

# Billboard

NEWSPAPER

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## New Disks Previewed On Billboard Program

LOS ANGELES—A new syndicated radio show aimed at exposing new recorded product—specifically new releases—has been launched by Billboard.

The hour show—"Hitbound ... From Billboard"—is being offered to stations now, reports Lee Zhitto, editor-in-chief and publisher. It is being marketed by Audio/Video Programming, Los Angeles, for a September debut.

The show is hosted by Steve

Lundy, a nationally-known air personality who has worked at such radio stations as WNBC in New York and other major markets like WLS in Chicago, KILT in Houston and KFRC in San Francisco. In 1974 Lundy won an award as Major Market Air Personality of the Year, presented at Billboard's International Radio Programming Forum, Plaza Hotel, New York.

Among the first stations in the

(Continued on page 10)

## Returns Via 1-Stop Buys Irk Distributors

By IS HOROWITZ

NEW YORK—Heightened activity by national one-stops has distributors screening dealer returns with new and often skeptical attention.

Indie distributors, especially, are reporting that a significant number of retailers are returning more product than their purchases might indicate as reasonable. What's happening, they say, is that stores are returning to authorized wholesalers unsold quantities of records and tapes purchased originally from one-stops.

Key to the situation is the low prices one-stops are asking, substantially under the figures full-service distributors can meet. And a one-stop sale is also a one-way sale: there is no provision for returns. Cash payment, too, is normally required by these one-stops, while distributors must furnish credit and accept returns.

Current \$6.98 LPs are being offered by some one stops as low as

(Continued on page 12)

## Fresh Faces Spark Hearings By House On Record Royalty

### Electronics Show Scores In Russia

By VADIM YURCHENKOV

MOSCOW—The recent Communication '75 (SVJAZ '75) was probably the largest showcase of international consumer electronics ever held in Russia. Some 300 companies from 24 countries presented new product at the Sokolniki exhibition hall.

Consumer electronics items widely displayed included radios, phonographs, tape hardware, audio and studio equipment from East and West Germany, Japan, the U.S., Russia and such Eastern Europe countries as Czechoslovakia, Hungary and Finland.

The USSR area was the largest at

(Continued on page 36)

By MILDRED HALL

WASHINGTON—For the first time in a 10-year legislative battle between the record industry and broadcasters over the issue of performance royalty for sound recordings, there were new faces and a dramatic shift in emphasis at a House subcommittee hearing on the record royalty last week.

The powerful AFL-CIO and its artist unions joined strongly with the record industry to support a record royalty bill. At the same time, emphasis shifted from the earnings of top hit artists to the rights of thousands of lesser known backup musicians and singers whose contributing creativity does not earn royalty from either record sales, or from the thousands of radio plays of their performances that enrich broadcasters.

(Continued on page 10)

## WEA Intl Preps European Meetings

By ELIOT TIEGEL

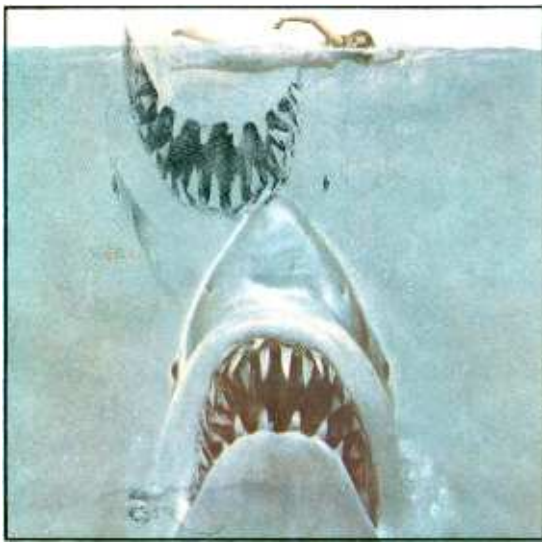
LOS ANGELES—WEA International unveils six "regional" product meetings starting Sept. 2 in Copenhagen—the first time the five-year-old company has used the traveling road show concept made successful by American Warner Bros. Records.

"It's a bicycle trip," explains Phil Rose, executive vice president, adding that for the first time WEA International is conducting meetings

which will involve salesmen and others related to the WEA company owned operations in England, Canada, South Africa, Australia, Germany, France, Holland, Italy and Japan, plus licensees.

In the past, WEA International held local sales meetings involving the management of company-owned firms and licensees. Several hundred persons are slated to view videotape

(Continued on page 12)



WARNING "JAWS" is surfacing. It's pushing to the top, about to break out. There have been countless in-land reports of "Music From The Original Motion Picture Soundtrack 'Jaws'" heard throughout the country. People are terrified in their own homes. Radio stations are reporting overwhelming response. Be prepared. A number one best selling novel tore through to become a number one hit movie. On its way, a number one motion picture soundtrack. Handle with care. "Music From The Original Motion Picture Soundtrack 'Jaws.'" On MCA records (MCA 2087) and tapes (MCAT 2087).

