—George Morgan, 4-Star 75-002                                |
| 49        | 43        | 7              | FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA 1A216-J2    |
| 50        | 48        | 23             | BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390                 |

## Another Movie In Nashville Planned

LOS ANGELES — "Outlaw Blues" will be filmed in Nashville next year by Warner Bros. with Steven Tisch as producer. The story, by Bill Norton Jr., is reportedly "a contemporary romantic drama with a

background set in the country music business."

Considerable use of country music and acts is contemplated with shooting to begin in the spring.

# PROMOTION

## RECORDS & ARTISTS

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- #1 Are your records being reviewed by over 1,800 program and music directors across the country? That's right I said 1,800 program and music directors.
- #2 Are you being charted on playlists across the country and more importantly are you receiving them?
- #3 Are you in weekly contact with the "Right Man" at the radio stations to keep on top of your record?
- #4 Are your records and artists being submitted for review to 25 of the top trade publications and are the trade publications being kept up to date, with news releases of new signings, recording dates, release dates and action on your record?
- #5 Are you being represented and promoted at one of the year's most important conventions where over 6,000 top D.J.s, music directors, program directors, talent buyers and record buyers gather for The D. J. Convention in Nashville (Music City, U.S.A.), Tennessee, this coming October?

If you answer "No" to any of the above questions then you are cheating your record and artist out of the record industry. If it's hard hitting, results getting, professional, number one plus promotion, then stop fooling with the amateurs and get with the action people at King of Music. Some of our clients include: BARRY SADLER ("BALLAD OF THE GREEN BERET" fame, over 5,000,000 records sold), J.R. WILLIAMS (formerly with the late great, Tex Ritter, formerly with Mel Tillis, co-star of the upcoming television series "WANTED AGAIN" and climbing the playlists across the country with his new hit single "THINK OF ME"), MIKE BLACKWELL (Mr. "Guitar Man" himself), THE CHARADES (with their soon to be released album in Japan and title song from the motion picture "BLACK LOLITA").

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# ASLEEP AT THE WHEEL

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"The Letter That Johnny Walker Read" (4115)

from their debut album

## Texas Gold

ASLEEP AT THE WHEEL  
Texas Gold



(ST-11441)

Produced by Tommy Allsup



## New Vitality Exhibited By B'way Original Cast LPs

By ROBERT SOBEL

NEW YORK—Sales of Broadway original-cast recordings, although not in the range of the old blockbuster days of "Sound Of Music" or "My Fair Lady," are showing new vitality.

For the first time since early 1973, two original-cast albums are represented on the Top LP chart. And if Atlantic Records' "The Wiz" had not been displaced this week after a 16-week stay, it would have marked rare chart activity not achieved by

Broadway cast albums since 1966. That year "Sweet Charity," "Mame" and "Apple Tree" (in addition to "Man of La Mancha," which was an off-Broadway staging) all began a streak on the chart.

The two albums currently on the chart are Columbia Records' "A Chorus Line," which made its initial run last week at number 179 with a star, and this week is 168 with a star, and "Chicago" which bowed this week at 183 with a star. The show is on Arista Records. In 1974 the only original-cast album to have reached the chart was "Godspell," released by Bell Records. It made its first appearance on Jan. 26 and ended its run March 9, after reaching a peak position at 127.

In 1973, the two albums which made a chart swing were "Pippin" on Motown and Columbia Records' "A Little Night Music." "Pippin" began its run Jan. 13 and lasted for 10 weeks. It reached a high of 129 on the chart. "Music" had a slightly longer and healthier chart life, 12 weeks and peaking at 94. It made its debut April 5.

At present, only one single on the "Hot 100" chart represents titles from stage musicals. This is Judy Collins' "Send In The Clowns," from "A Little Night Music." It has been on the chart for 10 weeks. This week it is 62.

However, two other singles from musicals had been in the running until recently. "Try To Remember," from "The Fantastiks" (off-Broadway long-run show), and "Ease On Down The Road" from "The Wiz" both received chart action. "Remember," performed by Gladys Knight and the Pips on Buddah Records, was the "B" side of a disk which featured "The Way We Were." It lost its chart spot just last week, after a 17-week stay.

"Road" lost its sales steam recently and is no longer on the chart.

## Tex. 1-Stop Welds Retail Store Link

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We've designated areas especially for in-store merchandising materials. I like to go to a distributor or branch and ask one of the labels to make up a special month-long display for our stores in that merchandising area. Then we put advertising behind it and plug the whole line for four weeks. It's far less confusing than the melange of different labels' merchandising that hangs in some stores for months." Gillespie avers. All Labels has printed up special-order form books for its affiliates. It has boomed customer service.

Tape is in the experimental stage in two of the nine stores. All Labels is testing Sensormatic packaging. All tape in those two stores is out in the open where the customer can reach it. Gillespie points out that cassette business, which was one percent of the volume, has risen to 6 percent. "It's too early to tell, but so far the sensor packaging device against pilferage, while expensive, is working."

Gillespie also credits distributor and branch support in Dallas and Houston with greatly assisting All Labels' affiliated store experiment.

## Jobete's Hot Tunes

• Continued from page 3

cludes 112 lead sheets and pictures of many of our artists.

"I think one reason for the upsurge in coverage of our catalog material," continues Ms. Cassano, "is that a lot of artists and producers are falling back on proved hit material that really has not been heard by this generation of record buyers. Radio people know the caliber of the material, having been exposed to the same songs years ago, and if it is a name artist currently recording the song I think airplay chances are helped."

Ms. Cassano also believes a lot of persons are interested in the early Motown material, but that the amount of it available (over 10,000 copyrighted songs) almost boggles the mind when it comes to choosing a cut to record. The sampler LPs help in this area as a reference tool. "We have also mailed our Anthology LP series, which includes Marvin Gaye, the Marvelettes, Smokey & the Miracles, Junior Walker, the Temptations, the Supremes, the Four Tops and Gladys Knight & The Pips to many of the same people receiving the samplers. We have made good use of most of our greatest hits albums as well."

The Jobete catalog encompasses so much material that Ms. Cassano feels the kind of bulk samplers offered so far are the only way to go in pushing songs.

"The material holds up in several ways," she adds. "First, it was well written and stands the test of time. Like the material in a few other catalogs, such as Don Kirshner's, there was concern with lyric."

Besides the many major writers who have worked with Jobete over the years, new writers such as Leon Ware are constantly developing. The Holland brothers are also back with the company, and both Lamont Dozier and Ashford & Simpson are producing Motown artists. Partly as a result of this, there has been more covering of Jobete material by more than one Motown artist than at any time in the past.

Affiliates of Jobete include Stein & Van Rock, Inc., Stone Agate Music Division and Stone Diamond Music Corp. The firm administers the songs of Saturday Music and Seasons Four.

Artists who have reached the Billboard Hot 100 in recent months and are not affiliated with Motown include the Rolling Stones, James Taylor, the Osmonds, the Carpenters, the Doobie Brothers and the New Birth. Artists with chart LPs including Jobete material include the six listed above as well as Gloria Gaynor, Glen Campbell, Jose Feliciano and Ray Charles. Artists currently recording Jobete material include Barbra Streisand, Linda Ronstadt, Tony Orlando & Dawn and the Bay City Rollers.

## AWARDS SHOW ON OCT. 13

NASHVILLE—Charley Pride and Glen Campbell will co-host the annual Country Music Assn. Awards show on CBS-TV Oct. 13.

There will be 10 categories of achievement for which honors will be granted. Additionally, there will be one name added to the Country Music Hall of Fame from five finalists: Vernon Dalhart, Minnie Pearl, Hank Snow, Merle Travis and Kitty Wells.

Joe Cates will produce the show.

## Hank Williams Jr. Condition Stable

MISSOULA, Mont.—MGM artist Hank Williams Jr., 26-year-old son of the late Hank Williams and Audrey Williams, was badly injured in a fall while mountain-climbing near here. His condition was listed as stable following surgery.

Williams, who recently disbanded, left the road, and moved to Northern Alabama, reportedly slid down a 500-foot snowy incline containing jutting rocks. He suffered severe head, neck and possible internal injuries.

The young singer has been on numerous African safaris in the past, but this time was goat-hunting in the western wilderness. A rancher accompanying him found a forest employee, who had a helicopter flown in.

Taken to Missoula Community Hospital, he is expected to remain there for a few weeks while recovering.

## Coe-Starnes In a Merger

NASHVILLE—One-time convict David Allan Coe, now a Columbia Records artist and owner of David Allan Coe Enterprises, has merged his entire organization with Bill Starnes, also an ex-convict.

The pair also will expand to set up offices in Fort Worth. Starnes, son of the co-founder of Starday Records, will become vice president of the organization, will act as road manager for Coe's road show, and will coordinate all future bookings through the Fort Worth offices. Starnes already has purchased an expensive bus in which Coe will travel.

Starnes, who served time in two states, at one time briefly managed George Jones and later Ray Price.



Joe Taylor photo

**WALLACES VISIT**—Singer Jerry Wallace makes the trip from his California home to present Alabama Governor George Wallace his new MGM LP, "For Wives and Lovers." The pale, drawn governor met the singer in the governor's mansion in Alabama.

## Nashville Scene

By COLLEEN CLARK

Billie Jo Spears and Michael Edlin were married last week in Nashville. Mike is a native of Louisville and has played steel guitar with Billie Jo's band for three years. . . . Jerry Clower became a grandfather last week when daughter Amy Clower Elmore gave birth to a 7 lb. 4 ounce girl. . . . Tommy Overstreet has been made goodwill ambassador for the Cherokee and Crete tribes, the latter dubbing him, "Silver Eagle."

Plans are being made for a two-day country music festival near Atoka, Okla., Aug. 30-31. Called "48 Hours In Atoka" and expected to be known as "the Woodstock of Country Music," talent already lined up includes Willie Nelson, Waylon Jennings, Jerry Jeff Walker, Freddy Fender, Larry Gatlip, Jessi Colter and Don Williams. The festival will include a Sunday morning gospel sing, a 100-foot long hickory smoked bar-b-que pit with camping facilities and a concession area, according to sponsors. . . . The annual Buck Owens Celebrity Invitational Tennis and Golf Tournament will not be held this year. Owens says "there are many reasons for not holding a tournament this year, one of them being inflation and so many demands being made. But we are looking into other areas for ways of raising money." Proceeds from the tournament have gone to build the Kern Community Cancer Center, whose site unveiling was held last year. Owens said he would continue to work for the completion of the center.

Monument Records has moved into their new quarters at 719 16th Ave. So. . . . Minnie Pearl will join the group of celebrities participating in the first annual Roy Clark Celebrity Golf Classic in Tulsa, Okla., Sept. 19-20. . . . Mickey Gilley just completed a guest appearance on Ronnie Prophet's Show out of CFTO in Toronto and is set to tape the Midnight Special Sept. 12. . . . Craig Deitschmann, president of Sound Shop Studios, has received word that one of his entries in the second annual Song Festival has been placed in the semi-finalist country category. . . . Nick Penny, former front man for the Nat Stuckey Show, has his first single release out on Ring Records. . . . Freddy Fender was locked up for a short period recently in Galveston. However, it was in a service station rest room where he and manager, Huey Meaux, had stopped for gas. Huey noticed a long black object hanging from a window and thought it was a snake. When he went to look, it was Freddy's belt he was waving trying to get someone's attention to let him out.

More than 60 professional bluegrass and old time country music performers will participate at the second annual Kerrville Bluegrass and Country Music Festival at Rod Kennedy's Quiet Valley Ranch south of Kerrville, Texas, Labor Day weekend, Aug. 29-31. . . . Diana Trask is a very busy lady. She just taped "Nashville On The Road" in Atlanta, then flew to Los Angeles for a performance at the Hollywood Bowl with Bob Hope, followed by a TV segment of "Pop Goes The Country" in Nashville. She opens a three-week engagement in Las Vegas Sept. 4 with Phil Harris at the Frontier Hotel. . . . During an engagement in Fayetteville, W. Va. for the Charlie McCoy annual homecoming, the Statler Brothers donated the money they earned from their concert to the maintenance of the town's park and baseball field.

The town had enough money after the show for a new field and park and named it The Statler Brothers Ballpark.

Mel Tillis has taped a guest appearance for the annual Jerry Lewis Muscular Dystrophy Telethon which airs Labor Day weekend to 174 stations nationwide via the Hughes TV Network. . . . Gunilla Hutton has been set to appear with Roy Clark at the Circle Star Theatre in San Carlos, Calif., Aug. 21-24. The pair just completed a highly successful date at the Shady Grove Music Fair in Washington, D.C.

Johnny Rodriguez will appear on the first "Music City Bandstand" TV show to be aired this fall. The show is similar to Dick Clark's American Bandstand in the sense that there will be dancing and guest stars to perform. It is taped in Nashville and will be a weekly show.

## Lucky Moeller Back To Okla.

NASHVILLE — W.E. "Lucky" Moeller, who moved out of Oklahoma some 20 years ago to help finance one of this city's first major booking agencies, has moved his agency back to Okarche, Okla.

In the sequence of events over the years leading to this move, Moeller went into the banking business at an early age, and because of his interest in country music, eventually moved here and joined forces with the late Jim Denny in Cedarwood Publishing and what was then the Denny-Moeller talent agency. Denny had left WSM to form the agency, and had one of the strongest talent rosters in the world.

Upon Denny's death in 1963, a corporate split led to Moeller taking over the talent agency, and young J. William Denny (now president of the Country Music Assn.) taking over Cedarwood.

Moeller had working for him his son, Larry, who last year left to form his own agency in Austin, Tex., and his son-in-law, Jack Andrews, who will move back to Okarche and operate the agency from there.

The elder Moeller suffered a stroke last November.

## OTHERWISE, IT WAS A FINE MOVIE

NASHVILLE—The tremendous amount of controversy raised here over the movie "Nashville," which finally opened in this city, has prompted ABC-TV to do a documentary on the music industry to "discover what it's really like."

The television camera crew not only shot the country music industry as it is, but also got comments concerning the movie. Most of them, coming from artists and executives here, ranged from "amateurish" to "mediocre" to "a terrible putdown." There was almost total agreement that the music in the movie was so bad that no self-respecting producer would record any of it.

Paradoxically, the documentary by ABC featured the initial appearance here of Faith O'Hara, a young CBS artist signed by Billy Sherrill and produced by Norro Wilson. Miss O'Hara is a protegee of Barbara Barber, who manages her from her agency in Stateline, Nev. She also is the manager of Sue Thompson of Hickory.

All of us at MGM / Polydor wish  
our friend, Hank Williams, Jr.  
a speedy recovery.

Our prayers are with you.

## Key Vidisk Demos Set For AES

• Continued from page 1

clude special seminars on noise reduction systems and new tapes, programming synthesizers in the studio, and compressors and expanders. The history of the synthesizer from the theramin to now is the theme of a special N.Y. AES section meeting Saturday night (1).

Demonstrations of state-of-the-art 4-channel equipment by the three major systems—CBS for SQ, Sansui for QS and JVC for CD-4—as well as the Cooper/Nippon/Columbia UD-4 entry, are among a record number of exhibitors who have reserved the most space at any East Coast conference, according to Jacqueline Harvey, AES Journal managing editor and exhibits coordinator.

One significant aspect she notes is that more than 25 percent of the companies requesting space are new since the spring AES in Los Angeles, and 33 percent are first-timers since last fall's New York conference.

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## Diversification Is Reason For Upbeat Le-Bo Outlook

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aimed for the gift shop market, and a newly designed tape accessory headquarters display with a steadily expanding number of new items.

Also contributing to Le-Bo growth outside the traditional record/tape business is its involvement in the mushrooming catalog showroom area and success in major chain catalogs themselves, Dame notes, with a larger number of gift-type items, mostly imported from the Far East. Among the newest "hits" is a set of stereo headphones with AM/FM/MPX radio "that we can't get enough of," he says.

Export business is also up, particularly in the South American and Caribbean markets never really reached before, Dame maintains. A new rep for Le-Bo in the area has been bringing in substantial business, he says, and continued growth will keep the new warehouse space in a constant state of activity.

Harold Kommisar, who recently joined Le-Bo from Chess/Janus



Billboard photos by Ken Fitzgerald

Steve Squires, manager of Mac's Hi-Fi downtown Portland store, explains how headphones display, hooked up with Sony open reel deck, operates.

## Radio Shack Ups Realistic Line

By RADCLIFFE JOE

FORT WORTH—Radio Shack is upgrading its Realistic brand component line in a move designed to establish the product as a major competitor in the mid fi market.

The firm has also scheduled a series of sales training programs for its entire sales staff, as part of a broad-based marketing and merchandising plan to support the new push.

Heading the new market thrust is S. Allen Selby III, Radio Shack's new audio buyer. Selby, who has served as a governor of the Audio Engineering Society (AES), and a consultant on Dolby noise reduction systems with the Advent Corp., will base his appeal on the subjective impulses of the consumer, now being capitalized on by many speaker manufacturers.

The Radio Shack executive is confident that this strategy will work, and will back it with the slogan, "Listen to your ears, and compare the sound."

Selby testifies that the Realistic component line has been consistently well-received around the world, and that the proposed upgrading of the line will be restricted to minor modifications in power-handling capacity, signal-to-noise

ratio, frequency response and other critical areas.

However, the Radio Shack executive stresses that the line will not be sold on the basis of its specifications alone. "The main thrust of our education campaign is to teach our sales personnel and customers how to listen to hi fi," says Selby. "Specifications may look impressive on paper, but the final assessment is made by listening to the product."

The training programs will be mandatory for the salespeople at the more than 3,500 Radio Shack stores and authorized sales centers (ASCs) throughout the U.S. and Canada. It will be optional for its international affiliates—more than 300 stores in Australia, Belgium, the United Kingdom, Holland and Germany.

## Dolby To Add California Base

NEW YORK—Dolby Labs plans to move some of its operations to the West Coast sometime next year, Billboard has learned. The move is believed to be tied into Dolby's growing thrust into the motion picture business. The firm's president, Dr. Ray Dolby, will also relocate to California, his home state.

The move will not affect Dolby's manufacturing and international sales operations, which will remain in England. There will, however, be some effect on operations here, with the full extent not yet known.

Dolby officials here are reluctant to comment on the planned move, terming it "premature." Dolby Labs are inventors of the Dolby noise reduction system, widely used in the manufacture of cassette and 8-track software and equipment.

## JAFCO & MAC'S: Hi Fi Competition Profitable In Pacific Northwest Battle

By KENNETH FITZGERALD

Inasmuch as there are about 20 stereo salespeople in the four Mac's Hi-Fi outlets, it can be estimated that the chain is handling a volume in excess of \$3.5 million annually. Like Jafco general manager Bernie Gordon who won't confirm industry estimates of \$5 million annual volume, McLain isn't talking either.

McLain purchased the business about 2½ years ago and now operates a store in downtown Portland (a block away from the Jafco stereo showroom), one in Beaverton (also next door to Jafco), another in Albany, and a fourth in Eugene, Oregon's second largest city.

"We're trapped in a growth curve due to the fact that we evolved from a small operation to a medium-size one in quick order," McLain says. "Frankly, we weren't prepared for it and in order to facilitate course correction we're streamlining corporate development and long-range financial structuring."

Taking a cue from Jafco and other mass merchandisers, Mac's Hi-Fi will broaden its over-all sales appeal and traffic flow by adding records, tapes, portable equipment, TV, camera and photo supplies, plus phone answering devices to its present strictly stereo line.

There's no question in McLain's mind that the high fidelity market is expanding at an unprecedented speed. "But you've got to be geared

The Realistic line is, and will continue to be, sold exclusively through the Radio Shack chain.

Programs will take the form of regional workshops, a dealer newsletter, a monthly hi fi newsletter, slides, displays, charts, brochures and "every other way available to make the greatest impact."

Selby theorizes that all hi fi equipment on the market today is largely quality product, and it would therefore be futile to play with specs when trying to make a sale. "We will try to ensure that our salespeople know enough about hi fi in general, and the Realistic products in particular, so that they could be effective in selling and not dig themselves into a hole," he says.

The Radio Shack push is aimed at the entire Realistic component line which runs the gamut of receivers, tuners, amplifiers, tape decks, turntables, speakers and phonograph cartridges, and will emphasize the fact that many of the products carry anywhere from a five-year to lifetime warranty. The only product that will not be included in the new market push is 4-channel equipment, which, according to Selby, has been a poor performer for Radio Shack.

## MID FI MARKET

### Zenith Unveils New Line

CHICAGO—Three new tuner-amplifiers, with the top-of-the-line touching on audiophile features, were introduced to 85 distributors for the 1976 audio line by Zenith Radio Corp. officials here. The tuner-amplifiers are incorporated into 10 modular and nine console systems. Discrete tape quad systems are carried over from last year.

Zenith product is aimed for the market between low end and audiophile. Modular systems represent the only growth in stereo for last year for Zenith, with an increase in sales of 1.8 percent in 1974. Console sales were off 16.4 percent through July, and represents "a postponable purchase" for consumers. Inventories reflect sales action, with console inventory up and modular inventory down by 25 percent, according to John J. Nevin, president. Total inventory of Zenith product, including TV was reduced by \$40 million. The firm plans a full production schedule by September, Nevin says.

The tuner-amplifiers step up from 2.5 watts RMS per channel and one percent total harmonic distortion in the Allegro Series I, with four units; to six watts RMS and one percent distortion, with 80-12,000 Hz at eight ohms in the four-model Allegro Series II; to the top of the line wedge-shaped system, the Allegro III with two models, and 12 watts RMS, 0.5 percent distortion, and 40-15,000 Hz at eight ohms.

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## CB Key To ABC Distrib Growth Plans

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consumer and industrial electronics products to 6,000 active accounts through 11 branches in Iowa, Missouri and Wisconsin. Another 1,000 accounts are serviced in Washington, Oregon and parts of Idaho through Western Appliance Distributors Inc. (WADI), whose operations are consolidated under Mid-State.

Although expansion has been in the talking stages for a year or so, Electronic Expeditors in Appleton, Wis., was Silverman's first acquisition seven months ago. Both he and Mallardi emphasize that this will be the pattern—a five-year plan of small acquisitions in contiguous geographic areas or start-up of new branches in other cities, mostly smaller but still important markets.

Personal communications, particularly CB radio and scanners, is one key to the expansion, with a 75-page catalog just going into national distribution and being made available to qualified electronics dealers in a number of test markets.

In addition to the full consumer

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Red Daniels in stereo showroom at Jafco South Center Seattle location.

## PIONEER'S MITCHELL

**Industry Alerted To Inventory Situation**

By ANNE DUSTON

ST. LOUIS—Bernie Mitchell, president of U.S. Pioneer, alerted manufacturers and reps of an impending depression in inventory in the fall at a gathering here for Custom Music Corp.'s 10th anniversary.

"Manufacturers have been so badly financed recently that they couldn't build inventory if they wanted to. What inventory they do have is not in the mainstream. There is a lot of quad, for example, on the shelves.

"We cut down on inventory receivables booked for June, July and August. We expected a big September, October and November, but found that we were building inventory too fast.

"The backbone of the business is still the independent audio specialist. There is not too much big league capital around. I see retailers buying smaller and sooner through next May. They are buying what they need on a month to month basis, but still have to maintain the \$80 million a month rate for the industry, so they have to buy.

"Inventories are down four months in a row, new orders are going up, loan activity is going up, consumer sales in other sectors such as cars and housing have either bottomed out or are going up. A recovery is pretty visible."

Other topics covered by Mitchell in a free-wheeling discussion:

—Direction for the industry:

"A big TV screen will be wired into the audio system, and that will be wired to the videodisk player. You'll be able to see the opera 'Carmen' in the home bigger and better than anything that you would see at a hall.

"When the three technologies begin to merge—TV, audio and software, there will be a shoot-out.

—On fair trade:

"The long-term effect will be to create an excellent market, such as exists in Texas. People will buy what they want.

"Our firm is issuing price sheets with price breaks at quantities approximating the previous fair trade price. It also lists different profit rates at various prices. We suggest that using six lower profit items will give the customer a psychological benefit on another 20 products at suggested list price.

—Will Pioneer get into other than Dolby noise reduction systems?

"We brought out the RG processor that expands dynamic range.

"The people in Japan have signed a license with DBX, but we won't get involved, I think.

"The biggest thing with Pioneer now is all products. Six years ago, everybody was a specialist. To get across what hi fi is, manufacturers need to get into everything—amps, pre-amps, receivers, turntables, headphones, speakers, etc.

—With the Magnuson-Moss Law, where is the Pioneer warranty?

"We've completely re-done our warranty effective July 4 as a limited warranty. No one knows what the law says. A full warranty means the consumer gets the full retail price back, and you can imagine the problems with that. Does anyone keep their receipts?"

"I do believe that because of the warranty situation, consumer price is going to go up."

—On quad:

"I don't see quad as directly competitive with stereo. Don't fault software, though.

"Quad will reach and maintain a 10-15 percent sales level. The video-

disk is actually a more important technological breakthrough than four-channel.

"In April, Pioneer spent \$475,000

in promoting four-channel. What we need is a way to sell music to the customer. The difference between

(Continued on page 45)

**Meriton's Retailers Like Display Deal**

MOONACHIE, N.J.—Close to 95 percent of all Meriton dealers have accepted a product display program under which Meriton home entertainment products used as demonstrators in audio departments will not be billed to dealers until 12

months after the merchandise has been shipped for display.

At the end of the year, dealers will receive an allowance of 10 percent to assist in the markdown of the display merchandise, according to William Hoard, sales vice president.

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# Update From Asia Taiwan An Audio Bonanza

By RADCLIFFE JOE

NEW YORK—Despite the continuing stagflation crisis that has snafued the economies of most major countries of the world, Taiwan remains a lucrative market place for audio equipment manufacturers from the U.S., Europe and Japan.

According to Taiwan customs authorities, imports of audio equipment shot up by more than 129 percent last year over the previous year's figures.

In 1974 Taiwan consumers bought 27.1 million units of amplifiers, turntables, speakers, cassette decks, car stereo products and microphones, as compared with 11.8 million units in 1973.

Products favored were by Fisher, JBL, Sony, Sansui, Pioneer and Panasonic, among others. The shift from low-end consoles and compacts to sophisticated components is attributed to an increasing awareness by the consumer who is largely in the 18 to 35 age bracket, and the fact that despite some effects of the global economic problems are being felt in Taiwan, the economy remains relatively stable.

Last year, per capita income of the Taiwanese was \$697 (U.S. equivalent), an increase of 68 percent over the same period 10 years ago. Much of this extra income is being used for leisuretime products as exhibitors at the first annual Taiwan Audio Show found out earlier this year when more than 100,000 people paid to see the display by some 36 audio manufacturers.

So great is the demand for audio products in Taiwan that many foreign companies—Zenith, TDK, General Electric, RCA, Philips and

Sony among them—which originally set up assembly lines in Taiwan to produce low-cost products for the export market, are now selling an increasing amount of their products locally.