(Advertisement)

## Gigs In Las Vegas Lounges Drop Off

By HANFORD SEARL

LAS VEGAS—Casino lounge showrooms, long a training springboard for new Strip stars, remain an uncertain hotel commodity as talent costs soar.

A majority of major hotel operations report lounge cutbacks and closings. The MGM Grand Hotel will close the 400-capacity Lion's Den Nov. 1 after headlining such acts as Lou Rawls, David Frye, Roger Williams and The Platters.

"The high cost of entertainment has become prohibitive," says a hotel spokesman. "The baccarat tables will be moved into the lounge area." A small combo package will be offered in one of the nearby open bars.

Both Caesars Palace and the Riviera dropped lounge acts several years ago as entertainment costs raced out-of-sight. "We were the first major hotel to eliminate lounges

(Continued on page 26)

## Dealers Importing 'Q' LPs And Tapes

By STEPHEN TRAIMAN

NEW YORK—There's a small but growing demand for imported 4-channel disks and tapes which underlines the complaint that the current U.S. catalog of close to 1,000 titles in SQ and QS matrix, and CD-4 discrete quad isn't enough to satisfy the varied music tastes of "Q" buyers.

The product, mostly classical,

ranges from SQ titles on the EMI group of labels in England, France and Germany, Decca/London QS product in France and the U.K.; Erato in Japan in CD-4 and by Electrola in SQ in Germany, to JVC Japanese titles not issued by RCA here. Rock labels include Bacillus and Cosmic Couriers, both SQ in

(Continued on page 66)



GARY WRIGHT, the keyboard/vocal/writing mainspring of Spooky Tooth, has made the solo album of his dreams, *The Dream Weaver*, which is racking up well-deserved FM breakouts as you read this. On Warner Bros. records and tapes (BS 2868).

(Advertisement)

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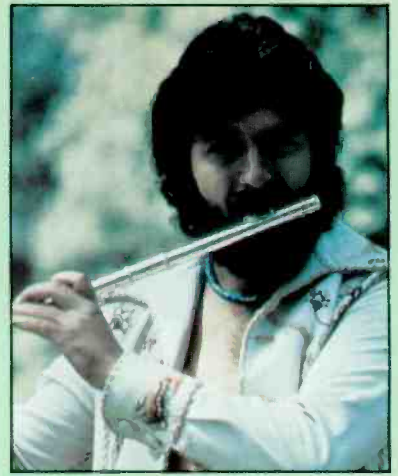




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AT CBS CONVENTION

# Aggressive Posture Urged By Yetnikoff

By JIM MELANSON

TORONTO—If CBS Records is to take advantage of the economic climate and "not fall victim to it," the label cannot afford to "rest on its past laurels," some 800-plus staffers gathered here last week for their annual convention were told.

Making the rally call was Group president Walter Yetnikoff, recently named to succeed retired Goddard Lieberman.

Yetnikoff, aiming at those label critics who have been taking pokes at CBS (mainly Columbia) for "living off the past" in the area of talent acquisition, stressed the need for a new "aggressive" posture, with

"style and integrity," for the CBS label family.

Citing the recent signings of such acts as the Jackson Five, Stephen Stills and Phoebe Snow (all wooed from the competition) as "indicative

**Additional stories on the CBS convention appear on page 14**

of our current posture and future direction," Yetnikoff said that "we have the tools and I know we have the guts."

He emphasized both the broad spectrum of signings to CBS in the

(Continued on page 14)

# Programming Evaluations A Feature Of Radio Forum

By CLAUDE HALL

LOS ANGELES—Radio station program directors and general managers—maybe even some record industry executives—attending the eighth annual International Radio Programming Forum in San Francisco Aug. 13-16 will be tested for their reactions to many of the station airchecks submitted in the Station Of The Year awards competition.

Sebastian Stone, one of the partners in Entertainment Response Analysis, San Francisco, will pick out 20 persons from the audience in a special workshop session and test

them. Everyone in the workshop audience will hear the airchecks being played and see the composite read-out of information on television monitors installed in the room. "The monitors will display the combined audience reaction instantly," says Stone.

Various formats will be used in the demonstration, as well as stations from both large and small markets and some of these will be the entries in the Station Of The Year competition. Stone's firm specializes

(Continued on page 22)

Business And The Economy

# Music City Thriving After a Losing Year

By DAVE DEXTER JR.

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

LOS ANGELES—It is something of a paradox that Clyde Wallich's chain of eight Music City retail stores in Southern California enjoyed a substantially better year in 1974-75, when the nation's economy nosedived, than the previous year.