Taiwan officials theorize that with the clampdown on record and tape pirates and the increased availability of legitimate music products (see separate story, this issue), the demand for top quality audio products will continue to rise at its present dizzying spiral.

In the first four months of this year alone, more than 3.6 million units of audio components were imported.

## Union Carbide Eyes Blank Shell Market

NEW YORK—Union Carbide's chemicals and plastics division is quietly showing major labels a new formulation for C-O cassettes and 8-track shells. It reportedly is uniquely suited to the molding of strong but fairly thin walls with high heat resistance. Based on response to the sample, the company may decide to enter the rapidly expanding market for cassette/cartridge blanks.

## Live Recording Sessions Set At U.K. Audio Fair

LONDON—A live theater/recording studio where visitors will see disks cut by top stars is a specialty feature of the International Audio Festival & Fair, Oct. 20-26 at the Olympia exhibition center here.

Tangerine Dream, a leading German pop group on Virgin (Warner Bros.), has been signed to appear, and before an audience in the 400-seat theater, performers will take part in actual recording sessions complete with effects, retakes, playback criticism, mixing and noise reduction.

The specially constructed 24-track recording studio also will restage leading productions from this year's crop of records. A closed-circuit TV system with stereo sound will feed all events throughout the fair.

Production of the studio and theater shows is being handled by music critic Karl Dallas and a number of music publications for the fair's sponsor, The Observer newspaper.

Several new stereo radio/cassette recorders will be among the latest equipment, including quadraphonic record/play systems, to be shown. Exhibit space sales are reported 80 percent ahead of the corresponding period a year ago, with a new attendance mark of more than 100,000 visitors expected.

## Jafco & Mac's Battle

• Continued from page 42

pretty much a hobby item. "We in the business," he observes, "find ourselves competing in the leisure field for the expendable dollar. You have to fight for that dollar, and Mac's Hi-Fi intends to do just that." Heavy stress, he says, will be placed on mass media promotion, especially in newspaper advertising, in the coming months.

As part of his general re-organization policy, McLain has hired two specialists to spur the transformation. Roy Schwabauer, a 13-year veteran of the McDonald's organization, has been added as executive vice president to assist in general standardization of the Mac's Hi-Fi image. Dan Berry, who has served as sales vice president with Evans Products and Hyster, two highly successful national manufacturers, has been retained in a similar capacity.

Besides new stores in Seattle, Spokane, Bellingham, and Tacoma, McLain projects two more in Portland and one in Salem. Jafco, too, devoid of the financing problems that plague Mac's, is planning steady expansion in other areas. Its immediate objective is the opening of another stereo/camera showroom in the north Seattle metro district.

Although one of its major full-line stores is located in a Seattle shopping center, Jafco doesn't consider shopping centers essential to traffic volume. Having built its reputation over a period of years, the firm has established a constant traffic pattern regardless of location. Mac's Hi-Fi doesn't consider the shopping center essential to increased business either, although McLain is planning to capitalize on such locations where appropriate. His shopping center stores, however, will be about half the size of the general merchandising stores that now run from 3,500 to 4,000 square feet with approximately 2,000 to 2,500 devoted to display.

Jafco employs some 400 people, 40 of whom specialize solely in the stereo and camera end. The training of stereo personnel is a never-ending program, necessarily so, general manager Bernie Gordon says, because of the new innovations coming constantly on the market. New people receive extensive on-the-job training and clinics are conducted on a revolving basis along with share-the-knowledge product meetings. Various manufacturers participate in many of the technical and sales sessions. The same type of personnel training procedure applies generally at the Mac's Hi-Fi stores.

Both merchandisers stress service and quality and both are concerned, not only with the high standard of available lines, but also with the personalized store image imparted to the general public. McLain sums up his philosophy with the comment: "most stores paint their walls, we panel ours."

Other hi fi firms are establishing roots in the promising Pacific Northwest stereo market. Electricraft with three stores in the Seattle area, for example, has its eyes on an expanding base of operations. ABC, too, is making ripples in the Seattle waters. For the moment, however, Jafco and Mac's Hi-Fi are top dogs with Jafco definitely commanding the lead. When McLain gets his house in order, however, stereo merchandising history in the region may be re-written.

At any rate, both contenders agree, the harder they pound away at each other the bigger the potential becomes and the better it is for everybody.

## Vidisk Demo At Fall AES

• Continued from page 42

By way of explanation, Plunkett points out that most new developments in the music industry had their genesis at AES, "for we provide an economical platform for presentation of unusually innovative ideas that have changed the entertainment industry. And it's the 'rank-and-file' member, not the 'ivory tower' type, who has created much of the new concepts. We would hope to continue offering that opportunity."

Schedule of concurrent seminars includes Audio In Medicine and Disk Recording; Signal Processing and Magnetic Recording, Psychoacoustics and Audio In Broadcasting, all Friday; Instrumentation and Noise Reduction seminar, Electronic Music and Programming Synthesizers, Saturday; Sound Reinforcement and Compressors/Expanders, Sunday; Transducers and Architectural Acoustics, Monday.

One innovation will be a special area for textbook publishers and the audio/electronics press to showcase their publications. Another feature is the inclusion of a "talk corner" for information exchange that proved popular when introduced at last year's European AES meeting in Copenhagen.

## Rep Rap

Two Citizens Band seminars will be featured at the **J&J Corp. Trade Show** for dealers Aug. 19-21 at Town & Campus, 1040 Morris Ave., Union, N.J., according to **Irwin Jennis**. CB and scanner equipment to be shown includes Antenna Specialists, Avanti, Bearcat, Bomar, Cobra, Cush

Craft, Electra, Gold Line, Hustler, J.I.L., Johnson, Pace, Royce, Shakespeare, Sharp, Teaberry, Tram, Turner, Valor and Van Ort.

Show hours are 2 to 11 p.m. daily, with seminars at 8 Tuesday and Wednesday. Firm also reps consumer electronics lines of **Panasonic, J.I.L., Lloyd's and Glenburn**. For information, phone (201) 964-3333.

**Lamb Laboratories**, 155 Michael Drive, Syoset, N.Y. 11791, is new U.S. agent for **Raab MK72** microphone cabling, according to firm's Judy Giddings. Ultra low-noise cable features two-conductor stranded copper wire (twisted) and helical screening using fine copper wires, at professional net price of \$90 for a 268-yard roll.

**Thomas J. Valentino Inc.**, New York publisher of production music and sound effects for audio and video tapes, has named **Audio Video Ltd.**, headed by Irvin Pannaman in London, as U.K. representative in the mechanicals area for firm's "Major Production Music" and "Sound Effects Libraries."

At **James B. Lansing** recent national sales meeting, two rep of the year awards and one special citation were presented by **Rod Bell**, marketing vice president.

**Howard Harman**, district manager of the San Francisco-based Northern California Harman International Audio Team was voted winning JBL factory rep organization, and **Joel Wolfson Co.**, Pittsburgh, best independent rep group. Special award went to **Jim Hall, H.P. Marketing Associates**, Salt Lake City, for teaming up with local newspaper to sponsor a world of hi fi show in conjunction with regular home and garden expo.

**Campion Sales**, headed by R.M. Campion Jr., Richardson, Tex., was presented the annual Silver Cup award as outstanding **Shure Brothers** rep organization. Making recent presentation to Campion and salesman **C.O. Bennett** were **V.F. Machin**, marketing/manufacturing vice president; **Roger Ponto**, national sales manager, and **R.E. Ward**, sales/marketing promotion vice president.

Named Chicago-area distributor for the new **Weissound** 4-channel synthesizer/special effects generator is **Audiophile Imports**, 10 Erie St., Chicago 60611, represented by **Robb Thompson**, according to firm's **Morris Weiss**.

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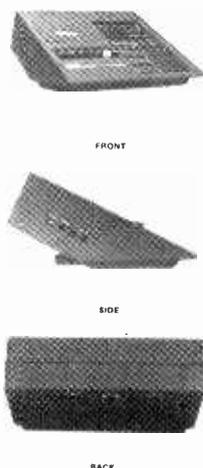
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## New Products



A CONVERSATION PIECE at CES was this boldly innovative AC/DC cassette deck designed by Mario Bellini and manufactured by Yamaha. The unit, with a host of features including Dolby and variable pitch control, lists for \$390.



HIGH VELOCITY open air headphone from Uher weighs only 2.2 ounces with cable, and is available in two-pin models for use with decks and amplifiers. List is \$49.95.



ONLY SIX ounces, Telephonics Stereo-20 headphone offers 20-21,000 Hz and foam ear pads for an open air effect. List is \$20-\$25.



SOUND MACHINES, a series of six step-up 8-track units from Motorola includes the mini Model TM124S (top) in solid state, at \$29.95, and goes to the deluxe TF875AX, with AM/FM stereo radio at \$170.00 list.

## Le-Bo Thriving On Diversification

• Continued from page 42

labels has been a major facet of the company's business, with many major chains on the client list for both blister-packed and bagged cassettes and 8-tracks, 45 rpm centers, brushes, cleaners, needles, splicing tape, microphones, storage boxes, and guitar picks, straps and polishing kits.

The redesigned Tape Accessory HQ can accommodate 40, 45, 80 and 90-min. Le-Bo Tone 8-tracks and C30-60-9-120 cassettes: cassette head cleaner, splicing tape, dust shields, cartridges, 4-in-1 8-track head cleaner, capstan cleaner, track switch tester and demagnetizer. Newest item is a suggested \$3.95 list magnetic record cleaner.

In the bread-and-butter Mark IV carrying case line, the high-priced items are doing best, Dame notes. Among the newer units is a \$16.95

list dual-purpose revolving home tape rack for 32 cartridges or cassettes that also stacks for added capacity.

Another growing area is the printing of record display divider cards, with capacity of 5-6,000 per hour, die cut as needed for the large variety and shape of bins, with expanding demand particularly from the Army/Navy Military Exchanges (MXs) that have evolved from the old "PX."

When the 27,000 square feet of carrying case assembly space is set up in Maspeth next month, connected to the warehouse/shipping area via conveyor belt, Le-Bo will have about 70 employees at its new location in addition to the 130 at its Brooklyn facility. All will be kept busy by what Dame anticipates as steadily expanding business both in the U.S. and abroad.

## CB Key To ABC Distrib Expansion

• Continued from page 42

electronics lines of Sony, Craig, Channel Master and Sanyo (including tape, hi fi and car stereo). Mid-State now distributes 11 CB lines, including such industry leaders as Cobra, Pace, S.B.E., Midland, Pearce-Simpson, Teaberry and Electra.

WADI, Pacific Northwest distributor of Admiral and Dumont consumer electronics, and Roper appliances, will be adding at least four CB lines initially, Silverman says, including Midland, Teaberry, S.B.E. and Courier—again to "test the waters."

In addition to the consumer lines, Mid-State is distributor for a growing number of industrial electronics parts and supplies companies, and will be expanding in this area as well.

Silverman and Mallardi are cautiously optimistic, buoyed by the operation's solid sales figures, but note that any nationwide push would be predicated on continuing success of the first five-year plan.

## Industry Alerted On Inventories

• Continued from page 43

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"Five out of ten customers walk out of a store with a stereo. Only two of 10 are closed on quad."

## 20 MILLION SONY TAPERS

NEW YORK—The production of Sony Magnetic tape recorders has crossed the 20 million mark—with half that total manufactured in the last 3½ years. The company plans to commemorate the milestone with what it calls "a major breakthrough in the technology of new machines," scheduled for marketing this fall. Sony marketed its first magnetic tape recorder—a reel-to-reel unit—in Japan in 1950. It weighed 110 pounds. By contrast the present-day Sony TC 55 mini cassette recorder weighs under two pounds.

## Zenith Bows Mid-Fi Line

• Continued from page 42

The Wedge models, with changer, AM/FM/FM and 8-track play or play/record, offers a hi filter switch, three integrated circuits, FM mute, tuning meter, and sliding tuning dials on a sloping control panel. Prices range from \$429.95 to \$519.95 with a choice of two speaker selections.

This year, consumers will be able to elect one of three Allegro speaker sizes to fit their modular system (except for the Wedge, with two speaker choices). Speakers will be shipped in separate cartons for dealer convenience.

All modular systems include a "2 on 2" matrix switch.

The record changer on Zenith systems has been improved to include a ceramic cartridge and diamond stylus with truncated tip for playing both LP and 78 r.p.m. records without changing needles.

Prices for Allegro Series I range from \$229.95 to \$409.95; and for Al-

legro Series II, from \$329.95 to \$459.95.

Discrete 8-track play is available on carryover models only, including four consoles and one modular system, the F736W Quadrille.

Microphones for the 8-track record feature will be sold as separate accessories, and added to the new accessory line introduced in February. The line includes 54 items hung on a floor standing metal display (connectors, cables, speaker wire, FM antennas, needles and cartridges), as well as nine quad and stereo headphone models, and 8-track, premium cassette and budget cassette tape.

Advertising plans include national TV coverage every day for the first 30 days of the fall show season premieres, and 26 national magazines, with special emphasis on the NFL football games, according to Walter C. Fisher, Zenith Sales Company division president.

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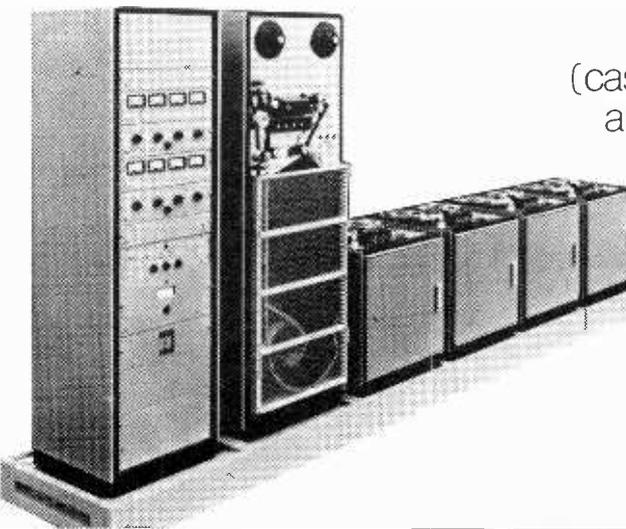
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Movies,  
Tape Sub  
Live Acts

• Continued from page 28

four films. These are "Jimi Hendrix" starring Hendrix, Eric Clapton and Peter Townshend; "Medicine Ball Caravan" starring Alice Cooper, B.B. King, Doug Kershaw, Stoneground and others; "Woodstock" featuring Joe Cocker, Crosby, Stills and Nash, Arlo Guthrie, Jimi Hendrix, Santana, Sha Na Na, Sly and the Family Stone, Ten Years After, the Who, Joan Baez, Country Joe and the Fish, Richie Havens and John Sebastian; and "Rock, Rock, Rock" starring Chuck Berry, Frankie Lyman and the Teenagers, Connie Francis, the Moonglows, the Flamingos and LaVern Baker.

Films Incorporated has several "concert films" including "Brothers And Sisters In Concert" featuring Gladys Knight and the Pips, Roberta Flack, Isaac Hayes, Jackson Five, Marvin Gaye, Staple Singers, O'Jays, Ramsey Lewis, Cannonball Adderley, Sammy Davis Jr., Nancy Wilson and many others; "Celebration At Big Sur" starring Joan Baez, John Sebastian, Joni Mitchell and Crosby, Stills and Nash; "Fillmore" featuring Grateful Dead, Jefferson Airplane, Santana, Boz Scaggs, New Riders of the Purple Sage, Cold Blood and others; "Mad Dogs And Englishmen" starring Joe Cocker with Leon Russell and others; and a wide assortment of early Elvis Presley films.

Dayvideo, a division of Seals and Crofts Productions, has also entered this market with a one-hour program of the duo in concert, "Live In Chicago." The company has also begun production on other live music videotape programs, according to spokesman Walter Heath.

Still another company scheduled to enter this video concert arena is New Pulse Entertainment, a New York-based company formed at last year's NEC National Convention.

• Continued from page 26

ARTHUR PRYSOCK  
NATALIE COLE

*Buddy's Place, New York*

The phrase "they deserved better" has often been used review-wise to describe (lend sympathy to) a music audience, but the tables were turned during Arthur Prysock's opening night set here Aug. 11. It was an instance of the artist being the one who deserved better.

The set's 15-20 minute opening, provided by Prysock's brother (Red) on sax, accompanied by drum and organ, seemed totally lost on a talking (loudly), mingling crowd of invitees that had turned out to catch the opening act. What at first seemed like a game of who could out-volume the other soon settled in as the pros concentrated on doing what they were there for, provide some solid jazz vibes. They even ignored the occasional stroller passing through the stage area.

When it was time for Arthur Prysock to make an entrance much of the crowd had dispersed, but a good deal of the noise and distraction lingered. Nevertheless, Prysock, one of the masters of a love song, saw his way through to deliver an entertaining set for those interested enough to pay attention. One drawback, though, was that sound levels on Prysock's vocals were quite irregular, depending on where you were sitting.

Opening the evening's fare was Capitol recording act Natalie Cole. While she displayed both zest and charm, Ms. Cole's act could use a little tightening, especially when "doing it" with the two female vocalists supporting her. At times, their harmonies were a bit loose. The five-piece backup was also a bit too laid back for the best results.

Ms. Cole's future seems promising, though. Her voice works well in both high and low registers and, hopefully, added experience will help sharpen her skills even further. Refinement of material (most of it was standard night club fare and the rest, not overly powerful, from her "Inseparable" LP) could also help the cause. She seems capable of moving out of an opening act status, and it might be worth the wait.

JIM MELANSON

## CRACKIN'

*Orphanage, San Francisco*

Polydor's new progressive soul/funk band (for whom the label reportedly spent a considerable amount of money) is being played up in media campaigns as "the heirs apparent to the San Francisco-Oakland sound"—although they have been in the Bay Area barely a year. In that time, however, they have attracted the support of more than a few noted San Francisco musicians and managers.

Crackin' has several things in common with another Bay Area band to have found success recently, Graham Central Station. Like GCS, this band makes a parade-like, chant-percussion entrance on stage to a catchy theme song (in this case, "Get Crackin'") and, like Graham, they are capable of mixing the music with bursts of brilliance that marks them as more promising than so many other bands of their ilk.

August 1 Crackin' did standard nightclub fare like "Party Down" and "Boogie On Reggae Woman," and lead vocalist Arno Lucas did a nice job on Al Green's "Love and Happiness."

They also did a substantial amount of material from their new album—"Jump Up," "Right As Rain," "Wanna Dance?" (the single) and a reggae tune, "What Ta Day," which ended up more Latin than Jamaican.

The sound is quite full, sinewy, and up to date, due to (a) lots of electric keyboard sounds; (b) a heavy dose of percussion, including congas; (c) some very in-the-groove guitar work from Bob Bordy; and (d) multiple vocal harmonies.

JACK McDONOUGH

## BOBBY "BLUE" BLAND

*Barney Google's, New York*

The mark of a true performer is one who can play to any kind of audience and make a successful go of it. During Bland's Aug. 9 perform-

## Signings

• Continued from page 24

this month helmed by Dramatics producer Don Davis. . . . **Angel Romero**, youngest of the famous classical guitarist family, to Angel Records as soloist. . . . **Steve Young**, songwriter turned artist, to Stone County booking agency of Denver.

**Wayne Parker**, writer-singer, to Ariola America Records, with Mike Curb producing. . . . **Johnny Rivers** to David Forest for management.

## Talent In Action

ance, he displayed this ability. Although he's been playing in all kinds of environments the last few years, he has still remained true to heart when it comes to his blues roots.

The audience during this set was largely black and it may have been for that reason that Bland changed his show around to suit them. Instead of the r&b and rock tunes he's been known to throw in during the past year, he gave the happy audience a glimpse into his musical past with a blazing set of blues that covered the past 20 years.

Songs like "I Pity The Fool," "I'll Take Care Of You," "Turn On Your Lovelight" and "Stormy Monday" were given exceptional treatment in the hands of one of the finest blues singers of all time. As usual, the band was another highlight. Under the leadership of Mel Jackson on saxophone and trumpet (no easy feat), the Mellow Fellows gave it all during their warm-up set and soulful vocalist Burnett Williams who preceded Bland.

3 Weekends Of  
Concord Fest

• Continued from page 26

Brown, and Jake Hanna. A massive jam session ensued (taped for the Concord Jazz label), dominated by the 71-year-old Venuti's spirited hamming, and by several non-competitive exchanges between Ellis-Pizzarelli and Brown-Hinton. Hinton's gutty slapping bass style contrasted beautifully with Brown's impeccably pure-toned technique.

Attendance at the Festival's closing night (3) suffered from a free jazz mini-festival in San Francisco, but the music was outstanding. Teddy Wilson's Trio played fresh versions of several nostalgic tunes ("Them There Eyes," "Stompin' At The Savoy") and a breathtakingly uptempo "Honeysuckle Rose."

Then one of the Festival's coups happened—the appearance of one-time Basie vocalist Helen Humes with the band of cornetist Bobby Hackett. Humes, robust but still youthful at 61, sang the colorful lyrics (bawdy and otherwise) of several thirties songs by Fats Waller and others, and she seemed ready and willing to take the country by storm.

Following Humes and Hackett, the sans drums Ruby Braff/George Barnes quartet played a lengthy set of delightfully intricate, high-class conversations for trumpet and guitar.

Versatility  
Daltrey Key

• Continued from page 24

which is kind of like "Who's Next," so the tour will follow."

With all his own activities to keep him busy, Daltrey still shows a genuine concern for music in general. "We began in the early '60s," he says, "and unlike the Beatles and Stones, we had no big record success in the States until 'Tommy,'" which was four years after we began. We broke on the road, touring the country in a bloody bus. But it worked because people knew us. That's how I see my solo LPs. I've got to build from them.

"The fact that all of the major rock bands have been around 10 years or so worries me a hell of a lot. I think we were members of a very impressionable generation, and I think the fact we were British helped make all of us big. There was a certain mystique about it. The fact that rock is in a lull doesn't worry me because it does that. It sits back, finds its roots and gets going again. But it does worry me that the people who have done so well for so long are those coming up with the new things. There must be younger groups with something to say. It's just a question of finding them."

If there was one standout member, it had to be guitarist Wayne Bennett, a returnee to the Bland fold after several years away. His guitar work matched perfectly with the vocals of Bland and it had the audience up and shouting for more.

JIM FISHEL

## KEITH GREENE

*Reno Sweeney's, New York*

With the backing of April/Blackwood Music Publishing, singer/songwriter Keith Greene made his "paid" local club debut here Aug. 12.

A West Coast artist in search of a recording deal, Greene gave a good account of himself as a writer and as a performer. In fact, one would have to say that if times weren't so tight, a label would have grabbed him already.

His material is well suited to the pop music scene, and his voice seems more than capable of winning a following.

The major drawback though (one easily corrected) is the lack of a backup. Greene's songs would be greatly enhanced with fuller instrumentation and the addition of singers. His own singing skills would also benefit from the variety provided from a backup.

As it is now, listening to him just sing and play the piano can lead the listener's attention astray. A fuller sound would add the commercial ingredient.

The showcase was part of April/Blackwood's new policy to feature artists in the hope of generating interest in their material and/or a label deal for the artist.

JIM MELANSON

## LARRY HOSFORD

*Keystone, Berkeley*

Hosford's July 25 appearance, the first of his weekend dates opening for Commander Cody, proved him to be a most likable entertainer and the solid leader of a zesty 6-piece backing band known as Fly By Night who were put together in the Santa Cruz mountains area, Hosford's home.

Hosford's songwriting has some of the hip cleverness of Jimmy Buffett but his voice and overall sound are definitely more straight-ahead country, so he is a strong candidate for crossover play. Even though he was a totally unknown quantity, by the end of his set he had completely won over the Keystone crowd, 98 percent of whom were solid Commander Cody fans who had come exclusively to watch the truck-driving antics of that band.

Hosford opened with Hank Snow's "Golden Rocket," and, admirably enough, did not lean too heavily on material from his new Shelter LP, "Larry Hosford a.k.a. Lorenzo," but seemed to prefer material that gave the band a chance to stretch out—although he did do the single, "The King Takes The Queen."

Hosford was one of the first guests on a Lone Star Beer-sponsored series of four progressive country TV shows that have aired in Texas and may soon be aired more widely.

JACK McDONOUGH

Latin  
Scene

• Continued from page 31

rarily being run by manager Enrique D'Noriega while general director Luis Baston is in Europe on vacation. . . . Other label executives who were scheduled to return from outside the country by early August were Louis Couttolenc, Guillermo Infante and Artemisa Moreno from RCA's worldwide conclave in Madrid; Manuel Villeareal, Armando de Llano, Raul Bejarano, Jaime Ortiz, among several, back from CBS' global conference in Toronto plus a brief stopover in New York City. . . .

**Dave MacLean**, who is a Brazilian, makes his initial personal appearance in this country in mid-August.

MARV FISHER

## Delmark Grabs

• Continued from page 30

leases will be on the Delmark label while blues will be released on the Pearl label. R&b LPs will go on the States label. Other well-known fifties' names included are Jimmy Forrest, The Dandeliers, Staple Singers, Roosevelt Sykes, Ernie K. Doe, Della Reese, Eddie Chamblee, Gene Chandler and the Hamptoners.

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# U.K. Retailers' Bid On Higher Profit Margin Seen Failing

By REX ANDERSON

LONDON—Inquiries here show that the record industry generally is sympathetic toward a request (Billboard, August 16) by the Gramophone Record Retailers Committee for higher percentage margins.

But at the same time, judging from comments invited this week, sympathy is about all the retailers are likely to receive from industry chiefs for the time being.

EMI deputy managing director Roy Featherstone says that in terms of the retailer's stocking problems a greater margin would obviously be helpful both to the record shop and the distributor. But he adds: "We couldn't actually afford to give the dealer additional margins with the current mark-up, because it would eat into our own margins."

## EMI Intl Label Mulls U.S. Growth

LONDON—A new expansion policy is being developed for the EMI International label, according to American product manager, Colin Burn.

One immediate result is that the label has already signed producer Major Lance, who is currently in the U.S. on a talent search, and also contracted B.T. Express, the established U.S. soul band, formerly with Pye.

Says Burn: "We have the Marshall Morris office in New York looking out for material for us. There's no reason at all why we can't build EMI International into a recognized label, as Stateside used to be. And which is how Motown started."

He says that EMI is interested in securing established talent as well as developing new artists.

"There have been times recently when we have been offered artists and we have a firm of lawyers in the U.S. which is searching for talent and also negotiated the B.T. Express deal."

Burn explains the firm is approached by artists and management looking for overseas deals and these were forwarded in EMI in London. "The other way would involve us sending someone to the U.S. every five minutes to negotiate new deals."

First single from B.T. Express is "Give It What You've Got," out Sept. 12, and an album "Non-Stop" is due for release as soon as possible.

## Immediate Product In France, Belgium

LONDON—Back catalog product from Andrew Oldham's defunct Immediate record company will soon be available in France and Belgium through the newly formed Charly Records.

The company has obtained rights for these two territories and albums of material by the Small Faces, Nice and Humble Pie are scheduled for release there next week. But terms of the agreement do not yet extend to the U.K. and there are no plans as yet for re-issue of the product in the U.K.

Oldham is, however, looking at possibilities of Immediate product reaching the British public.

On the matter of incorporating an additional retail margin into the next EMI application for price rises to the Price Commission, financial director James Tyrell, says: "I've been in touch with the Commission and this whole matter of retail shop margins is subject to restraint under Gross Margin Controls."

Therefore, it is not a matter that the industry could take up on the retailer's behalf. It is more a matter for the GRRC to make representation to the Price Commission and to the Department of Prices and Consumer Protection on its own behalf.

But GRRC secretary Harry Tipple refutes this belief. He said that as parliamentary representative for the tobacco trade retailers he had made representation to the Prices Commission which had advised him to approach the distributors direct. As a result, he approached Imperial Tobacco which, through its own representation to the Commission, had obtained a higher retail margin for dealers.

Tipple adds that Imperial had been assisted in its request by statistics he had gleaned from a quiz sent to retailers to determine the extent to which costs had risen in the past year. A similar questionnaire could be organized for the record retail trade to prove the extent to which rent, rates, wages, power and so forth had increased.

And he feels that such a questionnaire would probably prove that retailers' costs had increased by something like 25 percent, of which rates and rents accounted for ten percent.

Tipple has so far received 20 replies to the 50 letters sent to the record industry, the majority of which were sympathetic but none of which promised any more than a consideration of the request when the Price Commission was next approached.

In some cases, it has proved that the industry is as much concerned about price-cutting by the multiples in the U.K. as the retailers are.

RCA managing director George Lukan says: "While we are not against increasing dealer margins at this moment, we believe it would merely be passed on in increased discounts at retail level in the High Streets. When discounting reaches a realistic level, we would then reconsider the viability of increasing margins for all retailers."

Decca managing director Ken East agrees that the margin had remained stable for a long time but added that everyone was suffering from the effects of inflation. He says: "I don't believe a 40 percent margin would be viable. Full-price albums are already nudging \$6.60 and any dealer margin increase must take it over that figure, and then I believe we shall run into consumer resistance."

And Martin Davis, managing director of United Artists, also feels that cutting the company margin or adding additional margins on top of the current one would not help matters. He claims: "The GRRC should write to our suppliers and ask them to hold their costs down. We will pass on any savings to the dealer."

Ken Maliphant, Phonogram marketing director, says the dealer margins are under constant review in his company. "Dealers are obviously feeling the pinch, what with the seasonal recession and the overall economic plight, but once the temporary relapse of business is overcome,

I'm confident the situation will be more heartening—for dealers and record companies."

Transatlantic managing director Nat Joseph is also sympathetic to the dealers, but could see no immediate solution apart from an improvement in efficiency. "We reckon we give dealers a fair crack of the whip, and I can't see how we could give them more with manufacturing costs increasing all the time."

Margins on records average at 35 percent with additional percentages for prompt settlement. In addition, some companies do offer schemes whereby the retailer can enjoy the benefits of extra margins by bulk purchase, as in the EMI Music Center scheme and Polydor's Sound Sellers. But, as Tipple points out, many small retailers cannot afford to take part in such schemes because they do not have the initial buying power.

CBS sales director Jack Florey echoes that opinion and says that is the reason CBS has never launched such a scheme. But he points out there are promotional campaigns during which an artist's entire back catalog may be available with additional margin profits and, again this year, CBS is running at Christmas buy-in scheme giving dealers an extra mark-up on catalog material.

He, like most of the others, is only too aware of the problems of the retailer and has been involved in meetings to discuss the matter.

## International Turntable

Clive Selwood is to return to CBS U.K. as director of marketing and marketing services, reporting to managing director Maurice Oberstein.

He was formerly marketing manager at CBS and was involved in the considerable success the company enjoyed with singles during early 1974. He left to join U.K. Records.

Reporting to Selwood will be creative marketing manager, Tony Woolcott; artist and public relations manager, David Sandison; broadcast marketing manager, Colin Forsey; classical marketing manager, David Rossiter; and radio and television promotion manager, Paddy Fleming. Selwood has also previously worked at Elektra, Philips and Radio Luxembourg.

James Fisher has been appointed to the international marketing department of RCA as European liaison manager. He replaces Mike Everett, who is moving to New York to join the parent company in a position yet to be announced.

And John Hall has been appointed promotion services manager, replacing Fisher. Hall was previously running his own company in Wales, which included record retailing, concert promotion and discotheques. Before that, he lived in Australia for five years and was manager of promotion and publicity for RCA, Australia.

Thomas McIntyre is to join RCA U.K. from the U.S. parent company to take up the position of management information services manager. He will report to Ed Byrne, financial controller. Bill Tierney has been appointed manager, accounting, from his previous position of manager, management accounting.

(Continued on page 57)



TIME FOR PRIDE—During the hectic pace of Charley Pride's recent sold out concert tour of Australia, RCA in Australia was able to give him a little sanctuary, sanctuary being a visit to the Lone Pine Koala Sanctuary in Brisbane. Shown are Colin Crymble, Queensland sales manager, RCA; Pride with his hands full of Koala; Peter Harding, promotion director for RCA Australia, and Frank Mancini, division vice president, artists relations, RCA Records, who made the Down Under trip with Pride.

## From The Music Capitals Of The World

### LONDON

United Artists is the latest company to increase its prices here, by up to 14 percent, the company's first price increase in 10 months, which managing director Martin Davis says is "a major effort by the company not to pass on rising costs to the public."

Interest in brass band, and military music, reflected here by the Pye launch of a new album series, Top Brass, while on Pye's Special label there is a two-album set of a military music pageant which featured 62 different regimental bands. . . . New Buk single "Around My Head," by one Naviede, who is said to be "the last remaining prospective King of the Mogul Empire" and who has been living in the north of England since 1967.

New live album from Eric Clapton and his band, "E.C. Was Here," out on worldwide release this week, was recorded in concert in various cities around the world. . . . New \$2 million Friars Club at Aylesbury, with a 1,000 capacity, being opened Sept. 13 by bill topped by Green-slade. . . . America, chart-toppers here with "Horse With No Name," in for string of U.K. dates next month, supported by Poco.

RCA Records now has access to a new European data center set up by RCA Corporation in West London, already used by Hertz carhire and Oriol Foods, comprising an IBM computer and first benefits will be in the areas of copyright and royalties, sales ordering and inventory control. . . . Kris Kristofferson here mid-September for starring role in movie "The Sailor Who Fell From Grace With The Sea," co-starring Sarah Miles.

Line-up of new and highly-praised Dave Mason band is Mason (guitar), Richard Jaeger (drums), Gerald Johnson (bass), James Krueger (guitar), Mark Jordan (keyboards). . . . Latest Edward Mann hat collection, a high fashion event, has taken as its inspiration title of Shirley Bassey's upcoming United Artists album "Good Bad But Beautiful."

Robert Plant, lead singer of Led Zeppelin, seriously injured in holiday car crash in the Greek island of Rhodes, with multiple injuries. . . . Paul Simon set for his first appearance in U.K. for two years, with Royal Albert Hall gigs as part of a European tour. . . . New Pink Floyd

album, follow-up to the highly-successful "Dark Side Of The Moon," called "Wish You Were Here" and available from Sept. 5.

Former T. Rex drummer Mickey Finn joining new band set up by Steve Marriott following the break-up of Humble Pie. . . . Main acts at this year's Reading Festival, starting Aug. 22, are Hawkwind, Wishbone Ash, Lou Reed, Supertramp, and the visiting Ozark Mountain Daredevils.

After two years away from the business, ex-Fleetwood Mac lead guitarist Danny Kirwan now back on records with a DJM single "Ram Jam City," and a September album "Second Chance." . . . A \$12 million-plus package of two new films produced by EMI in the next year includes "The Nat King Cole Story," produced by Mike Frankovitch. . . . Geoffrey Bridge, director-general of British Phonographic Industry bringing out an "Annual Directory" to provide answers to questions about the business most often posed by "outsiders," students, journalists and so on.

Hopes for a West End production for rock artist Raymond Froggatt's

(Continued on page 56)

## British Decca In Mid-Price 2-LP Series

LONDON—British Decca is introducing a new "Focus On . . ." bargain-price series of double-albums to complement its "World Of . . ." mid-price line.

Releases start next month and will be supported by a five-station radio advertising campaign for a fortnight.

Premier "Focus On . . ." artists are Ray Charles, Mantovani, Jacques Loussier and Neil Diamond. Material on the two-record sets, retailing at around \$6.60 fall mainly in the "best of" category, and in the case of Charles and Diamond many of their mid-1960s hits are included.

The label has been started to gain further market penetration for Decca's back catalog and pop marketing and promotion manager John McCready says: "Our first release is an extremely strong one. Mantovani, Charles and Diamond have had remarkable success both on full-price and in the 'World Of . . .' series and Loussier has never before been available at bargain price."

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*Robert Stolzi*  
*1880 - 1975*

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# A Life For Music



## Robert Stolz

1880 - 1975

He was the last great representative  
of the Viennese waltz dynasty.  
Vienna and its music -  
they were the essence of his life and work.  
Whether as creator of immortal melodies  
or as outstanding conductor -  
Robert Stolz wrote an important  
and valuable chapter of Vienna's music history.

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Barcelona 11

### USA

ARIOLA AMERICA INC.  
8671 Wilshireboulevard

Beverly Hills, California 90211

# Stolz Music Heritage

By MANFRED SCHREIBER

Golden Age of Strauss and other Viennese composers. As early as 1899 he had written his own first operetta, Studentenuelke; but it was 1910 before he scored his first great success with Das Gluecksmaedel.

After World War I his fame began to take on an international flavor. In 1919, sensing the new mood in popular music, he wrote the first European fox-trot, Salome, better known elsewhere as Romeo or Abat-Jour from its use in the film Yesterday, Today and Tomorrow starring Sophia Loren and Marcello Mastroianni. Recorded in 1967 under the title Step By Step by The Ray Charles Singers, it entered the American charts. Stolz went in 1925 to Berlin where, as well as his large output of popular-style songs, he composed the score for the first European film musical, Two Hearts in Waltz Time (1929) which in its original German version ran for 50 weeks on Broadway. He continued with several other film scores, including some for the then popular stars tenor Jan Kiepura and soprano Martha Eggerth.

The early 1930s saw even greater successes, with the widely popular musical Wild Violets and the operetta Venus in Silk, produced in most of the European capitals. In 1936 he wrote Rise and Shine specially for Fred Astaire in London and produced dozens of popular songs including two incorporated into Ralph Benatzky's successful operetta White Horse Inn. The rise of the Nazis in Germany sent him back to Vienna, though he had no Jewish connections, and later to Paris, where he met his fifth wife Louise, known as 'Einzi'. Next move, with war racking Europe, was to America and Hollywood, where his score for the film Waltzing in the Clouds won him an Oscar, as did his later music for the Deanna Durbin film Spring Parade. A further Oscar came for the music for It Happened Tomorrow in 1944.

Even for a younger man this could have meant the end of a career, but not for Stolz. Back in Vienna, last of the great tradition of Viennese opera and song composers, he set out on new paths with more operettas, musicals, film scores and songs. He continued to conduct, notably at the annual traditional Viennese performances on New Year's Eve of Strauss's operetta Die Fledermaus; and wrote music for the annual Vienna ice-show Vienna Ice Revue from 1952 to 1971. Since 1962 he recorded some 400 performances and in 1969 was awarded a Golden Disc for more than 2 million LPs on the Eurodisc label.

Last June Austrian composer Robert Stolz, nearing his 95th birthday, left Switzerland where he had been recovering from pneumonia, on the way to Berlin where he had a number of recording sessions planned. There, on June 27, he died from a heart attack.

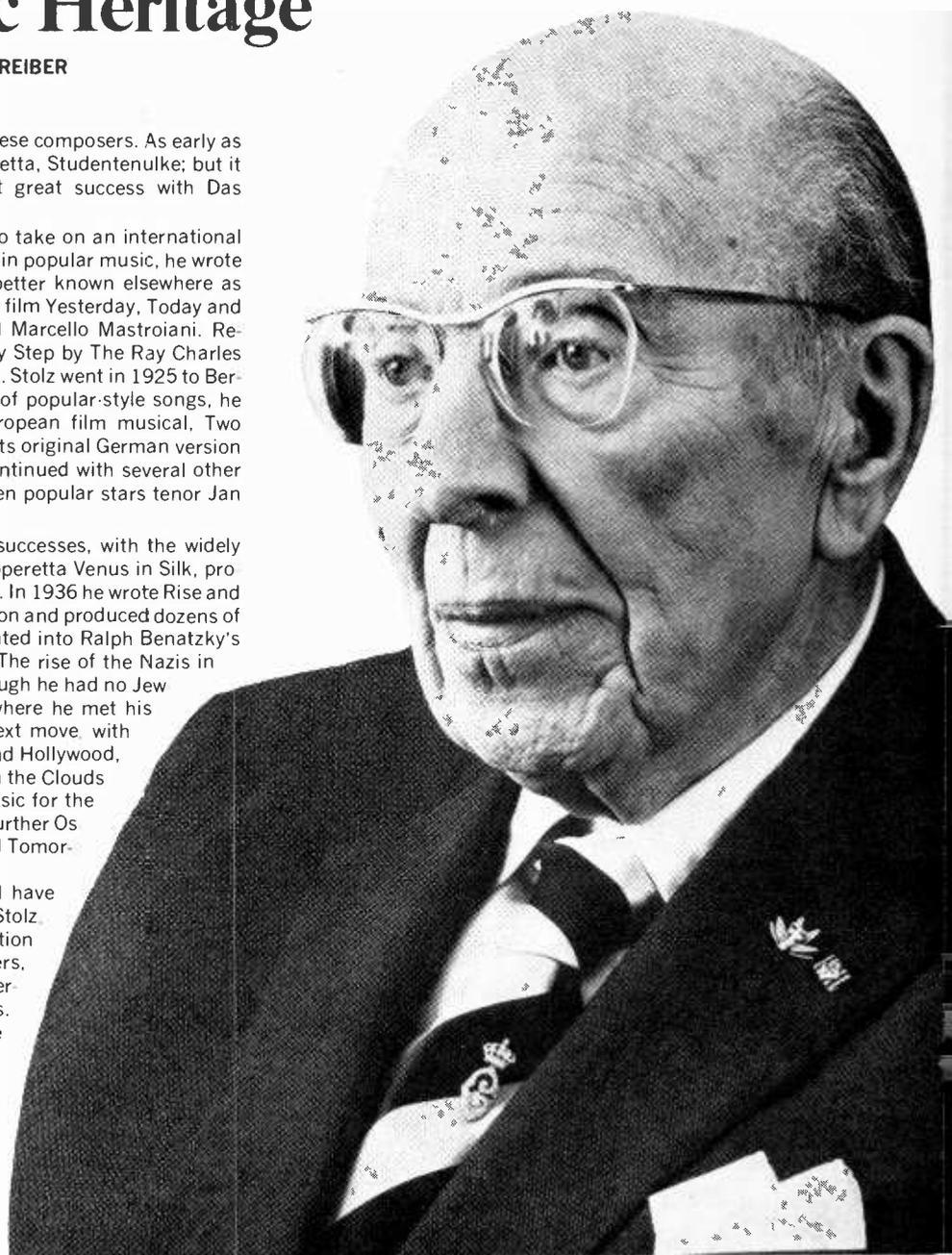
His death ended an era of some 90 years of performances, composition in many spheres, and finally closed what has long been known as the Silver Period of Viennese operetta and light music. During his long life Stolz wrote some 50 operettas, nearly 2,000 songs, large numbers of orchestral works, and music for nearly 100 films, many of them Hollywood successes. He made his first recording more than 70 years ago, and during the last years of his life he returned to the recording studio and made many recordings of his own music and that of the Strausses in whose Viennese waltzes, polkas and marches he excelled.

The significance of his death to the world of music is evidenced by that fact that some 900 radio stations throughout the world paid tribute with special broadcasts of his music. Musicians and music-lovers came to Vienna for his funeral, and letters of condolence poured in to his widow. Tributes included cables from U.S. President Ford and Secretary of State Henry Kissinger, West German President Walter Scheel, President Valery Guiscard d'Estaing of France, Queen Juliana of the Netherlands, King Baudouin of the Belgians, Israeli Prime Minister Yitzhak Rabin, as well as from Austrian Chancellor Bruno Kreisky.

Stolz was born in Graz, Austria, on August 25, 1880, three years after Edison's invention of the phonograph, into a musical family. His father, Jakob Stolz, was musical director of the Graz Opera House, later proprietor of a music school, where his mother Ida also taught music. Jakob Stolz had been a pupil of Bruckner, and both the composer and Brahms were family friends and frequent visitors to the Stolz home. His great-aunt, Teresa Stolz, was the first Aida in the Italian productions of Verdi's opera after its premiere in Cairo, and was also the first soprano in the premiere of Verdi's Requiem.

Stolz himself has written of his musical childhood under the guidance of his mother. "I was the twelfth child, and because I was the youngest, and was not particularly strong, my mother treated me with special care. She nursed and protected me and I loved her more than anything in the world. She was a concert pianist and realized early that I had talent. I was able to play by the time I was five and my mother would take me to the piano saying 'Imagine, Robert, that it is bitterly cold outside, in winter, with snow. A little bird, freezing, is tapping at the window wanting to be let into the room. How would you express this in music?'"

By the time he was 18 Stolz was successfully conducting bands; but his great opportunity came in 1905 when he was appointed conductor at Vienna's famous operetta theatre, the Theater an der Wien, birthplace of so many now world-famous operettas. There he conducted, in 1905, the premiere of what has been described as the world's most popular operetta, Franz Lehar's The Merry Widow, later other equally successful works, Lehar's The Count of Luxembourg and Leo Fall's The Dollar Princess. He remained at the theatre for 12 years, conducting throughout the period known as the Silver Age of Viennese operetta following the



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having been associated with the Genius of*

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*for more than forty years*

*Internationale Musikverlage  
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# ROBERT STOLZ

25th August 1880-27th June 1975

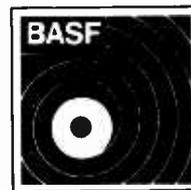


With the passing of Robert Stolz  
living tradition becomes lasting memory.  
Thanks to our fruitful relationship with  
this much-loved and respected man,  
we can take pride in our share in  
preserving a unique heritage.

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**United Kingdom** (The Decca Record Co. Ltd.)  
**USA** (BASF Systems Inc.)  
**Venezuela** (BASF Venezolana S.A.)



**BASF Aktiengesellschaft,**

**68 Mannheim,**

**Gottlieb Daimler-Str. 10.**

**Tel: 0621/40081**

Dear Mrs. Stolz:

Mrs. Ford and I were grieved to learn of your husband's passing. The memory and the music of this outstanding artist will warm millions of hearts for years to come. Our heartfelt sympathy to you in your bereavement.

Sincerely,

Gerald R. Ford

Mrs. Louise Stolz  
Himmelstrasse 69  
Vienna, Austria

EMBASSY OF THE UNITED STATES OF AMERICA  
VIENNA

June 30, 1975

Mrs. Louise Stolz  
Himmelstrasse 69  
Vienna, Austria

Dear Mrs. Stolz:

It is with great sadness that I transmit to you the enclosed messages of condolence from President Ford and Secretary Kissinger.

My staff and I share the expressions of heartfelt sympathy to you from the leaders of the United States over the death of your highly gifted husband. His music will live in the hearts and minds of millions of Americans.

Sincerely,  
*Wiley Buchanan, Jr.*  
Wiley Buchanan, Jr.  
American Ambassador

Dear Mrs. Stolz:

It was with deepest regret that Mrs. Kissinger and I learned of the death of your talented husband, who was one of the greatest modern composers. Only recently he and I had a pleasant exchange of correspondence, at which time I told him how much I had always admired his works. All lovers of music in the world share with you and Austria in this great loss, but we can be consoled with the knowledge that the beauty of his music and the memory of his splendid personality will live on.

Warm regards,

Henry A. Kissinger

Mrs. Louise Stolz  
Himmelstrasse 69  
Vienna, Austria



Robert Stolz with his wife, Einzi, who was his faithful companion for the last 35 years.

The most famous  
operettas  
by  
**ROBERT STOLZ**

- Himmelblaue Träume (Grüezi)
- Mädi
- Peppina
- Die Tanzgräfin
- Venus in Seide
- Wenn die kleinen Veilchen blühen (Wild Violets)
- Der verlorene Walzer (Zwei Herzen im Dreivierteltakt)

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# Dankeschön Robert Stolz!



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## Awards And Tributes Received By Robert Stolz

**1934** BIG GOLD MEDAL from the Biennale in Venice for the music of the film "Spring Parade."

**1941** OSCAR from the Academy of Motion Pictures, Arts and Sciences in Hollywood for the music of the film "Spring Parade."

**1944** OSCAR for the music of the Rene Clair film "It Happened Tomorrow."

**1947** Conferring of the title PROFESSOR by the Austrian President.

**1963** The President of Western Germany confers to Robert Stolz the GROSSE VERDIENSTKREUZ DES VERDIENSTORDENS DER BUNDES-REPUBLIK DEUTSCHLAND.

The Vienna Symphony Orchestra awarded the BRUCK-NERRING to Robert Stolz for his high merits.

**1965** Robert Stolz receives the EHRENRING from the City of Graz (Austria).

**1966** Stolz receives in Amsterdam the GRAND GALA DU DISQUE POPULAIRE.

**1967** President Tito of Yugoslavia awards Stolz the highest Yugoslav decoration THE YUGOSLAV BANNER ON THE GOLDEN RIBBON.

**1969** Queen Juliana of the Netherlands confers to Robert Stolz the title COMMANDER OF THE ORDER OF ORANJE-NASSAU.

For his merits for the German film the Berlin Film-Festival confers him the BUNDESFILMPREIS IN GOLD.

GOLDEN RECORD for 250,000 sold LP's in the Netherlands. King Baudoin of Belgium confers Stolz the title of COMMANDER OF THE KRONORDEN.

GOLDEN RECORD for over two million sold LP's in Germany.

**1970** BADGE OF HONOR for Art and Science, Vienna. HONORARY CITIZEN of the City of Vienna.

EHRENRING of G.E.M.A. (Berlin)

ROBERT STOLZ—STAMP issued in Austria.

MEDAL OF THE CITY OF ROTTERDAM (Holland)

HONORARY CITIZEN of the City of Graz (Austria).

**1970** HONORARY MEMBER of the Israel Philharmonic Orchestra. Establishment of the ROBERT STOLZ FOUNDATION.

**1972** HONORARY MEMBER of the Bronx Philharmonic Symphony Society (USA).

HONORARY MEMBER of the European Bildungsgemeinschaft, Stuttgart (Western Germany).

HONORARY CITIZEN of St. Wolfgang (Austria)

ROBERT STOLZ MONUMENT in Graz (Austria)

**1973** GRAND PRIZE DU DISQUE of the Academy of Paris for the album "Two Hearts In Waltz Time."

HONORARY MEMBER of the Vienna Volksoper.

**1974** GRAND PRIX DU DISQUE of the Academy of Paris for the record albums "Golden Era of the Viennese Music" (20 LP's) and "Robert Stolz conducting Johann Strauss" (12 LP's).

**1975** ARMS of The City of Fuerstenfeld (Austria).



### CREDITS

Special issues editor, Earl Paige. Editorial direction Mike Hennessey, London and Manfred Schreiber, Austria correspondent. Art, Lee Lebowitz. Production, Bob Ford.

**Robert Stolz  
died  
his music will live  
forever**



les Editions Internationales Basart B.V. Postbox 338-Bussum

## Famous People about Robert Stolz

### Emperor Franz-Josef I. of Austria:

"The young bandmaster seems to be very talented. He uses the baton like a marshal's baton. Look how firmly he masters the orchestra. He would be a good example for our officers."

### Franz Lehar (1905):

"You have the talent to conduct and one day you will be a world-known operetta-conductor."

### Albert Einstein:

"Your music, my friend, is a dear memory of my homeland."

### Charlie Chaplin:

"'Frag nicht warum ich gehe' is one of my favorite songs."

### Pablo Picasso:

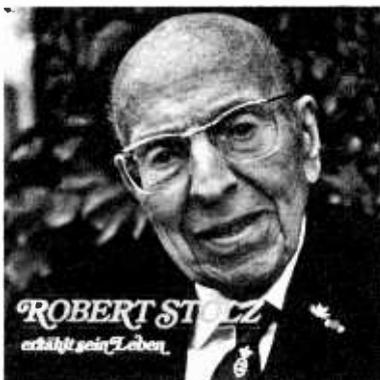
"Music is always inspiring me. I particularly like your song 'Si bleu, si bleu.'"

### Pablo Casals:

"I remember well your 'Ave Maria.' Does it still exist? Toscanini inspired you in Vienna to compose it."

### Herbert von Karajan:

"'Auf der Heide bluehn die letzten Rosen' by Robert Stolz is one of the most beautiful German songs."



## In memoriam Robert Stolz

### AMADEO

Österreichische Schallplatten GmbH

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*So much has been said and written about him . . .  
but nothing which makes quite the same immediate impact as what he himself  
tells us on Amadeo records.*

SELF-SERVICE SHOPS

# U.K. Hi Fi Dealer Moves Into Records

LONDON—Comet Radiovision Services, reportedly the largest discount hi fi dealer in Europe, is branching out into record retailing with plans for self-service shops in at least 27 nationwide outlets within the next year.

The company has been dealing in records at its Birmingham and Hull warehouses for nearly three years and success of these operations has resulted in the expansion program.

Comet chairman and managing director Michael Hollingbery says: "It's been a bad time for some record dealers, but this is mainly due to the

influence of the multiples. We believe we can compete favorably with multiples like Boots, W.H. Smith and Woolworth.

"We started in mail-order records three years ago but frankly the competition from the multiples made it uneconomical. Our two self-service departments at Hull and Birmingham were, however, so successful and the idea is that, as top hi-fi dealers in Europe, we should provide customers with the high-standard records and cassettes they deserve for their equipment.

Each record store will stock at least 3,000 titles and offer discounts in the region of 20-40 percent. Records will be displayed in browseries, but Hollingbery adds they will be in a different category from those offered by multiples.

"I believe they cater more for the cheaper end of the market and we are concentrating on first pressings. There will also be a full range, from progressive to classical."

## MIDEM Space Goes Fast As Trade Books Displays

• Continued from page 8

EMI are Decca, Island, Carlin, Acuff-Rose, Chappell, Arcade, ATV Music, Cyril Shane Organisation, Intersong, K-Tel International, Magnet, MAM, Martin & Coulter Music, MCPS, Pickwick International, Penny Farthing, State Records, Trident Recording Studios, United Artists, Sonet Productions, GTO Records, the Dick James Or-



**VANGELIS SIGNS** — Keyboard player Greek-born Vangelis Papatthanassiou signed a new long-term worldwide recording deal with RCA Records. He is setting up his own recording studio in new premises near Marble Arch in London and starts work on his debut solo album for RCA this month. The album is to be premiered in a live performance at a London concert.

In money terms, his RCA deal is one of the biggest contracts even agreed by the U.K. subsidiary of RCA.

Picture shows Papatthanassiou with, left, RCA's Geoff Hannington, who negotiated the contract and, right, RCA U.K. managing director Geoffe Lukan.

## Aves Bows 'Farewell'

HAMBURG—The newly established Aves label is off to a flying start with the Roger Whittaker single and album "The Last Farewell" in German-speaking territories.

Initiators of this label, distributed by Metronome in Hamburg, are the former Polydor executive Horst Schmolzi and publisher Rudi Slezak. Their Schmolzi/Slezak publishing company, already established through the number one hit "Shame, Shame, Shame," has also had four other top 50 entries in the German charts within just six months.

Roger Whittaker's German-language recording of "The Last Farewell" was made in the Lansdowne Studio in London, with Slezak coaching the singer in diction and accent, and it will be released, soon after the English version, in September. German television bookers have already shown interest in booking Whittaker into various productions.

Aves will not only be releasing foreign product within the German-speaking territories, but also producing local artists for the German and international market—with a starting capacity of a minimum 16 singles and eight albums in the first year.

Next on the release list is the Stephen Sulke production "Malaika" in a German-language version, following the signing of two German solo artists, plus a rock group and an expert in electronics.

Says Slezak: "There is a lot coming from Aves in the course of the next few months."

## Sinatra, Basie Vaughan Date In London Set

LONDON—Frank Sinatra, with the Count Basie orchestra and Sarah Vaughan, is to play 10 concerts at the London Palladium in November. The season is being presented by Harold Davison.

The concerts are being spread over an eight-day period, Nov. 13-20. Ticket prices range from \$6.60 to \$35.10. When Sinatra made a two-concert appearance at the Albert Hall at the end of May, top price for tickets was \$68.

Davison says: "Sinatra hopes that the reduction will make it possible for a wider range of fans to attend the performances."

Warner Brothers is planning a strong promotion campaign for this period to promote the special release "The Reprise Years," a box-set of Sinatra tracks selling at \$22, at present only available in the U.K. and through European outlets, with plans for U.S. release not yet on.

The gold-and-buff box-set comprises four albums with 50 titles spanning the years 1960-75, and includes a 20-page booklet containing pictures and reminiscences of Sinatra by 40 friends and showbiz colleagues. To date, 15,000 sets have been pressed. The idea for the album set originated from WEA in London and is the brainchild of BBC two promotion men Don Stone and marketing manager Ron Smith.

There will be a mail-out to each of the 5,000 members of the Sinatra Appreciation Society informing them of the album's availability.

ganisation, BBC Records & Tapes, Caroline Exports and Valentine Music.

French bookings include Barclay, A&M, Allo Music, CBS, Disc'AZ, Musidisc, Phonogram, Sofrason, Sonopresse, Rideau Rouge, Trema, WEA Filipacchi Music, Carrere, Bleu Blanc Rouge and Carabine Music, and those from Germany include Rolf Budde, Bellaphon, Ariola, BASF, Hans Gerig, Polydor International, Rudolf Slezak, United Artists and W.D. Warren.

Says MIDEM international chief Xavier Roy: "These results have been obtained just on the basis of our soundings in the U.K., France and Germany. We have only just begun our U.S. promotion for MIDEM and we are expecting increased support from America and other major countries, with the result that MIDEM 10 promises to set an all-time record in terms of attendance. In these difficult economic times, more and more music companies are looking to boost their business through exports and MIDEM is uniquely equipped to facilitate the transaction of import-export deals, bringing together as it does industry people from nearly 50 countries."

## Goldfish Co., London Tie

MONTREAL—The recently rejuvenated Goldfish Records, headed by Terry Jacks, and London Records of Canada, have signed a three-year agreement under which London will distribute and manufacture Goldfish product in Canada. Goldfish had previously been signed to London before moving to A&M Records of Canada for a short time.

The first release under the new Goldfish/London arrangement will be Jack's new single "Holly" which he recently recorded at Vancouver's Can-Base Studios.

The deal was signed between Jacks and London Records of Canada President Frasier Jamieson, at Jamieson's northern retreat in the Laurentians, just north of Montreal.



**TRINI TOPS**—Trini Lopez, in London for a season at the Cunard International Hotel and a television spectacular, also topped the bill at a charity show for the Variety Artists Benevolent Fund, in Southampton, Hampshire. Lopez, left, is with, center, promoter Jeffrey Kruger and Earl Mountbatter of Burma.

# Custom Die-Struck BELT BUCKLES



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# From The Music Capitals Of The World

• Continued from page 48

"straight" musical on the life of William Shakespeare. ... Run of bad luck for Island Music here, with a \$8,000 robbery of equipment followed by a fire which gutted the offices. ... Great industry interest in the Music Week Broadcasting Forum taking place at the Heathrow Hotel mid-October. **PETER JONES**

## SYDNEY

**Barry Wells** of Penjane Music announces that they have recently acquired the rights to administrate their associate company Campbell-Connelly. Penjane Music is a successful local company owned by **Norman Whitely** who has the world rights to the **Bee Gees**. ... **Peter Dawkins**, executive producer with EMI has announced his resignation and that he will be working with Festival Records in the future. ... EMI announced the appointment of **Angus McNeil** as resident producer in Melbourne. Gus replaces **Ian Miller** who recently started working as an independent producer working between several record companies. **Ian** has produced a new single for Melbourne band **Chetaroa** which **Ian** will be joining very shortly to play guitar. Sides are "Another Day"/"Fisherman's Nightmare" both for forthcoming album "Chetaroa." **Ian** was voted the Radio Record Awards Producer of the Year in 1974, but has decided to return to performing and playing with **Chetaroa**.

Ex-Radio London pirate disk jockey **Mike A'Hern** has taken the position of program manager at 6PM in Perth. ... American **Lovellace Watkins** who had his first success in Australia then moved to world stardom in Britain and then his home country America has returned to Australia for a national tour. **JOHN BROMELL**

## MOSCOW

Melodiya has released a three-record set featuring **Leonid Utiosov's** jazz-pop orchestra, the recordings coming from between 1930-50, though the bandleader was enormously popular in Russia for more than 40 years. The first set of the Utiosov series was released by Melodiya two years ago.

Sweden's **Ruslagene Sturband** jazz outfit on an extended tour of Russia for two months. ... Music Week's Star of the Year award presented to **Alexander Gradsky**, songwriter-singer-group leader, at the Prague Restaurant in Moscow.

Melodiya to release soundtrack album of "A Lover's Romance" movie, all songs written and performed by **Alexander Gradsky**, in a two-million issue this year, a 4,000-unit sampler having been made by the company under order from the Sovexportfilm company. The album includes a booklet with all lyrics in Russian, English and French.

Leningrad-based pop singers **Liudmila Sentchina** and **Sergei Zakharov** have albums out through Melodiya, the latter having been first prizewinner at least year's international song festivals in Bulgaria (Golden Orpheus) and Poland (Sopot), since then has acquired great national popularity here.

Current classical releases on Melodiya include a three-record set of Verdi's "Rigoletto" and Bellini's "Somnambula," performed by the cast of the Teatro alla Scala. ... New York Jazz Repertory Company closed its Russian tour with a concert performance at the 10,000-seater Luzhniki Stadium. Following

strong public interest towards old Russian romantic music. Melodiya has released the 1930s and 1940s recordings of **Tamara Tsereteli**, who originally introduced on disk a Russian gypsy ballad which, 30 years later, was recorded by **Mary Hopkin** as "Those Were The Days," music and lyrics by **Gene Raskin**.

**VADIM YURCHENKOV**

## HAMBURG

Trumpeter **Milo Pavolovic** has produced a single "Love Said Good-bye" for EMI-Electrola here. ... On the same label, Holland's **Rene Frank** has a new single in "Ein Mann, Ein Wort, Ein Leben," with Greek artist **Mandalena** making her first single for Electrola in the Cologne studios.

WEA director **Siggi Loch** to present a gold disk to the **George Baker Selection** for "Paloma Blanca" in the fall, the record having already sold 800,000 copies during July in Germany. ... Chappell Musikverlag, Intersong, Magazine Musikverlag, RCA Music and Rudolf Slezak Musikverlag have combined to set up an Arbeitsgemeinschaft Noten-Hitparade, a working collaboration for sheet music, the books comprising best-selling songs for piano.

**Catarina Valente** invited WEA girl singer **Joy Fleming** to appear on her next all-star show in September. ... Duo **Wyn and Andrea** signed a contract with United Artists in Munich, and girl singer **Katja Ebstein** produced the duo on a single "Der Nachbar."

Radio Luxembourg gives its prestigious trophy The Golden Lion in October to **Udo Juergens** (Ariola) for his song "Goldener Wein"; **Juergen Marcus** (Teldec) gets the silver award for "Ein Lied Zieht Hinaus In Die Welt," and the bronze goes to **Freddy Quinn** (Polydor) for "Die Insel Niemandland."

Newcomer to Bellaphon Records in Frankfurt is 17-year-old **Alexandra Rubin**, who debuts with "Jedes Madchen Braucht Liebe." ... Duo **Shuki and Aviva** from Israel getting chart reaction with their single "Zum Glueck Gibt Es Musik." ... Germany's top comedy entertainer **Otto** to receive a gold disk for his EMI-Electrola album "Otto III."

New telephone number for Phonogram Hamburg: 040-36091. ... Say Yes Music in Munich and the U.S. company Casablanca combined to set up a new label, Oasis, first artists being **Donna Summer**, groups **Schloss** and **Einzelganger**, with **Giorgio Moroder** as producer. ... **Rolf Budde** Music in Berlin reporting chart reaction for **Rubettes'** new single "Foe-Dee-Oh-Dee." ... Francis Day and Hunter has a summer hit from Maddox, Polydor releasing it under the title "Chattanooga '75."

**George Hildebrandt** of Chappell has two promising new songs, "Ich Weiss Dass Wir Uns Wiedersehen," by **Henner Hoier** (Polydor), and **Lisa Salzer's** second Polydor single "Immer Wenn Ich Einmal Traume." ... RCA Music in Hamburg has acquired the Sherlyn catalog. ... Strong reaction to **Mario Lehner's** new single "Ausgerechnet Bananen," according to **Josef Bamberger** of UFA Music in Munich.

Successful launch of the classics series from Ariola-Eurodisc, "Discotheque Of The Masters," and the catalog including music from Bach to Ravel by musicians like **Emil Gilels**, **David Oistrakh**, **Mstislav Rostropovitch** and **Karel Ancerl**. ... Metronome marketing chief **Klaus Ebert** reports good sales for product of the CTI catalog, and a new cam-

paign starts in the fall with highlights of the repertoire.

**WOLFGANG SPAHR**

## BRUSSELS

An international contest for young talent. Yes, was won in Ostend Casino by the U.K., with ex-New Seeker **Peter Oliver** singing "Love Together," his Phonogram release; second place went to Belgium with **Jeremy** and **Raymond Van't Groenewou**; and Luxembourg was placed third.

Silver Convention record "There's Always Another Girl" well-received here by radio, critics and dealers, so giving the girls a second hit, and they are to visit for BRT television in Middlekerke Casino. ... Records chart-climbing now: **Retta Young's** "S.O.S.," **The Rimshots'** "7-6-5-4-3-2-1," **Disco-Shirley**, by **Shirley and Co.** ... **Kamahl's** single "The Elephant Song" doing well and helping the World Nature Foundation, part proceeds of the record, already a hit in Holland, going to the fund. ... Recording by the **Lovelets** of "The Godfather" now making the charts in Italy, where the group appeared at the Pezaro Festival and on television.

"Rosanna," a song by **Daniel Vangarde** and **Jean Kluger** now in the Spanish charts by **Los Diablos**, the French charts by **Ringo** and the Flemish charts by **John Terra**, and many other covers are expected. ... **Tony Ronald**, of Spain, has already recorded a few songs by **Vangarde** and **Kluger**, one being "With Love From Me To You" on Movieplay, and the duo's song "Pretty Lady" has been recorded for Belter by the **Imagen** group.

A Belgian radio/TV producer and a journalist voted **Leo Sayer** as top male vocalist for 1974-75 and the U.K. artist has been awarded the Golden Lion award in Blankenberge, having just finished a U.S. tour and currently recording a new album. ... **Van der Graaf Generator** currently recording in the U.K. Rockfield Studios, laying down tracks for a new album "Godbluff" to be released here in October. ... And **Thin Lizzy's** new album "Fighting" out in Belgium next month.

Sobeldip just published the Music Industry Directory 1975, with the addresses of all Belgian and Dutch people involved in the industry: artists, managers, record companies, studios, journalists and composers. Book is mailed out by Sobeledip Mailing NV, Dept. M.I.D. '75, Gemeentestraat 8, 2000 Antwerp, costing 650 Belgian francs.

New releases getting heavy promotion: "Earthquake," by **Zenda Jacks**; "Seventy-Five," by **Limousine**; "Kojak Columbo," by **Nils-son**; "Action," by **The Sweet**; and the **Pete Wingfield** album "Breakfast Special" (All Inelco), also "Let's Go Disco" by **MFSB** and "Long Lost Lover" by **The Three Degrees** (both CBS).

The Bilzen Festival line-up: **Wishbone Ash**; **Dr. Feelgood**; **Steve Harley and Cockney Rebel**; **John McLaughlin's Mahavishnu Orchestra**; **Soft Machine**; **Lou Reed**; **Earth and Fire**; **John Cale**; **Sailor**; **Kandashar**; **Roland**; **Fairport Convention**; **Tom Rush**; and in the jazz section, the main attractions: **Open Sky Unit**; **Pork Pie**; the **Chris Hinze Combination**; the **Kenny Clarke Quartet** and **Cousin Joe**.

**JUUL ANTHONISSEN**

## AMSTERDAM

The French Delmark label is now represented in Holland by Munich Records and already released is ma-



**HARD SELLING**—At a special dinner at London's Chesterfield Hotel to mark the end of a sales conference for United Artists (U.K.) newly organized sales force are, left to right, Mike Edwards, Southern field sales manager; Denis Knowles, marketing manager; Martin Davis, managing director; Jeff Revill, Northern field sales manager; Cliff Busby, general manager.

terial by **Junior Wells**, **Jimmy Dawkins**, **Earl Hines**, **Magic Sam**, **Luther Allison**, **Big Joe Williams** and **Mighty Joe Young**. ... And on the Oldie Blues label, Munich has released albums by **Albert Ammons** ("King of Blues and Boogie Woogie, 1907-49") and **Pete Johnson** ("Master of Blues and Boogie Woogie, 1904-67").

Basart, with the family weekly magazine Weekend, has launched new girl singer **Ginny Royce** and her debut single, "Wonderboy" at a well-attended party. ... New single by U.S. soul singer **Donna Summer** is "Virgin Mary" out via Basart. ... Cut in the U.S., new single of black duo **Spooky and Sue** is "I've Got The Need To Be With You," released through Negram.

Out next month: the live double album of U.S. group **Kiss**, "Kiss Live," on the Casablanca label but released here through Negram. ... Release in the U.S. through Casablanca of "100 Years," the successful debut single of singing Amsterdam housewife **Joey Dyser**, a chart-topper here for several weeks.

Artists of the Spanish label Hispavoa, including **Mari Trini**, **Waldo de Los Rios**, **Karina**, **Los Angeles** and **Jose Luis Perales**, featured in a special film by Dutch television station AVRO in and around Spanish center Torremolinos and to be transmitted on Sept. 14. ... **Alexander Curly**, high in the Dutch charts two years back with "I'll Never Drink Again," planning a comeback, but singing only in Dutch, and his album, backed by big promotion, is out on Negram, "Vette Jus En Boerengongens."

American band with **David Bromberg** toured here to promote the album "Midnight On The Water," released here by CBS early July. ... In September and October, CBS to release new albums of Dutch acts including **Focus** lead singer **Thijs Van Leer**, flautist **Chris Hinze**, girl singer **Rita Reys** and her piano-playing husband **Pim Jacobs**, and cabaret artists **Gerard Cox**, **Jasperina de Jong** and **Therese Steinmetz**.

Australian singer **Kamahl**, a chart-topper here with "The Elephant Song," cut his new single in Holland, with top producer **Hans Van Hemert**. ... BASF release of the second album of pop group **Jackpot**, "Jackpot Again," which includes "Coco Not Coming Today," the group's last hit single. ... Single "Amazing Man," with U.K. comedian **John Bird** making humor of **Idi Amin**, the Ugandan president, out here via BASF. ... And the same company release new material on the U.S. Big Bear label, including albums of **Eddie "Guitar" Burns** and a sampler of the American Blues Legends, 1975.

Singing brothers **Bolland and Bolland's** first single for Phonogram is "You Make Me Feel So High," a number off their debut album for the company, following three years

under contract to Negram. ... Basart acts **Dwight Thompson** and **Hans Marx** working on debut albums for September release: six months ago **Marx** was in the charts with "My Daylight," and more recently the U.S. artists **Thompson** had a hit single with "My Woman Is Calling."

U.K. group **Fairport Convention** here recently for concerts to promote their album "Rising Of The Moon," released on Ariola. ... And Ariola celebrated its fifth anniversary with a special release, an album "Music As A Medicine," part of the proceeds going to a Dutch hospital welfare scheme, and artists featured including **Cat Stevens**, **the Carpenters**, **Stealers Wheel**, **Adriano Celentano**.

Dutch representatives at the Nordring Festival of Light Music in Norway were girl singer **Greetje Kauffeld**, **Mark Murphy**, trumpet player **Ack van Rooyen**, and saxophonist **Piet Noordijk** and **Ferdinand Povel**. They performed with the Norwegian NRK broadcasting orchestra but took their own conductor, **Dolf van Ger Linden**. ... Comedy singer **Andre Van Duyn**, very popular in Holland, to make his film debut in "The Golden Meatball," to start production early 1976.

In October, the Dutch television station KRO starts a monthly program about various aspects of pop music. It will be presented by **Theo Stokkink**, with interviews with artists and backroom people, with profiles of groups, promotional films, "golden oldies," and mime acts, based on hit parade records.

**WILLEM HOOS**

## MFP Moves Into Singles

COLOGNE—Launched into the low-price album market some two years ago, EMI-Electrola's youngest company, Music for Pleasure, is now extending its repertoire to take in singles.

The German MFP company has so far launched about 450 LPs and samplers, including pop, hit compilations, star parades, folk and dance music and popular classics, distributing product directly to customers through a company-owned distribution organization.

Eighty percent of all albums are also available as cassettes. In fact, MFP has achieved total sales of \$7 million in the past year. Now, this month, singles are added to the catalog, with an initial batch of ten.

The repertoire is taken from its own productions as well as from various EMI international companies. Apart from that, repertoire exploitation contracts are to be signed with U.K., U.S. and Dutch record companies. Among the initial ten singles will be recordings by **Gitte**, **Rudi Carrell**, the **Daniel Santacruz Ensemble** and the **Walkers**.

And plans are for a further five singles to be released each month.

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## BRAZIL

(Courtesy of IBOPE-Rio de Janeiro)  
SINGLES

- |           |    |  |
|-----------|----|--|
| This Week | 1  | LOVIN' YOU—Minnie Riperton (Epic)                            |
|           | 2  | MORO ONDE NAO MORA NINGUEM—Agepe (Continental)               |
|           | 3  | QUANTAS LAGRIMAS—Cristina (RCA)                              |
|           | 4  | PHILADELPHIA FREEDOM—Elton John Band (Young)                 |
|           | 5  | MORE THAN YOU KNOW—Chrystian (Young)                         |
|           | 6  | ONE DAY IN YOUR LIFE—Michael Jackson (Tapecar)               |
|           | 7  | PLEASE MR. POSTMAN—Carpenters (Odeon)                        |
|           | 8  | FILHO DA VEIA—Luiz Americo (Chantecler)                      |
|           | 9  | FOREVER—Phoelhas (RCA)                                       |
|           | 10 | MANDY—Barry Manilow (Bell) LPs                               |
| This Week | 1  | SAUDADE NAO TEM IDADE—Various (Som Livre)                    |
|           | 2  | HOT'ISSIMO—Various (Top Tape)                                |
|           | 3  | CANTA, CANTA, MINHA GENTE—Martinho da Vila (RCA)             |
|           | 4  | DISCOTECA HIPPOPOTAMUS—Various (Som Livre)                   |
|           | 5  | ATE QUE ENFIM—Arnoldo Santos (Top Tape)                      |
|           | 6  | BENITO DI PAULA GRAVADO AO VIVO—Benita di Paula (Copacabana) |
|           | 7  | 14 SUPER HITS—Various (Polyfar)                              |
|           | 8  | DISCOTECA ESPECIAL—Various (Polydor)                         |
|           | 9  | ESCALADA (International)—Various (Som Livre)                 |
|           | 10 | CACA A RAPOSA—Joao Bosco (RCA)                               |

## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

- |           |           |    |    |  |
|-----------|-----------|----|----|--|
| This Week | Last Week | 1  | 3  | I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Cyril Shane (Hugo/Luigi)           |
|           |           | 2  | 1  | BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)                          |
|           |           | 3  | 4  | IF YOU THINK YOU KNOW HOW TO LOVE ME—*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) |
|           |           | 4  | 2  | GIVE A LITTLE LOVE—*Bay City Rollers (Bell)—Utopia/DJM                                       |
|           |           | 5  | 14 | THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)                        |
|           |           | 6  | 5  | JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Slam (Arif Mardin)                                      |
|           |           | 7  | 8  | DELILAH—*Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)                      |
|           |           | 8  | 13 | IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)                |
|           |           | 9  | 6  | IT'S IN HIS KISS—Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)                    |
|           |           | 10 | 12 | SHERRY—*Adrian Baker (Magnet)—KPM (Morgan Baker)   |
|           |           | 11 | 16 | BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)    |
|           |           | 12 | 7  | SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)                            |
|           |           | 13 | 18 | DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)                         |
|           |           | 14 | 10 | TEARS ON MY PILLOW—Johnny Nash (CBS)—ATV   |
|           |           | 15 | 24 | HIGHWARE—Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)                       |
|           |           | 16 | 9  | JE T' AIME—Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)                             |
|           |           | 17 | 15 | NEW YORK CITY—*T. Rex (EMI)—Wizzard (Marc Bolan)   |
|           |           | 18 | 11 | I WRITE THE SONGS—David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)                       |
|           |           | 19 | 26 | EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)                                    |
|           |           | 20 | 30 | BEST THING THAT EVER HAPPENED—Gladys Knight & The Pips (Buddah)—KPM (Kenner/Wise)            |
|           |           | 21 | 19 | ACTION—*Sweet/Essex (Sweet)  |
|           |           | 22 | 25 | LOVE ME BABY—*Susan Cadogan (Magnet)—Magnet (Peter Waterman)                                 |
|           |           | 23 | 38 | THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band (Jay Boy)—Sunbury (H.W. Casey/R. Finch)  |
|           |           | 24 | —  | SAILING—*Rod Stewart (Warner Bros.)—Island (Tom Dowd)  |
|           |           | 25 | 20 | MISTY—Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)                                 |
|           |           | 26 | 35 | SUMMER OF '42—Biddu Orchestra (Epic)—Warner Brothers (Biddu)                                 |
|           |           | 27 | 28 | GET IN THE SWING—*Sparks (Island)—Island (Tony Visconti)                                     |
|           |           | 28 | 36 | SUPER WOMBLES—*Wombles (CBS)—April/Batt Songs (Mike Batt)                                    |
|           |           | 29 | 23 | THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)  |
|           |           | 30 | 33 | FAME—*David Bowie (RCA)—Mainman/Lennon/ATV/Cailidh/Crysalis (Bowie/Maslin)                   |

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|----|----|---|
| 31 | 27 | 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Rimshots (All Platinum)—Cookaway (H. Ray/A. Goodman)      |
| 32 | 39 | LOVE WILL KEEP US TOGETHER—Captain & Tennille (A&M)—Kirshner/Warner Brothers                |
| 33 | 32 | ONE NIGHT—*Mud (RAK)—United Artists (Mike Chapman/Nicky Chinn)                              |
| 34 | 17 | ROLLIN' STONE—*David Essex (CBS)—April/Rock On (Jeff Wayne)                                 |
| 35 | 45 | DON'T THROW IT ALL AWAY—*Gary Benson (Atate)—Noel Gay (Steven Edgley)                       |
| 36 | 42 | ROCHDALE COWBOY—*Mike Harding (Rubber)—Francis Day & Hunter (Geoff Hesplop)                 |
| 37 | 21 | HAVE YOU SEEN HER/OH GIRL—Chilites (Brunswick)—Burlington (Eugene Record)                   |
| 38 | 43 | ONE OF THESE NIGHTS—Eagles (Asylum)—Warner Bros. (Bill Szymczyk)                            |
| 39 | 37 | SEXY—M.F.S.B. (Philadelphia)—Gamble Huff/Carlin (Gamble/Huff)                               |
| 40 | 44 | LOVE IN THE SUN—*Glitter Band (Benn)—Rock Artists (Mike Leander)                            |
| 41 | —  | BRAZIL—Crispy & Co. (Creole)—Latin American (I.H.P. Prod.)                                  |
| 42 | 46 | LOVE WON'T LET ME WAIT—Major Harris (Atlantic)—Gamble-Huff/Carlin (Bobby Eli)               |
| 43 | 50 | A CHILD'S PRAYER—*Hot Chocolate (RAK)—Chocolate/RAK Mickie Most                             |
| 44 | 41 | I DO I DO—Abba (Epic)—Bocu  |
| 45 | 49 | ALL I NEED IS YOUR SWEET LOVIN'—Gloria Gaynor (MGM)—Chappell (Tony Bongiovi)                |
| 46 | 47 | THAT'S WHAT LIFE IS ALL ABOUT—Bing Crosby (United Artists)—Donna (Ken Barnes)               |
| 47 | —  | JULIE ANN—*Kenny (RAK)—Martin Coulter (Bill Martin/Phil Coulter)                            |
| 48 | —  | KNOCKIN' ON HEAVEN'S DOOR—*Eric Clapton (RSO)—Big Ben (Tom Dowd)                            |
| 49 | —  | SUMMERTIME CITY—*Mike Batt (Epic)—Batt Songs/April (Mike Batt)                              |
| 50 | —  | FUNKY MOPED/MAGIC ROUNDAABOUT—*Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne) |

## LPs

- |           |           |    |    |  |
|-----------|-----------|----|----|--|
| This Week | Last Week | 1  | 5  | BEST OF THE STYLISTICS (Avco)                              |
|           |           | 2  | 1  | HORIZON—Carpenters (A&M)                                   |
|           |           | 3  | 2  | VENUS & MARS—Paul McCartney & Wings (Apple)                |
|           |           | 4  | 3  | ONCE UPON A STAR—Bay City Rollers (Bell)                   |
|           |           | 5  | 7  | TEN YEARS NON STOP JUBILEE—James Last (Polydor)            |
|           |           | 6  | 4  | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM) |
|           |           | 7  | 6  | MUD—Mud Rock, Vol. 2 (RAK)                                 |
|           |           | 8  | 9  | ROLLIN'—Bay City Rollers (Bell)                            |
|           |           | 9  | 10 | ONE OF THESE NIGHTS—Eagles (Asylum)                        |
|           |           | 10 | 12 | TUBULAR BELLS—Mike Oldfield (Virgin)                       |
|           |           | 11 | 25 | THANK YOU BABY—Stylistics (Avco)                           |
|           |           | 12 | 8  | THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)                   |
|           |           | 13 | 15 | WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS)              |
|           |           | 14 | 13 | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)             |
|           |           | 15 | 14 | CAT STEVENS' GREATEST HITS—(A&M)                           |
|           |           | 16 | 11 | STEP TWO—Showaddywaddy (Bell)                              |
|           |           | 17 | 16 | THE SINGLES 1969-1973—Carpenters (A&M)                     |
|           |           | 18 | 17 | SNOWFLAKES ARE DANCING—Tomita (Red Seal)                   |
|           |           | 19 | 19 | SIMON & GARFUNKEL'S GREATEST HITS—(CBS)                    |
|           |           | 20 | 18 | THE BASEMENT TAPES—Bob Dylan (CBS)                         |
|           |           | 21 | 20 | 24 CARAT PURPLE—Deep Purple (Purple)                       |
|           |           | 22 | 41 | RIDE A ROCK HORSE—Roger Daltrey (Polydor)                  |
|           |           | 23 | 23 | BEST OF TAMMY WYNETTE—(Epic)                               |
|           |           | 24 | 22 | ELTON JOHN'S GREATEST HITS (DJM)                           |
|           |           | 25 | 21 | BAND ON THE RUN—Paul McCartney & Wings (Apple)             |
|           |           | 26 | 36 | FOCUS (Polydor)  |
|           |           | 27 | 26 | THE HIGHER THEY CLIMB—David Cassidy (RCA)                  |
|           |           | 28 | 24 | THE SNOW GOOSE—Camel (Decca)                               |
|           |           | 29 | 35 | AND I LOVE YOU SO—Perry Como (RCA)                         |
|           |           | 30 | —  | NEVER TOO YOUNG TO ROCK—Various Artists (GTO)              |
|           |           | 31 | 27 | 10C.C.—Greatest Hits (Decca)                               |
|           |           | 32 | —  | NEIL DIAMOND'S 12 GREATEST HITS (MCA)                      |
|           |           | 33 | 38 | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)         |
|           |           | 34 | 34 | PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)                 |
|           |           | 35 | 32 | THE MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)      |
|           |           | 36 | 28 | MADE IN THE SHADE—Rolling Stones (Rolling Stones)          |
|           |           | 37 | 39 | DISCO BABY—Van McCoy & the Soul City Symphony (Avco)       |

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|----|----|---|
| 38 | —  | TOMORROW BELONGS TO ME—Sensational Alex Harvey Band (Vertigo) |
| 39 | 29 | TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)       |
| 40 | 45 | NOT A LITTLE GIRL ANY MORE—Linda Lewis (Arista)               |
| 41 | 46 | TOMMY (Soundtrack) (Polydor)                                  |
| 42 | —  | JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman (A&M)         |
| 43 | 47 | TAKE TWO—Diana Solomon (Philips)                              |
| 44 | 42 | LIVE AT TREORCHY—Max Boyce (One Up)                           |
| 45 | 30 | THE BEATLES 1962-1966 (Apple)                                 |
| 46 | —  | I FEEL LIKE A SONG—Gladys Knight & the Pips (Buddah)          |
| 47 | —  | ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)                     |
| 48 | 37 | AUTOBAHN—Kraftwerk (Vertigo)                                  |
| 49 | —  | THE SHIRLEY BASSEY SINGLES ALBUM (United Artists)             |
| 50 | —  | GOODBYE YELLOW BRICK ROAD—Elton John (DJM)                    |

## HOLLAND

(Courtesy of Stichting Nederlandse)  
SINGLES

- |           |    |   |
|-----------|----|---|
| This Week | 1  | THE ELEPHANT SONG—Kamahl (Philips)                |
|           | 2  | RAMAYA—Afric Simone (CNR)                         |
|           | 3  | ROLL OVER LAY DOWN—Status Quo (Vertigo)           |
|           | 4  | STAND BY YOUR MAN—Tammy Wynette (Epic)            |
|           | 5  | ONE OF THESE NIGHTS—Eagles (Asylum)               |
|           | 6  | ACTION—The Sweet (RCA)                            |
|           | 7  | DOLANNES MELODIE—De Seneville & Toussaint (Omega) |
|           | 8  | TU TEN VAS—Alain Barriere (Albatros)              |
|           | 9  | SEVENTY FIVE—Limousine (Ariola)                   |
|           | 10 | SANDY—The Hollies (Polydor)                       |

## NEW ZEALAND

(Courtesy of NZFPI)  
SINGLES

- |           |   |  |
|-----------|---|--|
| This Week | 1 | THE NEWCASTLE SONG—Bob Hudson (Viking) |
|-----------|---|--|

- |    |  |
|----|--|
| 2  | I DO I DO I DO I DO I DO—Abba (Pye)                              |
| 3  | PALOMA BLANCA—George Baker Selection (WEA)                       |
| 4  | THE BALLAD OF ROBBIE MULDOON—Gary Bartlett & Brendan Dugan (Pye) |
| 5  | BEFORE THE NEXT TEARDROP FALLS—Freddy Fender (Festival)          |
| 6  | THE LAST FAREWELL—Roger Whittaker (EMI)                          |
| 7  | FOX ON THE RUN—The Sweet (Pye)                                   |
| 8  | YESTERDAY WAS JUST THE BEGINNING OF MY LIFE—Mark Williams (EMI)  |
| 9  | LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings (EMI)         |
| 10 | SWEARIN' TO GOD—Frankie Valli (EMI)                              |

## LPs

- |           |    |   |
|-----------|----|---|
| This Week | 1  | VENUS AND MARS—Paul McCartney & Wings (EMI)                     |
|           | 2  | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (Festival) |
|           | 3  | GREATEST HITS (First Impressions)—Olivia Newton-John (Festival) |
|           | 4  | MARK WILLIAMS (EMI)   |
|           | 5  | TOMMY/ORIGINAL SOUNDTRACK RECORDING (Phonogram)                 |
|           | 6  | AN EVENING WITH JOHN DENVER (Pye)                               |
|           | 7  | THE SHIRLEY BASSEY SINGLES ALBUM (Festival)                     |
|           | 8  | DARK SIDE OF THE MOON—Pink Floyd (EMI)                          |
|           | 9  | STAMPEDE—Doobie Brothers (WEA)                                  |
|           | 10 | ONE OF THESE NIGHTS—Eagles (WEA)                                |

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
\*Denotes local origin

- |           |   |  |
|-----------|---|--|
| This Week | 1 | FOX ON THE RUN—The Sweet (RCA)—(Tro Essex/Sweet) |
|           | 2 | STAND BY ME—John Lennon (Apple)—(Intersong)      |
|           | 3 | DON'T YOU KNOW—Della Reese (RCA)—(Alexis/MCPS)   |
|           | 4 | HURT SO GOOD—Susan Cadogan (RTC)—(Impact)        |

## WEST GERMANY

(Courtesy of Musikmarkt)  
\*Denotes local origin  
SINGLES

- |           |    |  |
|-----------|----|--|
| This Week | 1  | PALOMA BLANCA—George Baker Selection (Warner)—(Muz)                            |
|           | 2  | ACTION—Sweet (RCA)—(Essex/GERIG)   |
|           | 3  | DEINE SPUKEN IM SAND—*Howard Carpendale (EMI)—(MAM/GERIG)                      |
|           | 4  | OH BOY—Mud (RAK/EMI)—(Melodie der Welt/Peer)                                   |
|           | 5  | DIE SCHWARZ BARBARA—*Heino (EMI)—(Montana)                                     |
|           | 6  | ONLY YOU CAN—Fox (GTO/DGG)—(Roba)  |
|           | 7  | ER GEHOERT ZU MIR—*Marianne Rosenberg (Philips)—(Intro)                        |
|           | 8  | SCHOEN WIE MONA LISA—*Demis Roussos (Philips)—(Samos/Intersong)                |
|           | 9  | ES WAR EINMAL EINE GITARRE—*Lars (Polydor)—(Rialto/EMI/GERIG)                  |
|           | 10 | DISCO BABY—Van McCoy & The Soul City Symphony (Avco/Ariola)—(Melodie der Welt) |
|           | 11 | GUITAR KING—Hank The Knife & The Jets (EMI)—(Hanseatic/Intersong)              |
|           | 12 | FOX ON THE RUN—The Sweet (RCA) (Sweet/Essex/GERIG)                             |
|           | 13 | FOE-DEE-OH-DEE—Rubettes (State/DGG)—(Buddle)                                   |
|           | 14 | BYE BYE BABY—Bay City Rollers (Bell/EMI)—(Accord)                              |
|           | 15 | ROLL OVER, LAY DOWN—Status Quo (Vertigo)—(Valley/GERIG)                        |

## International Turntable

• Continued from page 48

And also at RCA, David Long, recording administration manager, is taking on added responsibility for a&r administration, product scheduling, copyright administration and maintenance of catalog.

Kit Osborne has been appointed artist liaison manager for the EMI U.K. pop division. She will answer to a&r head, Nick Mobbs. She was formerly secretary to the EMI label managers, Colin Miles has been made artist liaison manager for Harvest, and previously was with the EMI a&r division.

Lynne Brown has joined the EMI press office in London. Formerly with Disc magazine, she joins Joe O'Neil and Cherril Morris, who are all responsible to EMI pop division press officer, Brian Southall.

## Greece Buys Two Consoles

LONDON—Rupert Neve and Co. has sold a "Kelso" 10-channel transportable sound mixing console to the Greek National Theatre for installation later this year. In addition, Neve has recently completed delivery of a "Melbourn" 12 channel transportable console to the Greek Ministry of Agriculture for use in the production of films on agriculture.

Both multi-purpose consoles are particularly suitable for location and studio recording, film dubbing and editing. They have comprehensive facilities including microphone and line amplifiers with equalization and pan pots on all channels, solo, talk back, line up oscillator and tape playback facilities and stereo monitoring and metering with 2 PPM or VU meters.

## Radio Forum Will Discuss Needletime

• Continued from page 3

programme. It includes Teddy Warwick of BBC Radio 1, Cecilia Garnett, secretary of the Association of Independent Radio Contractors; freelance promotion man Chris Denning, disk jockey Alan Freeman and Capital Radio head of music Aidan Day.

Speakers and panel members already set for the Forum include Donald McLean, head of Emison; Antony Dean, director of the radio programm division of the European Broadcasting Union. Chris Denning and Alan Freeman.

The Music Week Broadcasting Forum will be staged in the luxurious conference complex of the Heathrow Hotel which incorporates one of the most sophisticated video theaters in Europe and numerous excellently appointed conference rooms.

Each delegate to the Forum will be allocated a seat in the York Video Theater which will be his for the duration of the event. Each place is equipped with individual television monitor and a microphone which can be used to put questions to the panel or the speaker on the stage.



KENNY COMPETITION—Members of British Caledonian Airways' Lion Club, formed for children who regularly travel with the airline, will soon take part in a competition sponsored by U.K. chart group Kenny. The group who put the "Bump" and "Fancy Pants" into the charts will be writing for the club's own newspaper and providing prizes in a travel quiz. Left to right: Lion Club sales executive Roma Battye and, center, Rachael White, a member of the club, with the five members of the Kenny. Rachael presented the group with British Caledonian overnight bags.

## CFOM, Quebec City Station, Beamless; Programming Cited

QUEBEC CITY, P.Q.—Radio station CFOM, the only English language radio station in Quebec City, ceased operation on Aug. 8 after the Canadian Radio and Television Commission blocked the sale of the station from C.N. Lucas to Jean and Leopold Fournier.

The CRTC told the station, which programmed predominantly Top 40 music, at a recent hearing, that they were not satisfied with the type of programming the radio station was carrying and urged them to carry more than their current 25 hours of CBC programming.

The station owners felt that if they were forced to carry more than their current quota of CBC programming, CFOM would not be able to operate

at a profit. The figures spoke for themselves. The Bureau of Broadcast Measurement reported in November of 1972, when the station programmed a mixture of MCR music, talk shows and CBC programming, that CFOM had 15,000 listeners a week. When a Top 40 format was introduced at the station in Nov. of 1974, the latest rating figures indicated that the station was reaching 83,000 listeners a week. The station has shown a steady growth pattern since then, and in June of this year, according to the station owners, CFOM had its best financial month ever.

Before the CRTC decision, CFOM management had made plans to inject new capital into the station with new equipment, new studios, a new location and a power increase as well as hiring additional personnel including a bilingual news director.

The surprising aspect of this situation is that it had been planned that a CBC repeater station would be set-up in Quebec City which CFOM was willing to work hand-in-hand with until it was established. At the July 18 hearing though, the CRTC came to the rather illogical conclusion that "the economic problems of CFOM would become insurmountable if the CBC were to introduce its own station, thus reducing the audience of CFOM." In the past the ratings of CFOM had taken a drastic drop when they carried CBC programming so therefore the own-

ers were confident that they would have no trouble competing with a CBC station in the market.

"It is the feeling of the people in the station that the CRTC's thinking is unrealistic and inconsistent with our democratic free enterprise system," was the station's official reaction to the ruling. "They have shown no concern whatsoever for the feelings and tastes of the 83,000 listeners who prefer the programming of CFOM. The role of the CRTC is to regulate and supervise broadcasting in Canada—not to impose its tastes on listeners in Quebec—or anywhere. While we agree that our CBC national radio service should not be passed on to a private, commercial station that is struggling for its very survival and force a station such as CFOM to do the CBC's job and lose money.

"Clearly the vast majority of Canadians do not regularly listen to CBC radio but rather to private stations. This is typically true in Quebec City (with an English population of less than three percent), where the only English language station, using inferior equipment and underpaid staff has become one of the most popular stations in Quebec. The station (CFOM) just wanted to serve its listeners with its contemporary music format (which incorporates a great deal of public service) and work in conjunction with the CBC, serve the Quebec community—both English and French—and hopefully make some money."

## Gould To Consultant Co.

MONTREAL—Frank Gould, the a&r director of Polydor Ltd., has been appointed general manager of International Music Consultants and will henceforth work out of offices in Montreal and New York.

In the past, the Polydor International liaison office in New York has been staffed by such people as Klaus Peterman, who is now at the company's head office in Hamburg; Mike von Winterfeldt, who had returned to Hamburg for a head office position and subsequently moved back to the U.S. as vice president of Polydor Inc.; and most recently by Mike Hales who came out of the English Polydor operation. Hales is now the head of the popular music management segment of the company in Hamburg. There had been two liaison people working with Hales, Peter Sibley in London and Mike von Winterfeldt in New York. The latter position has been vacant

since von Winterfeldt left for Hamburg and that is the office that Gould will take over.

Gould's responsibilities include liaison work with the companies that Polydor International represent around the world as well as attempting to acquire additional sources of product for the group internationally.

Says Gould, "In many ways it's a natural extension of what I've been doing in Canada. One phase of my job at Polydor Ltd. has been the acquisition of product so I'm constantly talking to independent producers and new labels that are developing. Basically all that I'm doing now is an extension of the function except that when I'm talking to them in the U.S. about product, I can be talking with two hats. I can be talking for Polydor Ltd. in Canada or for Polydor International."



**QUALITY DEAL**—Quality Music Publishing recently purchased the Broadland Music Publishing catalog.

The deal was negotiated by Gary Buck, president of Broadland Music, left, and Bill Kearns, general manager of Quality Music.

www.americanradiohistory.com

## GRT Canada, A&A Records Combine For Promo Push

TORONTO—GRT of Canada Ltd., in conjunction with A&A Records, a Canadian record retail chain, recently gave away an Arrow sailboat.

The boat prominently displayed in the middle of A&A Records' downtown Toronto store and GRT tied-in 10 of its best-selling LPs, including product from Barry White, Al Stewart, Monty Python, Moe Koffman, Focus, Kool and the Gang, Ian Thomas, Neil Diamond as well as the albums "American Graffiti" and "The History Of British Rock." Each album was stick-

ered with the qualifying entry form and product was displayed in all A&A stores. Large blow-up posters of the sailboat were printed and displayed in the four additional A&A Stores in Toronto.

As a back-up to the contest, a heavy advertising campaign was mapped out whereby A&A took ads in two of the local dailies to further stimulate interest in the promotion. The contest ran for three weeks, and on the last day, Bruce Wilson, vice president of marketing for A&A Records, made the draw.

## Expansion Note Keys Harrold Meet Address

MONTREAL—The recent Polydor Ltd. sales convention here, with the theme "New Directions," indicated a new outlook by the company in the merchandising and distribution of record and tape product in Canada, and gave the recently appointed president of Polydor Ltd., Tim Harrold, an opportunity to introduce himself to the delegates.

According to Allan Katz, the national promotion director for Polydor Ltd., the convention stressed the phrase "Marketed by Polydor," which is now appearing on all the company's product in keeping with their new policy of being a complete marketing entity rather than just a distributor.

Product presentations were made at the two-day convention by Mike von Winterfeldt, representing Polydor Inc. and by Jules Abramson, representing Phonogram Inc. Barclay Records, which is closely aligned to Polydor in the predominantly French-speaking Quebec market.

In his opening address, Harrold outlined his views on the company's present status and his plans for the future.

Harrold opened by stating that for a company based in Montreal he was surprised to find that it had such an anglophone reputation and hinted at more involvement in the French-Canadian market in Quebec. He also commented on Polydor's past a&r policies. "For a company with such a good reputation, we fall foul too often of those deals written with that devastating clause, 'excluding North America.' We must do something about this. For an independent company in Canada, we depend too much on our friends at Mercury and Barclay and must develop our own Canadian content strength in both languages if we are to become a wholly credible record operation in Canada."

Harrold went on to list his five objectives for the company in Canada.

"First, we must go all out for expansion," declared Harrold. "We must generate more sales, become more professional, and drive harder at an accelerating pace. We have the facilities and quality and quantity of manpower to do this without significant additional costs.

"Second, we must achieve a steady profit position. By expanding sales we can reduce the costs of our investment in the depot, but to achieve the profit I need we have also to tighten up on all wasteful expense. We have already started an investigation into freight charges, and inventory levels. I want a higher stock turn in our depot, better fill, and faster turnover.

"Third, we must plan more, coordinate better and improve our efficiency. To do this, we have to develop our sales order processing, inventory management and commercial reporting systems on the computer to a sophisticated level. No record company can operate properly without daily sales figures.

"Fourth, we must make better use of the most important resource we have—people. I believe in clear job descriptions, in annual assessments, in employing a professional personnel officer. If people know what is expected of them and can see their contribution to the team effort, we shall achieve more. I want Polydor to provide job satisfaction, not frustration. There is no better training for a record company career than sales, so we shall be watching reports and performance carefully to see whether the sales force can fill any job opportunities which may arise at head office.

"Fifth, all our objectives depend on obtaining a growing supply of successful repertoire. We have to thank Mercury for a fantastic contribution in this respect. We are looking for Polydor Inc. for a steady build-up in future. We are counting on Barclay to demonstrate this fall that we can go ahead of target for the year. But we as a company cannot play button to the American coat or depend on the repertoire Barclay gives us from Canada and France, important as this is to our whole operation."

A number of awards were presented at this year's convention. Mike Stech, representing the Calgary branch, was presented with the award for "Top Branch Of the Year."

Gaston Careau, the Quebec branch manager, was presented with the "Disco King" award for his work in bringing to Polydor Ltd. disco singles which have sold over 50,000 copies. He was also responsible for the much-copied disco disc concept.

In future the company will be issuing a Deutsche Grammophon gold disc to the best classical salesman each fall. This year Vas Pollakis, Polydor Ltd.'s head of classical music, was presented with the award which was inscribed, "This certificate is awarded in recognition of the outstanding contribution made by Vas Pollakis to the successful development of the Deutsche Grammophon and Archiv labels in Canada." It is signed by Dieter Bliersbach, senior vice president of Polydor International; Dr. Hans Hirsch, program director for Deutsche Grammophon; and Prof. Dr. Andreas Holschneider, program director for the Archiv label.

## A&M New Post For Summers

TORONTO—Joe Summers, former national sales manager of A&M Records of Canada Ltd., has been appointed to the newly created position of national marketing director by Gerry Lacoursiere, managing director of A&M Records (Canada).

Colin Cross, who was the Montreal branch manager for A&M in Canada and prior to that, the company's Ontario branch manager, has been appointed to the position of national sales manager. Cross had also been associated with Sherman Stores in Quebec as retail supervisor.



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AUGUST 23, 1975

# THE FIRST RIPPLES OF ROLLERMANIA

On September 20th this year the ABC TV debut of the Howard Cosell Show will also be the North American debut of Scotland's sensational **Bay City Rollers**. Capitol, you may remember, is no newcomer to the business of handling pop phenomena (there was even a time when Capitol Canada was exporting Beatle records to the U.S.), and as Canadian distributor of the Rollers' recordings on Arista we are working in anticipation of their worldwide success.

The dust from their bandwagon can almost be seen if one looks hard enough across the Atlantic, and the one-man vanguard for the movement, **Sid Bernstein**, is currently stirring it up all over this continent. In the words of the New York Daily News: "Bernstein is a promoter, producer and manager of pop acts with the nose of a truffle hound for musical trends. Eleven years ago, Bernstein's proboscis led him across the sea to England where he unearthed and then imported, for their first U.S. concert tour, four mop-heads from Liverpool known as The Beatles, giving all of us here a cultural shock we're only just recovering from."

"And now Bernstein, smiling, rarely raising his voice, says he's about to shock us again. Practically on the eve of the 200th anniversary of our kicking the British out, Bernstein has found a new army to invade our shores: a lively, fresh-faced, plaid-wearing group of rock 'n' rollers from Scotland known as The Bay City Rollers."

Last month, at the invitation of Arista Product Manager Jim Macdonald, Sid Bernstein came to Toronto to prepare the Canadian music media for Rollermania, and he found to his surprise and pleasure that our farsighted media were not unaware of the Bay City boys. Indeed, Arista's Ontario Promotion rep Rick Nickerson had packed no less than thirteen appointments into Bernstein's one-and-a-half day schedule. In interviews with CHUM, CFTR, The Toronto Sun, Canadian Press and CITY TV's Brian Linehan, Bernstein spoke of going to England to meet with the managements of various acts seeking his



generated by the Rollers and their fans was so powerful that he was soon standing on his seat, waving a tartan scarf along with the best of them. With him was the editor-in-chief of 16 Magazine, and, Bernstein says: "We were just floored by what we saw at that concert."

Although there hasn't been a North American hit from the band (they were beaten out in Canada by Tinkers Moon's cover version of their "Shang-A-Lang"), Bernstein has been demanding and getting top dollar from promoters who want a part of the Rollers' first tour over here. He also promises an outbreak of features on the group in America's teen magazines over the next few months. As he said to the Toronto Sun's Wilder Penfield: "I find gambling immoral, but I take huge chances with my business. I'd bet my last ten dollars on the Bay City Rollers."

So who are these plaid-clad supermen? Why all the fuss? What's going on? In a word—hysteria. No one can accuse the Rollers of being a revolutionary musical force. Their first albums are no more or less competent than those of The Beatles, but the hysteria that surrounds them is what gives validity to such a comparison. Or, as Melody Maker says: "The fickle crown of pop now rests firmly on the well-coiffured heads of The Bay City Rollers."

The Rollers started out in high school about seven years ago, when they were called The Saxons. **Derek** (drums) and **Alan Longmuir** (bass,

Utah—to which they added the word Rollers, apparently unaware that Bay City is a popular surfing resort.

The Brian Epstein of this story is **Tam Paton**, who was an Edinburgh dance band leader when he helped the Rollers get their first booking at that city's Top Storey Club. Now he is their constant companion, mentor and protector. Wherever the City boys roll, there too goes Tam Paton; and there is little doubt that without him the Bay City Rollers would long since have become just a memory.

The group were spotted in an Edinburgh club by a Bell Records talent scout, and recorded their first Bell single with Jonathan King producing. "Keep On Dancing" made the Top Ten of the British charts in November 1971, and kept the Rollers rolling through two lean years. Lead guitarist/violinist **Eric Faulkner** joined shortly after that first hit, and toured with them on the strength of it through Europe and North Africa. Eric now lays claim to the lion's share of the fan mail (which totals over 30,000 letters a day), and—from Melody Maker again—"one look at the audience tells you Eric is the favourite."

In January 1973 founder-member Nobby Clarke and guitarist John Devine left the Rollers at the low ebb of their career and were replaced by **Les McKeown** (vocals, piano) and **Stuart 'Woody' Wood** on guitar. The band had released three singles in the meantime, but, with the exception of "Manana" which was their first success abroad (charted in Germany, France and Belgium, and Number One in Israel), it wasn't until the Rollers joined forces with the songwriting/producing team of **Bill Martin** and **Phil Coulter** that the hits started coming in bunches. Their second collaboration, "Remember," came out in December 1973 and heralded the beginning of The Year Of The Rollers.

By February 1974 they were back on the charts for a nine-week run with "Remember." In May "Shang-A-Lang," which was Les McKeown's first outing as lead singer, started its rise to the number two slot. In August "Summerlove Sensation" entered the charts, eventually making number three; and in October they followed through with "All Of Me Loves All Of You" which sold a little under 300,000 copies in Britain. Their debut album "Rollin'" rode the rising tide and joined the top twenty album list in October, just as the Bay City Rollers em-

(ADVERTISEMENT)

barked on their first headlining tour of Britain.

The response to the tour was astounding. Instant sellouts to crowds of tartaned teenyboppers preluded scenes of wild enthusiasm the likes of which hadn't been seen for many years. Even their dedicated manager, Tam Paton, was caught off guard: "We still can't believe that all this is happening to us. I can remember them earning seven pounds a night, and I was supporting them through my wages from driving a lorry." Melody Maker put the phenomenon in perspective: "Those who complained about the Rollers and their lack of musical ability have missed the point completely. The origin of their success has absolutely nothing to do with music. No, it has to do with the harnessing of a whole load of emotion and energy which has been left ly-



A gaggle of Rollers fans displaying their colours.

ing around, ignored and unused, since the golden, olden days of teeny hysteria."

Rollermania was born, and the inevitable comparisons began to appear as headlines in the national newspapers—"Worse Than Beatlemania—Honestly." . . . "The Greatest Thing To Hit The British Pop Scene Since The Beatles."

A typical concert is an exercise in pandemonium. "How can you possibly describe what happened when the biggest band in teenybopper land finally walked out on stage to be greeted by a torrent of screams, shouts, whistles, cheers. Just call it hysteria," advised Melody Maker, "there were at least a dozen cases of fainting, and twice girls pretended to be overcome in order to be lifted up stagewards. On both occasions they immediately came to life within inches of **Eric Faulkner**."

In March this year the Rollers achieved their first British Number One single with "Bye Bye Baby,"

and there it stayed at the top of the charts for a record-breaking six weeks totalling over a million sales—an incredible figure for the British Isles. Their second album



"Once Upon A Star" came out in April and immediately joined "Rollin'" on the album charts, hitting Number One in mid-May and dragging the previous LP up with it to the number two spot. At the time of writing, "Rollin'" has been a fixture of the album charts for forty-three uninterrupted weeks and it's still selling.

All this was happening in coincidence with a second nationwide tour, on which The Rollers were drawing as many as 90,000 fans for a single performance, featuring—as much as the group themselves—"thousands of tartan scarves waved by tartan-covered children." This explains why there is a serious shortage of tartan scarves in Britain today, and why department store buyers over here would be wise to start laying in stocks for the future.

The feeling here is that it's only a matter of time before this new source of energy catches on, snowballing, Rollerballing into a worldwide phenomenon, fulfilling the industry's often-heard prophesy that new megastars are born once every ten years. The Rollers will be going to Australia and Hawaii later this year before they assault the North American market, and Capitol Canada has spared no effort in preparing the way.

Despite a lack of significant U.S. trade reaction, Jim Macdonald and our team of Arista promotion people have succeeded in communicating their belief to a number of major market Top 40 stations across Canada. The Rollers' first Arista single "Bye Bye Baby" had received substantial airplay in this country, and expectations are high for the release of their next single, "Give A Little Love"—which, you won't be surprised to hear, is Britain's latest Number One hit. An album, "Bay City Rollers," is being prepared for Fall release, and it will contain a catalogue of the hit songs that have made Eric, Derek, Alan, Woody and Les the undisputed rulers of Britain's pop kingdom.

The last word, for now, belongs to Arista's Product Manager in Canada, Jim Macdonald: "We are totally dedicated to breaking the Bay City Rollers in this country. They fill a void left by The Osmonds and David Cassidy in demographic appeal, and in our continuing efforts to maintain Arista's position as a leading label in Canada we fully intend to be in the forefront of the Rollers' North American invasion."

You have been warned.



CHUM-FM's Brian Master (wearing Venus & Mars) with (left to right) Rick Nickerson, Sid Bernstein and Jim Macdonald.

U.S. expertise. At that point he had not heard of the Rollers, but he soon noticed that their name was cropping up in all his discussions, and he decided that he would seek them out.

His next step was to attend a Bay City Rollers concert, where he found that the emotional charge

accordion, piano) are the only remaining members from those days, and as Alan recalls: "when we left school we got out a map of the States and, in line with the trend of those days, we christened the group after an American place name." They stuck a pin in the map and it came down on Bay City,

## Spotlight



**GRATEFUL DEAD—Blues For Allah**, Grateful Dead GD-LA494-G (United Artists). First UA distributed set for the legendary band is a mix of shorter, more commercial material than the group has done in the past and the long, rambling yet coherent sort of thing we are used to hearing from them. Jerry Garcia's distinctive, almost slurring voice highlights side one along with his always excellent guitar work (both rock and jazz oriented, with the usual blues tinge). Vocals are a bit fuller with Donna Godchaux taking a major part and the Dead harmonies of Garcia, Lesh, Weir and Keith Godchaux work well. No radical departures from the past, which will please longtime fans. But younger, more Top 40 oriented buyers should also be attracted from the material on the first side.

**Best cuts:** "Help On The Way," "Franklin's Tower," "The Music Never Stopped." All of side two, which seems to run together and is ideal for FM play.

**Dealers:** UA set to launch major push here.

**ALVIN LEE—Pump Iron**, Columbia PC 33796. A bit less frenetic than the Lee efforts with Ten Years After and a bit mellower than his live solo set of several months ago. Less emphasis on the mile a minute guitar style he trademarked near the end of the '60s and more emphasis on tasteful, apparently more carefully chosen licks. Several instrumentals highlighted by Lee's guitar and the organ work of Ronnie Leahy are standouts, as are the cuts where Lee uses his basically good voice to handle slower material. A couple of good acoustic cuts here as well. Musicians include Boz of Bad Company, Mel Collins on sax and production comes from Lee. Mix of rock, country and basic blues offers Lee's most versatile showing to date.

**Best cuts:** "One More Chance," "Julian Rice," "Burnt Fungus," "It's All Right Now," "Let The Sea Burn Down."

**Dealers:** Lee winding up major tour with Ten Years After currently.

**ATLANTA RHYTHM SECTION—Dog Days**, Polydor PD 6041. Band regarded by many as the top exponents of the Southern rock sound offer a variety of soulful ballads, blues-oriented cuts, straight rockers and several guitar and organ based instrumentals. Lead vocalist Ronnie Hammond owns one of those deep rolling voices that is almost impossible to categorize, while the dual guitars of J.R. Cobb and Barry Bailey are a bit more subdued than most of the groups fitting into this musical genre but still effective. LP shows more of the quiet sound of the band than previous efforts and is the best testament to their versatility so far. Fine production from Buddy Buie.

**Best cuts:** "Boogie Smoogie," "Cuban Crisis," "It Just Ain't Your Moon," "Dog Days," "Silent Treatment."

**Dealers:** Group has steadily growing cult of fans and has received much publicity of late.

**BOBBY BLAND—Get On Down With**, ABC ABCD-895. Bland blends his own trademarked blues style with country and the result is the most interesting such set from a black artist since Ray Charles tried it a dozen years ago. The secret here is Bland's ability to apply his own technique to country material rather than changing his style to suit the music. Producers Don Gant and Ron Chancey contribute their considerable skills without compromise as well. Working with powerful horn arrangements and outstanding guitar work throughout the set. Bland handles uptempo, slow bluesy cuts and jazzy songs equally well. A few blues numbers of the type generally associated with the artist, but, on the whole, the fusion of blues with country dominates. A good example of the closeness between black and country music.

**Best cuts:** "I Take It On Home," "Today I Started Loving You Again," "I Hate You," "Someone To Give My Love To," "Too Far Gone."

**Dealers:** Bland tours constantly, so watch for him in your area.

**DEODATO—First Cuckoo**, MCA 491. Mix of pop, jazz and disco flavored material from Led Zeppelin to Duke Ellington to Delius to Ogden Nash and Kurt Weill as well as originals. Songs move from the smoothest string sounds to funky soul cuts. Emphasis is on the electric piano work of the artist, which is fluid and adaptable to whatever style he chooses. Excellent solos from others, particularly Nick Remo on drum and John Tropea on guitar. Production, from Deodato, is excellent. Each instrument can be heard individually throughout the set with extreme clarity.

**Best cuts:** "Funk Yourself," "Black Dog," "Adam's Hotel," "Cravan/Watusi Strut," "First Cuckoo (On Hearing The First Cuckoo In Spring)."

**Dealers:** Place in jazz and pop.



**LYNN ANDERSON—I've Never Loved Anyone More**, Columbia KC 33691. Ms. Anderson proves that she doesn't need a rose garden. All she needs is a group of fine songs, well produced, and she takes it from there. It's one of her best collections to date, and she really puts something into them.

**ROD STEWART—Atlantic Crossing**, Warner Bros. BS 2875. Stewart's first solo LP for the label highlights his highly recognizable throaty vocals and his usual uncanny ability to choose what seems like material tailor made for him, as well as being able to come up with a strong selection of originals. Side one is primarily the kind of good-time rock grouping we associate with Rod when he is working with Faces, while side two is packed with the melodic songs the artist always seems to handle best on his own. Tom Dowd handled production here and creates an American feel not present in other Stewart efforts. Songs co-written with the likes of Jesse Ed Davis and Steve Cropper, while other material comes from Gerry Goffin, Holland, Dozier & Holland and Mentor Williams. The rogue and the romantic against strong horns and standard rock backup or singing softly to solo sax and strings, and there is a bit of it all here.

**Best cuts:** "Three Time Loser," "Drift Away," "It's Not The Spotlight," "This Old Heart Of Mine," "Still Love You," "Sailing."

**Dealers:** Stewart and Faces preparing mammoth national tour.



This includes the title song, of course, and a lot of other good ones.

**Best cuts:** "Im Growing Up All Over Again," "Faithless Love," "Love Has No Pride," and "Life's No Bed of Roses." There's also a good up-tempo tune called "A Good Ole Country Song."

**Dealers:** The photogenic singer is seen in quad-sight on the cover.

**ROY CLARK—Greatest Hits Volume I**, ABC-Dot 2030. Again, this is a plus for everyone. All previously released, and all hits, it's an obvious plus for the manufacturer. Such a collection is really something, though, for the consumer. Clark undoubtedly is one of the world's great entertainers today. The material is great, and the production is superb. There it is, all in one LP, which puts it on anyone's collector's list.

**Best cuts:** "Yesterday When I Was Young," "Come Live With Me," "Honeycomb Feeling," and the fine instrumental, "Riders in the Sky."

**Dealers:** One of the most salable commodities on the counter.

**DON GIBSON, SUE THOMPSON—Oh How Love Changes**, Hickory 4520 (MGM). This pair blends as no one else in the business. They're both real pros, of course, and super talented. But there is some spark that goes off when they hit it in a studio. This is one of many great ones, and it includes some old and some new—just the right mixture. They've even joined on a few by Don Everly.

**Best cuts:** "Let's Get Together," "Get Ready, Here I Come," and "Maybe Tomorrow." There are other great ones, too.

**Dealers:** Liner notes by Don Everly won't hurt a thing.

**CONNIE EATON—Connie Eaton**, ABC 906. One of those vastly underrated singers in country music gets a little more of a break here in this Ron Chancey-produced album. The still young daughter of a one-time "Grand Ole Opry" entertainer can sing with the best of them, and better than many. She could be headed toward that status she has richly deserved. The album is full of beautiful songs, and she sells the fire out of them.

**Best cuts:** "Will We Ever Make Love In Love Again," "I Can't Live Without You Anymore," "It's Me and You," plus three or four others that rank right up there.

**Dealers:** Good cover photography shows her pensive beauty.

**LORETTA LYNN—Home**, MCA 2146. If it's Loretta, it's got to be great, and this is no exception. It seems that, with every session, she discovers there are more things she can do with her versatility, and she proceeds to do them. She sings a great number of tunes already done by others, but simply

**JOE COCKER—Jamaica Say You Will**, A&M 4529. Well over a year since the last Cocker LP (which provided him with the "You Are So Beautiful" top 10 single), the artist seems well back to his old form, choosing songs best suited to his distinctive voice and picking a variety from the likes of Jackson Browne, Matthew Moore, Randy Newman and Daniel Moore. Topics range from love songs to drugs, from straight rock to soul. Production from Jim Price, who handled the last set. Cocker's voice is best when dealing with emotional material, and he's loaded the LP with quality songs of this type. From a stylistic point of view, his singing through most of the set sounds as powerful and interpretive as it did on his debut set some seven years ago.

**Best cuts:** "Where Am I Now," "I Think It's Going To Rain Today," "Oh Mama," "If I Love You," "Jamaica Say You Will," "Jack-A-Diamonds."

**Dealers:** Possible Cocker tour coming up.



shows that she can hold her own in the competition. Greatness with Loretta is more than an implication.

**Best cuts:** "You Take Me To Heaven Every Night," "No Place Else To Go," and "Bring Some Of It Home."

**Dealers:** On the cover is a country girl; on the back cover is a mansion. Both belong to Loretta.

**DONNA FARGO—Whatever I Say Means I Love You**, ABC Dot 2029. Not only does Donna write all the songs, sing them with skill, and publish them all, but the LP is encased in a folding jacket which contains all the lyrics and chords. That includes a hand-clapping sing-along, "Sing, Sing, Sing."

**Best cuts:** "You're Not Charlie Brown (And I'm Not Raggedy Ann)," "Rain Song," and "I Have the Strangest Feeling."

**Dealers:** She does it all, and the extra content on the inside gives it that much more of a push.



**JOHN LEWIS, P.O.V.—Columbia—PC 33534**. Lewis, founder of the Modern Jazz Quartet, has himself a solid effort with this LP. On most of the cuts, Lewis is joined by only a rhythm section of bassist Richard Davis and drummer Mel Lewis, but on some of the material he is also aided by a flute, violin and cello. It's this latter sound that really separates this album from the rest of the crowd. Lewis has always been a great musician and composer and this LP does nothing but reaffirm that fact.

**Best cuts:** "Mirjana Of My Heart," "Lyonhead," "P.O.V.," "Beach-Head," "Nina," "Games."

**Dealers:** Stock this in the piano and M.J.Q. bins.

**STAN KENTON AND HIS ORCHESTRA—Hits In Concert**, Creative World Records ST 1074. A live LP from Kenton only serves to re-enforce the opinion that this is a man who refuses to become dated. The artist's insistence on remaining contemporary while bringing in good and enthusiastic young musicians as well as retaining the basic big band sound he has perfected over the years pays off with lively arrangements on pop standards and some less familiar material. Works from the pens of Jimmy Van Heusen, Francis Lai, Jimmy Webb and Marilyn and Alan Bergman and Michel Legrand all fit perfectly. Stellar solos from Dick Shearer on trombone, Warren Gale on trumpet, Quin Davis on alto sax and, of course, Kenton on piano. Arrangements here are original and effective.

**Best cuts:** "Theme From Love Story," "MacArthur Park," "What Are You Doing The Rest Of Your Life," "Malaga."

**Dealers:** Kenton's label is making money, he is on the road consistently and is product is readily available.

**RALPH TOWNER, GARY BURTON—Match Book**, ECM 1056 (Polydor). This duet album is one of the better match-ups in years. Burton has been acknowledged as one of the finest vibraharpists ever, and Towner is quickly becoming known as a giant of the acoustic guitar. Together they create images in music that are a pure delight. Their music is a combination of originals, a standard and a Mingus tune. Towner is a brilliant composer as well as a musician and his work on this LP is top-notch. As for Burton what can anyone say, the music tells it all.

**Best cuts:** "Drifting Petals," "Icarus" (a tune he made popular in Paul Winters's Consort), "Matchbook," "Aurora," "Goodbye Pork Pie Hat."

**Dealers:** Note new pairing.

**GARY BURTON, STEVE SWALLOW—Hotel Hello**, ECM Records 1055 (Polydor). Burton and his long-time bassist Steve Swallow have collaborated on a masterful effort. Oddly enough, the two of them make more music than most groups of five or six. Burton plays vibraharp, organ and marimba, while his cohort performs on bass and piano. On the whole, this album doesn't really have a flaw. Burton and Swallow work extremely well together and it's a compliment to the former that he has had two other collaborations previously—with Chick Corea and Ralph Towner.

**Best cuts:** "Hotel Overture Plus Vamp," "Hotel Hello," "Inside In," "Vashkar," "Sweet Henry."

**Dealers:** The cover is a real attention-grabber.

**SMOKEY—MCA 2152**. British quartet go to work with successful British producer/writers Mike Chapman and Nicky Chinn on one side of their debut and handle the writing themselves on the flip, showcasing two different but equally intriguing musical approaches. Side one highlights a basic instrumentation a la Bad Company with the scratchy lead vocals of Chris Norman effectively fronting some of the more fun rock sounds of the year. Good combination of "adult" and "teenybopper" oriented rock, with a sound coming close to the good punk rock of the '60s. Side two, featuring primarily original compositions, includes a basically slower tempo and a stronger emphasis on harmonies. Songs are a bit more sensitive in subject than those on the opening side, where Chapman and Chinn offer their usual dose of roughneck rock. Heavy British feel to the set and the contrasting sides work well for an initial showcase.

**Best cuts:** "Pass It Around," "If You Think You Know How To Love Me," "Changing All The Time," "Don't Turn Off Your Light," "Going Tomorrow."

**Dealers:** MCA pushing group heavily.

**JEAN-PIERRE RAMPAL—CLAUDE BOLLING, Suite for Flute and Jazz Piano**, Columbia N 33233. This is Rampal's initial venture into jazz after more than 100 classical albums. His classical flute style is historic and this effort could open another audience to him. Rampal is especially accomplished playing jazz and it has tinges of the classics throughout. He is very ably backed up by a jazz trio that includes the great composer Claude Bolling on piano. This should catch airplay on jazz, classical and FM stations. This is one of the more adventurous mergers of classical and jazz ever since Dave Brubeck.

**Best cuts:** Check out the entire list of selections.

**Dealers:** While you push this toward the new-found jazz audience, you shouldn't forget the notoriety Rampal holds in the classics.

**GENE CORMAN—Gene Corman**, Thimble TLP 7 (Audiofidelity). While there are many singer-songwriters out of the market today, Corman is a better than average one who is a very fine storyteller. Each song is one that seems highly personalized. Adding to the enjoyment of his lyrics are some fine music provided by some of New York's best session people including John Tropea, Don Grolnick, Pat Rebillot and Tasha Thomas. Several cuts could pick up both AM and FM airplay.

**Best cuts:** "A Thousand Miles Away," "Minstrel Boy," "Four Forty-Nine," "A Cool Dealer," "Red Bird."

**Dealers:** In-store play should help your sales.

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**



## pop

**RENAISSANCE—Scheherazade And Other Stories**, Sire SASD-7510 (ABC). Fine mix of classical instrumentals and folksy vocals from British band. Top vocals from Annie Haslam, particularly on the story songs of side one which sound like some of the better British folk bands. Keyboards, particularly piano of John Tout, are classically flavored and excellent. Good use of brass, particularly on the concept oriented side two. **Best cuts:** "Trip To The Fair," "The Vultures Fly High," "Song of Scheherazade."

(Continued on page 62)

# THE STATLER BROTHERS BULLETIN'

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**JOHN FOGERTY—Rockin' All Over The World (2:50);** producer: John Fogerty; writer: John C. Fogerty; publisher: Greasy King, ASCAP. Elektra 45274. Good news for rock and roll fans. John Fogerty is back, capturing all the deceptively simple magic frantic feel that made Creedence a groundbreaking rock group in the '60s. Trademarked Fogerty vocals, wild but controlled instrumental work (all handled by the artist) and a perfect title all add up to what may be the best rock record so far this year.

**TONY ORLANDO & DAWN—You're All I Need (4:08);** producers: Hank Mendress & Dave Appell; writers: Nick Ashford-Valerie Simpson; publisher: Jobete, ASCAP. Elektra 45275. Followup to the three weeks in a row No. 1 "He Don't Love You" is smooth ballad showcasing Tony and the girls' ability to handle this type of material as well as the rockers and mid-tempo cuts they have scored with of late. Good use of Dawn as a building backup chorus against the building instrumentation.

**JESSI COLTER—You Ain't Never Been Loved (Like I'm Gonna Love You) (2:57);** producers: Ken Mansfield & Waylon Jennings; writer: Jessi Colter; publisher: Baron, BMI. Capitol 4087. Miss Colter follows her top five "I'm Not Lisa" with a moody, sensual ballad that expresses the title perfectly. Totally different vein than the last hit and a good example of the versatility of the lady. Expect strong MOR as well as pop play.

**LINDA RONSTADT—Love Is A Rose (2:44);** producer: Peter Asher; writer: Neil Young; publisher: Silver Fiddle, BMI. Elektra 45271. Uptempo country cut spiced with fiddles and banjos should provide Linda with another top country and pop hit as she returns to the Elektra/Asylum fold. Infectious melody, good production and the usual fine singing from Ms. Ronstadt.

**STEELY DAN—Bad Sneakers (3:17);** producer: Gary Katz; writers: Donald Fagen-Walter Becker; publisher: American Broadcasting, ASCAP. ABC 12128. The record that should have been pulled as the first single from the current LP is one of the catchy mixes of rock and jazz the band has always done so well with. Chorus acts as good hook. Fine guitar instrumental break and dominant piano throughout.

## recommended

**BARBRA STREISAND—My Father's Song (3:33);** producers: Rupert Holmes & Jeffrey Lesser; writer: Rupert Holmes; publishers: Leeds/Wide Screen, ASCAP. Columbia 3-10198.

**DENNIS LAMBERT—I Didn't Sing (In The New York Subway) (3:19);** producers: Dennis Lambert, Brian Potter & Steve Barr; writers: D. Lambert B. Potter; publisher: ABC/Dunhill, BMI. Haven 7017 (Capitol).

**ION LUCIEN—Song For My Lady, Columbia PC 33544.** Young singer with excellent, almost Broadway show voice comes up with mix of MOR and disco slanted material, with the emphasis toward MOR. Good love songs for the most part, backed by lush orchestral sound. **Best cuts:** "Soul Mate," "Maiden Voyage," "You Are My Love," "Follow Your Heart."

**EL CHICANO—Pyramid Of Love And Friends, MCA 2150.** Veteran group shows off a good deal of versatility, devoting majority of side one to mid-tempo cuts with smooth harmony singing plus one instrumental and the majority of the flip side to material with a rocking flavor. Distinct Latin feel runs throughout set with emphasis on percussion (congas, drums, timbales). **Best cuts:** "Michael's Theme," "Lake Aquabi," "All I Can Remember."

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**HERBIE MANN—Waterbed (3:50);** producer: Herbie Mann; writers: Chiles-Barton; publisher: Screen Gems-Columbia, BMI. Atlantic 45-3282.

**BARBARA FAIRCHILD—You've Lost That Lovin' Feelin' (3:36);** producer: Billy Sherrill; writers: B. Mann-C. Weil-P. Spector; publisher: Screen Gems-Columbia, BMI. Columbia 3-10195.

**THE CHAMBERS BROTHERS—Stealin' Watermelons (3:37);** producer: David Rubinson & Friends; writer: E. Bishop; publisher: Crabshaw, ASCAP. Avco 4657.

**MARC WIRTZ—We Could Have Laughed Forever (Happy Kind-A-Sad) (3:23);** producer: Marc Wirtz; writers: M. Wirtz-J. Janing; publisher: Cataclysmic, BMI. Tom Cat JH-10359 (RCA).



**GLORIA GAYNOR—(If You Want It) Do It Yourself (2:49);** producers: Tony Bongiovi, Meco Monardo & Jay Ellis; writers: James Bolden-Jack Robinson; publishers: Robin-Song/Tomeja, ASCAP. MGM 14823. Another pounding disco hit from the controlled belter who seems to reign as Queen of the Discos. Should break soul but stands excellent chance of pop crossover. Identifiable Gaynor vocals against the strong disco bottom make up best single since her "Never Can Say Good-bye" chart topper.

**FOUR TOPS—We All Stick Together (3:50);** producers: Steve Barri & Lawrence Payton, Jr.; writers: Lawrence Payton-Richard Knight-Fred Bridges-Richard Beasley; publishers: ABC/Dunhill/Rail, BMI. ABC 12123. Veteran group tackles a ballad this time around, with an often used but worth hearing theme of keeping together to get things done. Possible pop crossover, but soul should provide the big market for this one.

## recommended

**VERNON BURCH—Frame Of Mind (3:00);** producers: Denny Diante, Spencer Proffer & Vernon Burch; writer: V. Burch; publisher: Unart, BMI. United Artists 705.

**SAM DEES—Fragile, Handle With Care (3:23);** producers: Tony "Champagne" Silvester & Bert "Super Charts" DeCoteaux; writer: Sam Dees; publisher: Moon Song, BMI. Atlantic 45-3287.

**EDWIN STARR—Stay With Me (2:45);** producer: Edwin Starr; writer: Edwin Starr; publishers: ATV/Zonal, BMI. Granite 528.

**LEON HAYWOOD—I Want'a Do Something Freaky To You (3:35);** producer: Leon Haywood; writer: Leon Haywood; publisher: Jim-Edd, BMI. 20th Century 2228.

**L.T.D.—Rated X (3:27);** producer: Mark Davis; writer: Billy Osborne; publishers: Irving/Iceman/McDorsbov, BMI. A&M 1731.

**BILL HORWITZ—Lies, Lies, Lies, ESP 3020.** Horwitz proves with this LP that he is more than just a passing performer. He is a product of the protest singing era, but he has taken and given it a facelift. His style is lyrical and flowing. On the other hand, he can also swing when he wants to do it. **Best cuts:** "Consumption," "Father," "Sung Me," "If I Had Friends Like Rosemary Woods."

**JACK DeJOHNETTE'S DIRECTIONS—Cosmic Chicken, Prestige P-10094 (Fantasy).** Mix of free form avant-garde jazz and more conventional material from former Weather Report drummer. Some excellent drum solos, with some sax solos from Alex Foster also standing out. **Best cuts:** "Cosmic Chicken," "Shades Of The Phantom," "Last Chance Stomp."

**TOMITA—Pictures At An Exhibition, RCA (Red Seal) (CD-4 discrete Quadradisc) ARD1-0838.** Though vagaries exist at the market level, Isao Tomita's quad classical rendition leaves no doubt that the medium is perfect for every message that he wishes to express, from the haunting, voice-like phrases in "The Old Castle" to the emptiness of the "Catacombs." The separation and spaciousness of the music, flowing at you and around you from four directions in quad, is awe inspiring. No mere electronic jargon, this. Instead, because of the 4-channels, it becomes a visitation. Classical music was never like this and, without the capabilities of quad, never will be again. Tomita has far surpassed "Switched-On Bach," perhaps because of the medium. In any case, this album should appeal to all demographics and its engineering excellence render it a perfect album by which dealers may demonstrate the CD-4 system.

**AEROSMITH—Toys In The Attic, Columbia (SQ Quadraphonic matrix) PCQ 33479.** The secret of testing any quad system is in switching off the back speakers and figuring out how much

of an acoustic loss you suffer. Producer Jack Douglas has accomplished a very good rock album and the SQ matrix system enhances the music quite phenomenally. You enjoy the quad much more than the ordinary stereo version... there is a greater feeling of depth to the music. But, quite honestly,

there is little in the rear that isn't also, and better expressed in the front speakers. Loss of rear speakers only dampens the album by about 10 percent. 15 percent at the most. Still, the album is probably one of the best to date in the SQ system. **Best cuts:** "Adam's Apple."

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**CHARITY BROWN—No Way To Treat A Lady (2:25);** producer: Harry Hinde; writer: Tom Baird; publisher: Jobete, ASCAP. A&M 1729.

**SUE RICHARDS—Tower of Strength (2:22);** producer: Milton Blackford; writers: B. Hilliard, B. Bacharach; Famous (ASCAP). ABC-Dot 17572. This great song gets exceptional treatment from Miss Richards, who shows unexpected range in her voice, and expected feeling. Best thing yet for her. Flip: No info.

**DAVID HOUSTON & CALVIN CRAWFORD—Sweet Molly (2:27);** producer: Norro Wilson; writer: A. Young; Central Songs (BMI). Epic 8-50134. An unusual teaming-up of two good singers, or, more specifically, a singer and a yodeler, to do an old-fashioned country song. Flip: No info.

**EBONY, IVORY & JADE—Samson (2:50);** producers: Tony Bongiovi, Meco Monardo & Jay Ellis; writers: L. Hodelin-C. Spencer; publishers: Elbomo/Tomeja, BMI/ASCAP. Columbia 3-10196. Powerful disco effort that is already getting strong play on the East Coast. Excellent lyrics as well as the disco beat.

**SHOWADDYADDY—Three Steps To Heaven (2:56);** producer: Mike Hurst; writers: Bob & Eddie Cochran; publisher: Metric, BMI. Arista 0143. Group that has enjoyed several English hits showcases a mix of nostalgia and contemporary rock. Interesting and effective interchange between lead and backup vocals. Fun theme to song.

**LYNDA SEALS—Leave Me (2:45);** producer: John Florez; writers: J. Manley-J. Florez-D. Pershing; publishers: Giant Giraffe/Screen Gems-Columbia, BMI. A&M 1724. Strong soul effort from lady who carries much of the same style as Dionne Warwick.

**JOE STAMPLEY—Cry Like A Baby (2:24);** producer: Norro Wilson; writers: D. Penn, S. Oldham, Press (BMI). ABC-Dot 17575. Direct from his latest album, Stampley rocks in country style through another well-produced number. It's what the jocks have been playing, and now the single concentration. Flip: No info.

**RAY GRIFF—You Ring My Bell (2:40);** producers: Ray Griff and Lee Hazen; writer: Ray Griff; Blue Echo (ASCAP). Capitol 4126. His first release for the new label has all the ingredients of success. It's a fine, self-written tune, with clever lyrics, and the production is fine. Flip: No info.

**BOB LUMAN—Shame On Me (3:08);** producer: Billy Sherrill; writers: L. Williams, B. Enis; Regent Music/Fort Knox

**RON LARK—You Know How To Keep Me Satisfied (2:18);** producer: Roger Ricker; writers: T. Clark, M. Martell, Magnum Gold (BMI). Brite Star 7810.

**Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Bob Kirsch.**

**Country**

## Billboard's Recommended LPs

• Continued from page 60

**MERRY CLAYTON—Keep Your Eye On The Sparrow, Ode SP 77030 (A&M).** Veteran pop/soul belter releases her first LP in nearly four years and showcases a selection of strong songs designed to show off her powerful voice to its maximum. Best material comes from pen of Eugene McDaniels, who also handled production. **Best cuts:** "Keep Your Eye On The Sparrow," "Gets Hard Sometimes," "One More Ride."

**ION LUCIEN—Song For My Lady, Columbia PC 33544.** Young singer with excellent, almost Broadway show voice comes up with mix of MOR and disco slanted material, with the emphasis toward MOR. Good love songs for the most part, backed by lush orchestral sound. **Best cuts:** "Soul Mate," "Maiden Voyage," "You Are My Love," "Follow Your Heart."

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of an acoustic loss you suffer. Producer Jack Douglas has accomplished a very good rock album and the SQ matrix system enhances the music quite phenomenally. You enjoy the quad much more than the ordinary stereo version... there is a greater feeling of depth to the music. But, quite honestly,

there is little in the rear that isn't also, and better expressed in the front speakers. Loss of rear speakers only dampens the album by about 10 percent. 15 percent at the most. Still, the album is probably one of the best to date in the SQ system. **Best cuts:** "Adam's Apple."

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## The Land of the Free didn't come cheap.



Even before we had a formal constitution, investors were asked to buy over \$27,000,000 in securities to provide the arms we needed. And to provide the money to rebuild.

That was just the beginning. Through war and peace, the good years and the bad, Americans have always given freely. Millions invested their money. Many invested their lives.

We've never stopped fighting for freedom. For the American way of life. Today, over 9½ million Americans buy U.S. Savings Bonds through the Payroll Savings Plan. Maybe you should consider your interest and take stock in America. It isn't cheap, but there's never been a better deal.

How to Buy: Buy 100 new bonds each month in increments of \$10. Buy 100 new bonds each month in increments of \$10. Buy 100 new bonds each month in increments of \$10. Buy 100 new bonds each month in increments of \$10.



Take stock in America. 200 years at the same location.

**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.



Billboard HOT 100 Chart Bound

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ROCKIN' ALL OVER THE WORLD—John Fogerty (Elektra 45274) YOU'RE ALL I NEED—Tony Orlando & Dawn (Elektra 45275) YOU AIN'T NEVER BEEN LOVED—Jessi Colter (Capitol 4087) LOVE IS A ROSE—Linda Ronstadt (Elektra 45271) SEE TOP SINGLE PICKS REVIEWS, page 62

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB= Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z (Publisher-Licensee) index table listing song titles and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stop and radio stations as compiled by the Charts Department of Billboard.

THE NEW  
JOAN BAEZ ALBUM  
HAS SONGS BY  
BOB DYLAN,  
JACKSON BROWNE,  
STEVIE WONDER,  
JOHN PRINE,  
DICKIE BETTS  
AND JANIS IAN.

THE SONG THAT'S  
EMERGING AS  
THE SINGLE

IS ONE BY  
JOAN BAEZ:  
**DIAMONDS  
& RUST** (AM 1737)

FROM THE ALBUM "DIAMONDS & RUST"  
(SP 4527)

ON A&M RECORDS

Produced by David Kershenbaum and Joan Baez

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)      | SUGGESTED LIST PRICE |           |         |          |          | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label) | SUGGESTED LIST PRICE |       |           |         |          | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)             | SUGGESTED LIST PRICE |              |       |           |         |          |  |              |      |      |    |    |    |   |      |      |      |    |    |    |   |      |      |      |    |    |    |   |      |      |      |    |    |    |  |      |      |      |      |      |    |    |    |   |      |      |      |      |      |    |    |    |   |      |      |      |    |    |    |  |      |      |      |    |    |    |   |      |      |      |      |      |    |    |    |  |      |      |      |      |    |    |    |  |      |      |      |    |    |   |  |      |      |      |    |    |    |   |      |      |      |    |    |   |  |      |      |      |    |     |   |   |      |      |      |    |    |   |  |      |      |      |      |      |    |    |   |  |      |      |      |    |     |   |   |      |      |      |    |           |  |      |      |      |    |           |   |      |      |      |    |    |    |   |      |      |      |      |      |    |           |   |      |      |      |    |     |   |                                   |      |      |      |    |     |   |   |      |      |      |    |    |    |  |      |      |      |    |     |   |                                      |      |      |      |    |     |    |                                       |      |      |      |      |      |    |    |    |  |      |      |      |     |    |   |   |      |      |      |     |    |     |   |      |      |      |      |     |    |    |                                   |      |      |      |     |     |     |   |       |       |       |     |    |    |  |      |      |      |     |     |   |   |      |      |      |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|----------------------|-------|-----------|---------|----------|-----------|-----------|----------------|--|----------------------|--------------|-------|-----------|---------|----------|--|--------------|------|------|----|----|----|---|------|------|------|----|----|----|---|------|------|------|----|----|----|---|------|------|------|----|----|----|--|------|------|------|------|------|----|----|----|---|------|------|------|------|------|----|----|----|---|------|------|------|----|----|----|--|------|------|------|----|----|----|---|------|------|------|------|------|----|----|----|--|------|------|------|------|----|----|----|--|------|------|------|----|----|---|--|------|------|------|----|----|----|---|------|------|------|----|----|---|--|------|------|------|----|-----|---|---|------|------|------|----|----|---|--|------|------|------|------|------|----|----|---|--|------|------|------|----|-----|---|---|------|------|------|----|-----------|--|------|------|------|----|-----------|---|------|------|------|----|----|----|---|------|------|------|------|------|----|-----------|---|------|------|------|----|-----|---|-----------------------------------|------|------|------|----|-----|---|---|------|------|------|----|----|----|--|------|------|------|----|-----|---|--------------------------------------|------|------|------|----|-----|----|---------------------------------------|------|------|------|------|------|----|----|----|--|------|------|------|-----|----|---|---|------|------|------|-----|----|-----|---|------|------|------|------|-----|----|----|-----------------------------------|------|------|------|-----|-----|-----|---|-------|-------|-------|-----|----|----|--|------|------|------|-----|-----|---|---|------|------|------|
|           |           |                |   | ALBUM                | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |           |           |                |  | REEL TO REEL         | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE |           |           |                |  | CASSETTE             | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE   | REEL TO REEL |      |      |    |    |    |   |      |      |      |    |    |    |   |      |      |      |    |    |    |   |      |      |      |    |    |    |  |      |      |      |      |      |    |    |    |   |      |      |      |      |      |    |    |    |   |      |      |      |    |    |    |  |      |      |      |    |    |    |   |      |      |      |      |      |    |    |    |  |      |      |      |      |    |    |    |  |      |      |      |    |    |   |  |      |      |      |    |    |    |   |      |      |      |    |    |   |  |      |      |      |    |     |   |   |      |      |      |    |    |   |  |      |      |      |      |      |    |    |   |  |      |      |      |    |     |   |   |      |      |      |    |           |  |      |      |      |    |           |   |      |      |      |    |    |    |   |      |      |      |      |      |    |           |   |      |      |      |    |     |   |                                   |      |      |      |    |     |   |   |      |      |      |    |    |    |  |      |      |      |    |     |   |                                      |      |      |      |    |     |    |                                       |      |      |      |      |      |    |    |    |  |      |      |      |     |    |   |   |      |      |      |     |    |     |   |      |      |      |      |     |    |    |                                   |      |      |      |     |     |     |   |       |       |       |     |    |    |  |      |      |      |     |     |   |   |      |      |      |
| 1         | 1         | 9              | THE EAGLES<br>One Of These Nights<br>Asylum 7E-1039 | 6.98                 | 7.98      | 7.97    | 8.97     | 7.97     | 36        | 24        | 20             | JUDY COLLINS<br>Judith<br>Elektra 7E-1032      | 6.98                 | 7.98  | 7.97      | 8.97    | 7.97     | 71        | 82        | 7              | EDDIE KENDRICKS<br>The Hit Man<br>Tamia T6-338 S1 (Motown) | 6.98                 | 7.98         | 7.98  | 72        | 68      | 12       | PURE PRAIRIE LEAGUE<br>Two Lane Highway<br>RCA APL1-0933 | 6.98         | 7.95 | 7.95 | 73 | 72 | 25 | AN EVENING WITH JOHN DENVER<br>Have You Never Been Mellow<br>MCA 2133 | 6.98 | 7.98 | 7.98 | 74 | 62 | 22 | FRANKIE VALLI<br>Closeup<br>Private Stock PS 2000 | 6.98 | 7.95 | 7.95 | 75 | 70 | 61 | JOHN DENVER<br>Back Home Again<br>RCA CPL1-0548 | 6.98 | 7.95 | 7.95 | 76 | 66 | 10 | CHARLIE RICH<br>Every Time You Touch Me (I Get High)<br>Epic PE 33455 (Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 77 | 77 | 21 | AMERICA<br>Hearts<br>Warner Bros. BS 2852 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | 78 | 76 | 19 | BAD COMPANY<br>Straight Shooter<br>Swan Song SS 8413 (Atlantic) | 6.98 | 7.97 | 7.97 | 79 | 87 | 29 | TEMPTATIONS<br>A Song For You<br>Gordy G6-96951 (Motown) | 6.98 | 7.98 | 7.98 | 80 | 90 | 67 | EAGLES<br>On The Border<br>Asylum 7E-1004 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | 81 | 92 | 10 | SYNERGY<br>Electronic Realizations For Rock Orchestra<br>Passport PPSD 98009 (ABC) | 6.98 | 6.98 | 7.95 | 7.96 | 82 | 88 | 19 | SMOKEY ROBINSON<br>A Quiet Storm<br>Tamia T6-337 S1 (Motown) | 6.98 | 7.98 | 7.98 | 83 | 94 | 3 | TAVARES<br>In The City<br>Capitol ST 11396 | 6.98 | 7.98 | 7.98 | 84 | 91 | 10 | MAHOGANY RUSH<br>Strange Universe<br>20th Century T 482 | 6.98 | 7.98 | 7.98 | 85 | 96 | 4 | ESTHER PHILLIPS w/BECK<br>Kudu KU 23 S1 (Motown) | 6.98 | 7.98 | 7.98 | 86 | 101 | 2 | GENTLE GIANT<br>Free Hand<br>Capitol ST 11428 | 6.98 | 7.98 | 7.98 | 87 | 93 | 5 | GUESS WHO<br>Power In The Music<br>RCA APL1-0995 | 6.98 | 7.98 | 7.95 | 7.98 | 7.95 | 88 | 95 | 6 | GINO VANNELLI<br>Storm At Sunup<br>A&M SP 4533 | 6.98 | 7.98 | 7.98 | 89 | 100 | 5 | SWEET<br>Desolation Boulevard<br>Capitol ST 11395 | 6.98 | 7.98 | 7.98 | 90 | NEW ENTRY | RICHARD PRYOR<br>Is It Something I Said?<br>Reprise MS 2227 (Warner Bros.) | 6.98 | 7.97 | 7.97 | 91 | NEW ENTRY | BLACK SABBATH<br>Sabotage<br>Warner Bros. BS 2282 | 6.98 | 7.97 | 7.97 | 92 | 65 | 10 | SOUTHER, HILLMAN, FURAY BAND<br>Trouble In Paradise<br>Asylum 7E-1036 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | 93 | NEW ENTRY | QUINCY JONES<br>Mellow Madness<br>A&M SP 4526 | 6.98 | 7.98 | 7.98 | 94 | 105 | 4 | BARRY MANILOW I<br>Arista AL 4007 | 6.98 | 7.98 | 7.98 | 95 | 106 | 4 | URIAH HEPP<br>Return To Fantasy<br>Warner Bros. BS 2869 | 6.98 | 7.97 | 7.97 | 96 | 97 | 38 | LINDA RONSTADT<br>Heart Like A Wheel<br>Capitol ST 11358 | 6.98 | 7.98 | 7.98 | 97 | 107 | 6 | NASHVILLE/SOUNDTRACK<br>ABC ABCO 893 | 6.98 | 7.95 | 7.95 | 98 | 109 | 47 | EAGLES<br>Desperado<br>Asylum SD 5068 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | 99 | 99 | 10 | FANTASTIC FOUR<br>Alvin Stone: Birth And Death Of A Gangster<br>20th Century/Westbound W-201 | 6.98 | 7.98 | 7.98 | 100 | 98 | 4 | THE VERY BEST OF POCO<br>Epic PEG 33537 | 7.98 | 8.98 | 8.98 | 101 | 71 | 104 | PINK FLOYD<br>Dark Side Of The Moon<br>Harvest st 11163 (Capitol) | 6.98 | 7.98 | 7.98 | 7.98 | 102 | 78 | 20 | CHICAGO VIII<br>Columbia PC 33100 | 6.98 | 7.98 | 7.98 | 103 | 103 | 159 | ROLLING STONES<br>Hot Rocks 1964-71<br>London ZPS 606 7 | 11.96 | 11.98 | 11.98 | 104 | 75 | 23 | ALICE COOPER<br>Welcome To My Nightmare<br>Atlantic SD 18130 | 6.98 | 7.97 | 7.97 | 105 | 116 | 4 | R.E.O. SPEEDWAGON<br>This Time We Mean It<br>Epic PE 33338 (Columbia) | 6.98 | 7.98 | 7.98 |

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a 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 for sales of 500,000 units. Recording Industry Association Of America seal available and optional to all manufacturers. (Seal indicated by bullet.)



**WORTH WADING FOR.**

**ROD STEWART  
ATLANTIC CROSSING**

(BS 2875)

**On Warner Bros. records and tapes.**



# TOP LPs & TAPE

POSITION  
106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE  |           |         |          |          |       |
|-----------|-----------|----------------|---|-----------|---------|----------|----------|-------|
|           |           |                | ALBUM   | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |       |
| 106       | 108       | 8              | SLADE<br>Slade In Flame<br>Warner Bros BS 2865                                    | 6.98      |         | 7.97     |          | 7.97  |
| 107       | 111       | 11             | ROBERT PALMER<br>Sneakin' Sally Through The Alley<br>Island ILPS 9294             | 6.98      |         | 7.98     |          | 7.98  |
| 108       | 112       | 17             | THE MANHATTAN TRANSFER<br>Atlantic SD 18133                                       | 6.98      |         | 7.97     |          | 7.97  |
| 109       | 119       | 15             | BOB MARLEY & THE WAILERS<br>Natty Dread<br>Island ILPS 9281                       | 6.98      |         | 7.98     |          | 7.98  |
| 110       | 81        | 12             | WEATHER REPORT<br>Tale Spinnin'<br>Columbia PC 33417                              | 6.98      | 7.98    | 7.98     | 7.98     | 7.98  |
| 111       | 79        | 22             | FUNNY LADY/ORIGINAL<br>SOUNDTRACK RECORDING<br>Barbra Streisand<br>Arista AL 9004 | 7.98      |         | 8.95     |          | 8.95  |
| 112       | 125       | 21             | PAUL ANKA<br>Feelings<br>United Artists UA LA367 G                                | 6.98      |         | 7.98     |          | 7.98  |
| 113       | 122       | 11             | MFSB<br>Universal Love<br>Philadelphia International KZ 33158<br>(Epic/Columbia)  | 6.98      |         | 7.98     |          | 7.98  |
| 114       | 124       | 3              | UFO<br>Force It<br>Chrysalis CHR 1074 (Warner Bros.)                              | 6.98      |         | 7.97     |          | 7.97  |
| 115       | 83        | 22             | JUSTIN HAYWARD &<br>JOHN LODGE<br>Blue Jays<br>Threshold THS 14 (London)          | 6.98      |         | 7.98     | 7.98     | 7.98  |
| 116       | 80        | 12             | ELVIS PRESLEY<br>Today<br>RCA APL1 1039   | 6.98      | 7.98    | 7.95     | 7.98     | 7.95  |
| 117       | 117       | 3              | IMPRESSIONS<br>First Impressions<br>Curton CU 5003 (Warner Bros.)                 | 6.98      |         | 7.97     |          | 7.97  |
| 118       | 128       | 39             | THE EAGLES<br>Asylum SD 5054  | 6.98      | 7.98    | 7.97     | 8.97     | 7.97  |
| 119       | 85        | 11             | STYLISTICS<br>Thank You Baby<br>Avco AV 69008                                     | 6.98      |         | 7.98     |          | 7.98  |
| 120       | 86        | 8              | MAC DAVIS<br>Burnin' Thing<br>Columbia PC 33551                                   | 6.98      |         | 7.98     |          | 7.98  |
| 121       | 131       | 77             | ZZ TOP<br>Tres Hombres<br>London PS 631   | 6.98      |         | 7.95     | 7.95     | 10.95 |
| 122       | 89        | 22             | PETER FRAMPTON<br>Frampton<br>A&M SP 4512   | 6.98      |         | 7.98     |          | 7.98  |
| 123       | 102       | 16             | ELVIN BISHOP<br>Juke Joint Jump<br>Capricorn CP 0151 (Warner Bros.)               | 6.98      |         | 7.97     |          | 7.97  |
| 124       | 135       | 5              | MILLIE JACKSON<br>Still Caught Up<br>Spring SPR 6708 (Polydor)                    | 6.98      |         | 7.98     |          | 7.98  |
| 125       | 114       | 27             | STYLISTICS<br>Best Of<br>Avco AV 69005 698  | 6.98      |         | 7.95     |          | 7.95  |
| 126       | 115       | 17             | JESSI COLTER<br>I'm Jessi Colter<br>Capitol ST 11363                              | 6.98      |         | 7.98     |          | 7.98  |
| 127       | 138       | 3              | RAY THOMAS<br>From Mighty Oaks<br>Threshold THS 18 (London)                       | 6.98      | 6.98    | 7.98     |          | 7.98  |
| 128       | 118       | 6              | RONNIE WOOD<br>Now Look<br>Warner Bros BS 2872                                    | 6.98      |         | 7.97     |          | 7.97  |
| 129       | 129       | 6              | JOE SIMON<br>Get Down<br>Spring SPR 6706 (Polydor)                                | 6.98      |         | 7.98     |          | 7.98  |
| 130       | 132       | 34             | NEIL SEDAKA<br>Sedaka's Back<br>Rocket 463 (MCA)                                  | 6.98      |         | 7.98     |          | 7.98  |
| 131       | 113       | 13             | PILOT<br>Capitol ST 11368   | 6.98      |         |          |          |       |
| 132       | 136       | 7              | THE MOMENTS<br>Look At Me<br>Stang ST 1026 (All Platinum)                         | 6.98      |         |          |          |       |
| 133       | 143       | 17             | LEON RUSSELL<br>Will O' The Wisp<br>Shelter SR 2138 (MCA)                         | 6.98      |         | 7.98     |          | 7.98  |
| 134       | 146       | 6              | FUNKADELIC<br>Let's Take It To The Stage<br>20th Century/Westbound W 215          | 6.98      |         | 7.98     |          | 7.98  |
| 135       | 120       | 5              | NANCY WILSON<br>Come Get To This<br>Capitol ST 11386                              | 6.98      |         | 7.98     |          | 7.98  |
| 136       | 121       | 9              | GWEN McCRAE<br>Rockin' Chair<br>Cat 2605 (TK)                                     | 6.98      |         | 7.98     |          | 7.98  |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)   | SUGGESTED LIST PRICE |           |         |          |          |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|
|           |           |                |  | ALBUM                | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 137       | 137       | 21             | SEALS & CROFTS<br>I'll Play For You<br>Warner Bros BS 2848                               | 6.98                 | 7.98      | 7.97    | 8.97     | 7.97     |
| 138       | 133       | 24             | LED ZEPPELIN<br>Physical Graffiti<br>Swan Song SS2-200 (Atlantic)                        | 11.98                |           | 13.97   |          | 13.97    |
| 139       | 123       | 20             | JEFF BECK<br>Blow By Blow<br>Epic PE 33409   | 6.98                 | 7.98      | 7.98    | 7.98     | 7.98     |
| 140       | 145       | 48             | BACHMAN-TURNER OVERDRIVE<br>Not Fragile<br>Mercury SRM 1-1004                            | 6.98                 |           | 7.95    | 7.95     | 7.95     |
| 141       | 141       | 9              | RAY STEVENS<br>Misty<br>Barnaby BR 6012 (Chess/Janus)                                    | 6.94                 |           | 7.95    |          | 7.95     |
| 142       | 152       | 72             | BACHMAN-TURNER OVERDRIVE<br>Mercury SRM 1-696  | 6.98                 |           | 7.95    | 7.95     | 7.95     |
| 143       | 126       | 17             | CARLY SIMON<br>Playing Possum<br>Elektra TE 1033   | 6.98                 | 7.98      | 7.97    | 8.97     | 7.97     |
| 144       | 156       | 4              | BUDDY MILES<br>More Miles Per Gallon<br>Casablanca NBLP 7019                             | 6.98                 |           | 7.98    |          | 7.98     |
| 145       | 156       | 4              | THE TUBES<br>A&M SP 4534   | 6.98                 |           | 7.98    |          | 7.98     |
| 146       | 134       | 20             | LYNYRD SKYNYRD<br>Nuthin' Fancy<br>MCA 2137  | 6.98                 |           | 7.98    |          | 7.98     |
| 147       | 148       | 5              | BRUCE SPRINGSTEEN<br>Wild, The Innocent<br>(& The E-Street Shuffle)<br>Columbia KC 34232 | 5.98                 |           | 6.98    |          | 6.98     |
| 148       | 140       | 18             | CHUCK MANGIONE<br>Chase The Clouds Away<br>A&M SP 4518                                   | 6.98                 | 6.98      | 7.98    | 7.98     | 7.98     |
| 149       | 149       | 6              | FREDDIE HUBBARD<br>Liquid Love<br>Columbia PC 33556                                      | 6.98                 |           | 7.98    |          | 7.98     |
| 150       | 150       | 6              | RUSTY WEIR<br>Don't It Make You Wanna Dance<br>20th Century T 469                        | 6.98                 |           | 7.98    |          | 7.98     |
| 151       | 154       | 7              | BATDORF & RODNEY<br>Life Is You<br>Arista AL 4041  | 6.98                 |           | 7.98    |          | 7.98     |
| 152       | 130       | 13             | BLOOD, SWEAT & TEARS<br>New City<br>Columbia PC 33484                                    | 6.98                 | 7.98      | 7.98    | 7.98     | 7.98     |
| 153       | 153       | 5              | DISCO-GOLD<br>Scepter SPS 5120   | 6.98                 |           | 7.98    |          | 7.98     |
| 154       | 104       | 10             | THE EARL SCRUGGS REVUE<br>Anniversary Special Volume One<br>Columbia PC 33416            | 6.98                 |           | 7.98    |          | 7.98     |
| 155       | 139       | 12             | THE BRECKER BROTHERS<br>Arista AL 4037   | 6.98                 |           | 7.98    |          | 7.98     |
| 156       | 147       | 51             | PHOEBE SNOW<br>Shelter SR 2109 (MCA)   | 6.98                 |           | 7.98    |          | 7.98     |
| 157       | 167       | 40             | ELTON JOHN<br>Greatest Hits<br>MCA 2128  | 6.98                 |           | 7.98    |          | 7.98     |
| 158       | 160       | 5              | BRUCE SPRINGSTEEN<br>Greetings From Asbury Park, N.J.<br>Columbia KC 31903               | 5.98                 |           | 6.98    |          | 6.98     |
| 159       | 159       | NEW ENTRY      | 5TH DIMENSION<br>Earthbound<br>ABC ABCO 897  | 6.98                 |           | 7.95    |          | 7.95     |
| 160       | 166       | 4              | KEITH JARRETT<br>El Juicio (The Judgement)<br>Atlantic SD 1673                           | 6.98                 |           | 7.97    |          | 7.97     |
| 161       | 165       | 5              | WILLIE NELSON<br>Red Headed Stranger<br>Columbia KC 33482                                | 5.98                 |           | 6.98    |          | 6.98     |
| 162       | 172       | 3              | SHA NA NA<br>Sha Na Na<br>Kama Sutra KSBS 2605 (Buddah)                                  | 6.98                 |           | 7.98    |          | 7.98     |
| 163       | 170       | 3              | THE ELEVENTH HOUSE<br>FEATURING LARRY CORYELL<br>Level One<br>Arista AL 4052             | 6.98                 |           | 7.98    |          | 7.98     |
| 164       | 164       | NEW ENTRY      | CRUSADERS<br>Chain Reaction<br>ABC/Blue Thumb BTSO 6022                                  | 6.98                 |           | 7.95    |          | 7.95     |
| 165       | 177       | 3              | DYNAMIC SUPERIORS<br>Pure Pleasure<br>Motown MG 841 S1                                   | 6.98                 |           | 7.98    |          | 7.98     |
| 166       | 186       | 2              | ORLEANS<br>Let There Be Music<br>Asylum 7E 1029  | 6.98                 |           | 7.97    |          | 7.97     |
| 167       | 175       | 3              | MASEKELA<br>The Boy's Doin' It<br>Casablanca NBLP 7017                                   | 6.98                 |           | 7.98    |          | 7.98     |
| 168       | 179       | 2              | A CHORUS LINE/ORIGINAL<br>CAST RECORDING<br>Columbia PS 33581                            | 6.98                 |           | 7.98    |          | 7.98     |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label, Number (Dist. Label)   | SUGGESTED LIST PRICE |           |         |          |          |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|
|           |           |                |  | ALBUM                | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 169       | 168       | 22             | MAJON HARRIS<br>My Way<br>Atlantic SD 18119  | 6.98                 |           | 7.97    |          | 7.97     |
| 170       | 180       | 4              | MONTY PYTHON'S<br>FLYING CIRCUS<br>Pye 12116   | 6.98                 |           | 7.98    |          | 7.98     |
| 171       | 178       | 3              | ERIC BURDON<br>Stop<br>Capitol SMAS 11426  | 6.98                 |           | 7.98    |          | 7.98     |
| 172       | 176       | 8              | DR. HOOK<br>Bankrupt<br>Capitol ST 11397   | 6.98                 |           | 7.98    |          | 7.98     |
| 173       | 185       | 2              | FAIRPORT CONVENTION<br>Rising For The Moon<br>Island ILPS 9313   | 6.98                 |           | 7.98    |          | 7.98     |
| 174       | 142       | 10             | EDGAR WINTER<br>Jasmine Nightdreams<br>Blue Sky PZ 33483 (Epic/Columbia)   | 6.98                 | 7.98      | 7.98    | 7.98     | 7.98     |
| 175       | NEW ENTRY | NEW ENTRY      | TRAFFIC<br>On The Road<br>Island ISLA 2  | 7.98                 |           | 9.98    |          |          |
| 176       | NEW ENTRY | NEW ENTRY      | ROLLERBALL/SOUNDTRACK<br>United Artists UA LA470-G   | 6.98                 |           | 7.98    |          | 7.98     |
| 177       | 173       | 17             | PARLIAMENT<br>Chocolate City<br>Casablanca NBLP 7014   | 6.98                 |           | 7.98    |          | 7.98     |
| 178       | 182       | 2              | JAMES LAST<br>Well Kept Secret<br>Polydor PD 6040  | 6.98                 |           | 7.98    |          | 7.98     |
| 179       | NEW ENTRY | NEW ENTRY      | THE BEST OF ISAAC HAYES<br>Enterprise ENS 7510 (Stax/Columbia)   | 6.98                 |           | 7.98    |          | 7.98     |
| 180       | 190       | 2              | PABLO CRUISE<br>A&M SP 4528  | 6.98                 |           |         |          |          |
| 181       | 188       | 2              | SPIRIT<br>Spirit of '76<br>Mercury SRM 2-804   | 9.96                 |           |         |          |          |
| 182       | NEW ENTRY | NEW ENTRY      | THE ALBUM OF THE SOUNDTRACK<br>OF THE TRAILER OF THE FILM<br>OF MONTY PYTHON AND THE<br>HOLY GRAIL/EXECUTIVE VERSION<br>Arista AL 4050 | 6.98                 |           | 7.98    |          | 7.98     |
| 183       | NEW ENTRY | NEW ENTRY      | CHICAGO/ORIGINAL CAST<br>Arista AL 9005  | 6.98                 |           | 7.98    |          | 7.98     |
| 184       | 189       | 2              | HEARTSFIELD<br>Foolish Pleasures<br>Mercury SRM 1-1034   | 6.98                 |           | 7.95    |          | 7.95     |
| 185       | NEW ENTRY | NEW ENTRY      | PROCOL HARUM<br>Procol's Ninth<br>Chrysalis CHR 1080 (Warner Bros.)  | 6.98                 |           | 7.97    |          | 7.97     |
| 186       | 127       | 22             | ROBERTA FLACK<br>Feel Like Makin' Love<br>Atlantic SD 18131  | 6.98                 |           | 7.97    |          | 7.97     |
| 187       | NEW ENTRY | NEW ENTRY      | ACE SPECTRUM<br>Low Rent Rendezvous<br>Atlantic SD 18143   | 6.98                 |           | 7.97    |          | 7.97     |
| 188       | 191       | 38             | BLACKBYRDS<br>Flying Start<br>Fantasy F 9472   | 6.98                 |           | 7.98    |          | 7.98     |
| 189       | NEW ENTRY | NEW ENTRY      | STEVE GOODMAN<br>Jessie's Jig & Other Favorites<br>Asylum 7E 1037  | 6.98                 |           | 7.97    |          | 7.97     |
| 190       | NEW ENTRY | NEW ENTRY      | BARRABAS<br>Heart Of The City<br>Atco SD 36 118  | 6.98                 |           | 7.97    |          | 7.97     |
| 191       | NEW ENTRY | NEW ENTRY      | CARAVAN<br>Cunning Stunts<br>BTM 5000 (Chess/Janus)  | 6.94                 |           | 7.95    |          | 7.95     |
| 192       | NEW ENTRY | NEW ENTRY      | GARY WRIGHT<br>The Dream Weaver<br>Warner Bros BS 2858   | 6.98                 |           | 7.97    |          | 7.97     |
| 193       | 195       | 2              | VAN MCCOY<br>From Disco To Love<br>Buddah BDS 5648   | 6.98                 |           |         |          |          |
| 194       | 183       | 9              | KOKOMO<br>Columbia KC 33442  | 5.98                 |           | 6.98    |          | 6.98     |
| 195       | 199       | 20             | STEELY DAN<br>Katy Lied<br>ABC ABCO 846  | 6.98                 |           | 7.95    |          | 7.95     |
| 196       | 158       | 5              | JEAN-LUC PONTY<br>Upon The Wings Of Music<br>Atlantic SD 18138   | 6.98                 |           | 7.97    |          | 7.97     |
| 197       | 171       | 229            | CAROLE KING<br>Tapestry<br>Ode SP 77009 (A&M)  | 6.98                 |           | 7.98    | 7.98     | 7.98     |
| 198       | 198       | 19             | KISS<br>Dressed To Kill<br>Casablanca NBLP 7016  | 6.98                 |           | 7.98    |          | 7.98     |
| 199       | 155       | 9              | MERLE HAGGARD<br>Keep Movin' On<br>Capitol ST 11365  | 6.98                 |           | 7.98    |          | 7.98     |
| 200       | 196       | 2              | LEON HEYWOOD<br>Come And Get Yourself Some<br>20th Century T 476   | 6.98                 |           | 7.98    |          | 7.98     |

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

|                      |              |                    |         |                              |     |                     |             |                 |          |
|----------------------|--------------|--------------------|---------|------------------------------|-----|---------------------|-------------|-----------------|----------|
| Ace Spectrum         | 187          | Leon Haywood       | 200     | Bob Marley                   | 109 | Pure Prairie League | 72          | Cat Stevens     | 6        |
| Aerosmith            | 14           | Isaac Hayes        | 19, 179 | Melissa Manchester           | 16  | R.E.O. Speedwagon   | 105         | Ray Stevens     | 141      |
| Ambrosia             | 24           | Jessi Colter       | 126     | Chuck Mangione               | 148 | Rare Earth          | 67          | Steven Stills   | 48       |
| America              | 77           | Commodores         | 46      | Manhattan Transfer           | 108 | Helen Reddy         | 25          | Stylistics      | 119, 125 |
| Paul Anka            | 112          | Alice Cooper       | 104     | Masekela                     | 167 | Charlie Rich        | 76          | Sweet           | 89       |
| Average White Band   | 5            | Pablo Cruise       | 180     | Harold Melvin                | 63  | Minnie Riperton     | 54          | Synergy         | 81       |
| B.T. Express         | 34           | Crusaders          | 164     | MFSB                         | 113 | Smokie Robinson     | 82          | Tavares         | 83       |
| Bachman-Turner       | 59, 140, 142 | Commodores         | 50      | Buddy Miles                  | 144 | Rolling Stones      | 32, 62, 103 | James Taylor    | 13       |
| Bad Company          | 78           | Dr. Hook           | 172     | The Moments                  | 132 | Linda Ronstadt      | 96          | Temptations     | 79       |
| Joan Baez            | 20           | Freddie Hubbard    | 149     | Monty Python's Flying Circus | 170 | Leon Russell        | 133         | 10 C.C.         | 21       |
| Barrabas             | 190          | Millie Jackson     | 124     | Michael Murphy               | 66  | Earl Scruggs Revue  | 154         | Ray Thomas      | 127      |
| Batdorf & Rodney     | 151          | Jackson 5          | 53      | Willie Nelson                | 161 | Seals & Crofts      | 137         | Three Dog Night | 70       |
| Beach Boys           | 23, 29, 55   | Jefferson Starship | 3       | New Birth                    | 69  | Neil Sedaka         | 130         | Triffic         | 175      |
| Jeff Beck            | 139          | Janis Ian          | 7       | Ohio Players                 | 30  | Sha-Na-Na           | 162         | Triumvirat      | 27       |
| Bee Gees             | 31           | Impressions        | 117     | Olivia Newton-John           | 38  | Carly Simon         | 143         | The Tubes       | 145      |
| Elvin Bishop         | 123          | Isley Brothers     | 2       | O'Jays                       | 52  | Joe Simon           | 129         | UFO             | 114      |
| Black Sabbath        | 91           | Keith Jarrett      | 160     | Tony Orlando                 | 17  | Slade               | 106         | Uriah Heep      | 95       |
| Blackbyrds           | 188          | Waylon Jennings    | 49      | Orleans                      | 166 | Phoebé Snow         | 156         | Frankie Valli   | 74       |
| Blood, Sweat & Tears | 152          | Eiton John         | 4, 157  | Outlaws                      | 68  | Gino Vannelli       | 8           | Gino Vannelli   | 8        |
| David Bowie          | 40           | Quincy Jones       | 93      | Robert Palmer                | 107 | Chicago             | 183         | War             | 9        |
|                      |              |                    |         |                              |     |                     |             |                 |          |



**A RARE FIND  
ON SIRE RECORDS**

MARKETED BY ABC RECORDS

# Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 8/23/75

## Top Add Ons-National

- JOE COCKER—Jamaica Say You Will (A&M)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- RITCHIE BLACKMORE'S RAINBOW—(Polydor)
- METERS—Fire On The Bayou (Warner Brothers)

## Top Requests/Airplay-National

- EAGLES—One Of These Nights (Asylum)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- FLEETWOOD MAC—(Reprise)
- OUTLAWS—(Arista)

## National Breakouts

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- JOE COCKER—Jamaica Say You Will (A&M)
- METERS—Fire On The Bayou (Warner Brothers)
- RENAISSANCE—Scheherazade and Other Stories (Sire)

**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.

### KPRI—San Diego

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- BUDDY MILES—More Miles Per Gallon (Casablanca)
- GENTLE GIANT—Free Hand (Capitol)
- TUBES—(A&M)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ AVERAGE WHITE BAND—Cut The Cake (Atlantic)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ WAR—Why Can't We Be Friends (United Artists)

### KZEL—Eugene

- CRUSADERS—Chain Reaction (ABC)
- METERS—Fire On The Bayou (Warner Brothers)
- RICHIE BLACKMORE'S RAINBOW—(Polydor)
- GENTLE GIANT—Free Hand (Capitol)
- ★ ROGER DALTRY—Ride A Rock Horse (MCA)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ BE-BOP DELUXE—Futurama (Harvest/Capitol)
- ★ BOBBY BLAND—Get On Down With Bobby Bland (ABC)

### KBPI—Denver

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- GENTLE GIANT—Free Hand (Capitol)
- JIMMY SPEARS—Dragon Is Dancing (Epic)
- RANDY PIE—(Polydor)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ ELTON JOHN—Captain Fantastic And The Brown Girl Cowboy (MCA)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ OUTLAWS—(Arista)

## Southwest Region

### ● TOP ADD ONS:

- JOE COCKER—Jamaica Say You Will (A&M)
- METERS—Fire On The Bayou (Warner Brothers)
- RITCHIE BLACKMORE'S RAINBOW—(Polydor)
- BUDDY MILES—More Miles Per Gallon (Casablanca)

### ★ TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—(Reprise)
- EAGLES—One Of These Nights (Asylum)
- HEARTSFIELD—Foolish Pleasures (Mercury)
- JEFFERSON STARSHIP—Red Octopus (Grunt)

### BREAKOUTS:

- JOE COCKER—Jamaica Say You Will (A&M)
- METERS—Fire On The Bayou—(Warner Brothers)
- HEARTSFIELD—Foolish Pleasures (Mercury)
- GARY WRIGHT—Dream Weaver (Warner Brothers)

### KSHE—St. Louis

- RICHIE BLACKMORE'S RAINBOW—(Polydor)
- ROD STEWART—Atlantic Crossing (Warner Brothers)
- ALVIN LEE & COMPANY—Pump Iron (Columbia)
- DEODATO—First Cuckoo (MCA)
- ★ FLEETWOOD MAC—(Reprise)
- ★ URIAH HEPP—Return To Fantasy (Warner Brothers)
- ★ BROWNSVILLE STATION—Motor City Connection (Big Tree)
- ★ HEARTSFIELD—Foolish Pleasures (Mercury)

### KLOC—Houston

- JOE COCKER—Jamaica Say You Will (A&M)
- HUMMINGBIRD—(A&M)

## Western Region

### ● TOP ADD ONS:

- JOE COCKER—Jamaica Say You Will (A&M)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- BLACK SABBATH—Sabotage (Warner Brothers)
- RITCHIE BLACKMORE'S RAINBOW—(Polydor)

### ★ TOP REQUEST/AIRPLAY:

- JEFFERSON STARSHIP—Red Octopus (Grunt)
- EAGLES—One Of These Nights (Asylum)
- FLEETWOOD MAC—(Reprise)
- OUTLAWS—(Arista)

### BREAKOUTS:

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- JOE COCKER—Jamaica Say You Will (A&M)
- BLACK SABBATH—Sabotage (Warner Brothers)
- SHAWN PHILLIPS—Do You Wonder (A&M)

### KLOS—Los Angeles

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- JOE COCKER—Jamaica Say You Will (A&M)
- BLACK SABBATH—Sabotage (Warner Brothers)
- RICHIE BLACKMORE'S RAINBOW—(Polydor)
- ★ LAURIE BOGIN—The Exceptional Laurie Bogin (Buddah)
- ★ BEE GEES—Main Course (RSO)
- ★ JOAN BAEZ—Diamonds And Rust (A&M)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

### KOME—San Jose

- SHAWN PHILLIPS—Do You Wonder (A&M)
- JOE COCKER—Jamaica Say You Will (A&M)
- HYDRA—Land Of Money (Capricorn)
- BLACK SABBATH—Sabotage (Warner Brothers)
- ★ FLEETWOOD MAC—(Reprise)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ OUTLAWS—(Arista)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)

### KDKB—Phoenix

- WIG WAM—Nuclear Nightclub (Virgin)
- SHAWN PHILLIPS—Do You Wonder (A&M)
- JOE COCKER—Jamaica Say You Will (A&M)
- QUINCY JONES—Mellow Madness (A&M)
- ★ FLEETWOOD MAC—(Reprise)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ THIN LIZZY—Fighting (Mercury)
- ★ CARAVAN—Cunning Stunts (BTM)

- BE-BOP DELUXE—Futurama (Harvest/Capitol)
- METERS—Fire On The Bayou (Warner Brothers)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ ISLEY BROTHERS—The Heat In On (T-Neck)
- ★ TRIUMVIRANT—Sparticus (Harvest)

### KYOZ—Kansas City

- GARY WRIGHT—Dream Weaver (Warner Brothers)
- BUDDY MILES—More Miles Per Gallon (Casablanca)
- HEARTSFIELD—Foolish Pleasures (Mercury)
- GENTLE GIANT—Free Hand (Capitol)
- ★ HEAD EAST—Flat As A Pancake (A&M)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)

### WKNO—New Orleans

- METERS—Fire On The Bayou (Warner Brothers)
- THIN LIZZY—Fighting (Mercury)
- JOE COCKER—Jamaica Say You Will (A&M)
- POCO—Head Over Heels (ABC)
- ★ ELTON JOHN—Captain Fantastic And The Brown Dirt Cowboy (MCA)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ OUTLAWS—(Arista)
- ★ AEROSMITH—Toys In The Attic (Columbia)

## Midwest Region

### ● TOP ADD ONS:

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- JOE COCKER—Jamaica Say You Will (A&M)
- CRUSADERS—Chain Reaction (ABC)
- RITCHIE BLACKMORE'S RAINBOW—(Polydor)

### ★ TOP REQUEST/AIRPLAY:

- EAGLES—One Of These Nights (Asylum)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- MICHAEL STANLEY BAND—You Brake It ... You Bought It (Epic)

### BREAKOUTS:

- JOE COCKER—Jamaica Say You Will (A&M)
- CRUSADERS—Chain Reaction (ABC)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- DAVID SANBORN—Taking Off (Warner Brothers)

### WABX—Detroit

- NO REPORT
- 
- 
- 
- 
- 

### WMMS—Cleveland

- KEVIN AYERS—Sweet Deceiver (Island Import)
- CRUSADERS—Chain Reaction (ABC)
- RICHIE BLACKMORE'S RAINBOW—(Polydor)
- JOE COCKER—Jamaica Say You Will (A&M)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ GARY WRIGHT—Dream Weaver (Warner Brothers)
- ★ MICHAEL STANLEY BAND—You Brake It ... You Bought It (Epic)

- ★ EAGLES—One Of These Nights (Asylum)

### WNAP—Indianapolis

- HEARTSFIELD—Foolish Pleasures (Mercury)
- JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)
- FREE BEER—(Southwind)
- OUTLAWS—(Arista)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ PAUL McCARTNEY AND WINGS—Venus & Mars (Capitol)
- ★ POCO—Head Over Heels (ABC)
- ★ JANIS IAN—Between The Lines (Columbia)

### WEBN—Cincinnati

- CARAVAN—Cunning Stunts (BTM)
- DAVID SANBORN—Taking Off (Warner Brothers)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- TUBES—(A&M)
- ★ JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ STEPHEN STILLS—Stills (Columbia)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ PITTSBURGH SC

### WYOO—Pittsburgh SC

- RENAISSANCE—Scheherazade and Other Stories (Sire)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- BE-BOP DELUXE—Futurama (Harvest/Capitol)
- MORNING SONG—Listen To A Sunrise (Morning Song Records)
- ★ JEFF BECK—Blow By Blow (Epic)
- ★ GRAHAM CENTRAL STATION—Ain't No Bout-A-Doubt It (Warner Brothers)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ DAVID SANBORN—Taking Off (Warner Brothers)

## Southeast Region

### ● TOP ADD ONS:

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- FLEETWOOD MAC—(Reprise)
- BILLY PRESTON—It's My Pleasure (A&M)
- KC & SUNSHINE BAND—Get Down Tonight (TK Records)

### ★ TOP REQUEST/AIRPLAY:

- OUTLAWS—(Arista)
- EAGLES—One Of These Nights (Asylum)
- JEFFERSON STARSHIP—Red Octopus (Grunt)
- FLEETWOOD MAC—(Reprise)

### BREAKOUTS:

- FLEETWOOD MAC—(Reprise)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- KC & SUNSHINE BAND—Get Down Tonight (TK Records)
- TROOPER—(MCA)

### WSHE—Ft. Lauderdale

- BILLY PRESTON—It's My Pleasure (A&M)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- FLEETWOOD MAC—(Reprise)
- KC & THE SUNSHINE BAND—Get Down Tonight (TK Records)
- ★ OUTLAWS—(Arista)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ TROOPER—(MCA)
- ★ WAR—Why Can't We Be Friends (United Artists)

### WHES—Washington

- JOE COCKER—Jamaica Say You Will (A&M)
- GENTLE GIANT—Free Hand (Capitol)
- JIM HALL—Concierto (CTI)
- ASLEEP AT THE WHEEL—Texas Gold (Capitol)

- ★ BRUCE SPRINGSTEIN—Wild, The Innocent and The E Street Shuffle (Columbia)

- ★ FRANK ZAPPA & THE MOTHERS OF INVENTION—One Size Fits All (Discreet)
- ★ FLEETWOOD MAC—(Reprise)
- ★ OUTLAWS—(Arista)

### WKAS—Atlanta

- FELIX CAVALIER—Destiny (Bears-ville)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- FLEETWOOD MAC—(Reprise)
- RAY THOMAS—From Mighty Oaks (Threshold)
- ★ OUTLAWS—(Arista)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ STEPHEN STILLS—Stills (Columbia)
- ★ FRANK ZAPPA AND THE MOTHERS OF INVENTION—One Size Fits All (Discreet)

### WAW—Jacksonville

- BUDDY MILES—More Miles Per Gallon (Casablanca)
- TROOPER—(MCA)
- HEAD EAST—Flat As A Pancake (A&M)
- BE-BOP DELUXE—Futurama (Harvest/Capitol)
- ★ OUTLAWS—(Arista)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)

## Northeast Region

### ● TOP ADD ONS:

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- RENAISSANCE—Scheherazade and Other Stories (Sire)
- METERS—Fire On The Bayou (Warner Brothers)
- JOE COCKER—Jamaica Say You Will (A&M)

### ★ TOP REQUEST/AIRPLAY:

- JEFFERSON STARSHIP—Red Octopus (Grunt)
- FLEETWOOD MAC—(Reprise)
- EAGLES—One Of These Nights (Asylum)
- RENAISSANCE—Scheherazade and Other Stories (Sire)

### BREAKOUTS:

- RENAISSANCE—Scheherazade and Other Stories (Sire)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- METERS—Fire On The Bayou (Warner Brothers)
- QUINCY JONES—Mellow Madness (A&M)

### WNEW—New York

- RENAISSANCE—Scheherazade and Other Stories (Sire)
- BOBBY BLAND—Get On Down With Bobby Bland (ABC)
- JOE COCKER—Jamaica Say You Will (A&M)
- MERRY CLAYTON—Keep Your Eye On The Sparrow (Ode)
- ★ ELTON JOHN—Captain Fantastic And The Brown Dirt Cowboy (MCA)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FELIX CAVALIER—Destiny (Bears-ville)

### WWR—New York

- METERS—Fire On The Bayou (Warner Brothers)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- JOE COCKER—Jamaica Say You Will (A&M)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)
- ★ PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ DOOBIE BROTHERS—Stamped (Warner Brothers)

### WKRS—Buffalo

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- TUBES—(A&M)
- JOHN DAWSON READ—A Friend Of Mine Is Going Blind (Chrysalis)
- GINO VANNELLI—Storm At Sunup (A&M)
- ★ EAGLES—One Of These Nights (Asylum)
- ★ ZZ TOP—Fandango (London)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)

### WMML—Philadelphia

- RICHIE BLACKMORE'S RAINBOW—(Polydor)
- RENAISSANCE—Scheherazade and Other Stories (Sire)
- QUINCY JONES—Mellow Madness (A&M)
- METERS—Fire On The Bayou (Warner Brothers)
- ★ RENAISSANCE—Scheherazade and Other Stories (Sire)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ OUTLAWS—(Arista)

### WAAF—Worcester

- PROCOL HARUM—Procol's Ninth (Chrysalis)
- OHIO PLAYERS—Honey (Mercury)
- QUINCY JONES—Mellow Madness (A&M)
- NATLIE COLE—Inseparable (Capitol)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ FLEETWOOD MAC—(Reprise)
- ★ POCO—Head Over Heels (ABC)
- ★ JAMES TAYLOR—Gorilla (Warner Brothers)

### WPLR—New Haven

- THIN LIZZY—Fighting (Mercury)
- RENAISSANCE—Scheherazade and Other Stories (Sire)
- ATLANTA RHYTHM SECTION—Dog Days (Polydor)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- ★ FLEETWOOD MAC—(Reprise)
- ★ JEFFERSON STARSHIP—Red Octopus (Grunt)
- ★ GENTLE GIANT—Free Hand (Capitol)
- ★ QUINCY JONES—Mellow Madness (A&M)

### WBRL—Providence

- METERS—Fire On The Bayou (Warner Brothers)
- PROCOL HARUM—Procol's Ninth (Chrysalis)
- RALPH TOWNER & GARY BURTON—Match Box (ECM/Polydor)
- OHIO PLAYERS—Honey (Mercury)
- ★ FLEETWOOD MAC—(Reprise)
- ★ ROGER DALTRY—Ride A Rock Horse (MCA)
- ★ METERS—Fire On The Bayou (Warner Brothers)
- ★ HUMMINGBIRD—(A&M)

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- 06 Department Store
- 07 Mass Merchandiser
- 11 Rack jobbers, record & tape distributors, one stops, juke box operators, exporters & importers of records & tapes
- 21 Radio-TV station management, music & program directors, station librarians, air personalities
- 22 Discotheques & their programmers
- 31 Manufacturers of records, tapes & accessories, videocassettes, video-recordings, playback hardware, juke boxes, recording studios and professional equipment.
- 41 Recording artists, performers, attorneys, agents, managers & buyers of talent
- 50 Schools, Colleges, Public Libraries, Audiophiles
- 51 investment houses, banks, government and/or embassy officials
- 52 Music publishers, song writers, performing unions, licensing and performance rights organizations
- 53 Writers and reviewers, public relations, newspaper and magazine executives
- 54 Other \_\_\_\_\_

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Natalie Cole possesses a truly distinctive and beautiful voice that does more than mere justice to the legacy of the name she bears.

Natalie is recording for Capitol Records and her debut album is *INSEPARABLE* (ST-11429).  
Produced by Chuck Jackson and Marvin Yancy.

The album includes Natalie's single "This Will Be" (4109), and, in the words of *Cash Box*, "Ms. Cole's voice is as velvet; smoothing every crease and fold with vitality and life. Natalie Cole can sing. You can depend on it."



# When Jimmie Walker says 'Dyn-o-mite' kids all over America listen.



Just ask your kid.

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- on network and local radio.
- in magazines.
- on point of sale.

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Get the star of TV's top-rated "Good Times" show working for you. And let our blast of Dyn-o-mite shake up your sales.

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