"Oddly," says Wallich, "our sales dipped noticeably but we managed to come out in the black solidly. Right now Music City is grossing \$10 million annually."

Music City sells more than records and tapes. In seven of its eight outlets it offers sheet music, musical instruments, pianos and organs, TV, audio equipment and a ticket bu-

reau. At its El Toro store no musical instruments, TV or audio gear are stocked.

"We are confident that the economy has bottomed-out and that business will slowly improve," says Wallich, 58, who took over Music City in 1949 from his late brother Glenn E. Wallich when there was but one store—a Hollywood landmark at Sunset and Vine.

"This fall I anticipate business to be much better than in recent months but I don't expect it to be smashing. We are yet a way from normalcy."

No chain advertises more extensively than Music City.

"Our budget for radio runs from \$60,000 to \$75,000 a year and we will

(Continued on page 55)

# Cap Puts It All Under One Roof

By BOB KIRSCH

LOS ANGELES—The opening of Capitol Records' new 105,000-square foot distribution center here marks the first time the firm's central computer operation, local warehousing and local sales force have been housed under one roof. And according to John Dietz, distribution center manager, this allows for "a daily personal contact between the computer, sales and distribution staffs that helps enormously in day-to-day operations."

Both Dietz and Bill Robertson, director management information services, stress the firm's computer operation is proving invaluable in such areas as warehousing, sales, distribution, contact with retailers and even in areas one does not generally associate with computerization, such as keeping track of artists on the road and past performances of label acts.

"We have distribution centers in Atlanta, Miami, Detroit, Dallas, Bethlehem, Pa., Niles, Ill. and here," says Dietz, "as well as manufacturing facilities in Winchester, Va., Jacksonville, Ill. and here."

"All the distributing centers with the exception of the Los Angeles facility have satellite (sending and receiving units) computers," he continues. "These units transmit directly to the central terminal here and send

printouts back to the sources. The plants also have satellites, but they are a bit more high powered."

Robertson stresses that the computer allows all field personnel to have "the same 'age' of information.

# COUNTRY CHARTS LED BY CHICANOS

NASHVILLE—Chicano power in the country music field was never more in evidence than this week in Billboard's Country Chart.

The number one and two artists in the listings are Johnny Rodriguez and Freddy Fender. Rodriguez was the first to emerge a few years ago, doing his country songs in both English and Spanish. Fender followed suite in his "Until The Next Teardrop Falls" smash, which went to No. 1. Now he is moving toward that spot again with "Wasted Days And Wasted Nights."

Rodriguez has scored mostly with new material, Fender with standards.

In the spotlight on Texas issue of a few years ago in Billboard, Chicano was described as "the country music of the Tex-Mex communities."



Billboard photo by Bonnie Tiegel  
**Tito Puente: he plays mambos, chachas and jazz and finds young people dig it all.**

doesn't develop any dances, he sadly admits, because it's always been a "copy of Cuban and New York music."

Puente's jazz-oriented band breaks ground the first week of

LOS ANGELES—Latin music is a hotbed of activity in the New York City area, but it needs a new dance craze in order to spark national interest.

Tito Puente, the veteran Latin bandleader, currently in his 23d year in show business, adds that while there is good Latin interest in such cities as Boston, Washington, D.C., Chicago, Miami, Los Angeles, Philadelphia, Cleveland, San Francisco, Phoenix and Tucson, for example, the lack of a major Latin dance ala the mambo or cha cha cha has hindered the growth of Latin music.

But Puente sees signs of resurgence despite the lack of a new Latin dance. He is working nine gigs a week in the New York area ("I feel like I'm starting all over again") and he is set to discuss a concert with Bill Graham which will feature Carlos Santana and Puente playing each other's compositions.

Puente says the lack of contact with Cuba where all the popular Latin dances were developed has hurt the Latin market. Puerto Rico

August when it plays the Bastille Club, a jazz room in Houston. Puente finds that the West Coast's Mexican population likes his music because of the Cuban rhythms.

Although he's been coming West 15 years, a recent concert here did poorly because the promoters did not advertise the show effectively, Puente believes.

The majority of Puente's time is spent playing for dances. And this saddens him because he would prefer a concert situation. But there aren't enough artists, he contends, to "present listenable concerts. There aren't that many heavy names in Latin to present a big concert."

Besides himself, only Machito with his orchestra carries the banner for big band Latin jazz. Puente records one LP a year for Tico, pointing out he has already cut 85 for RCA and Tico, with several of his old RCA titles still selling in Latin America.

Puente finds that his audience is comprised more and more of young people, steered to him by

(Continued on page 55)

# 3 U.K. Companies Hike Disks-Tapes As Much As 20%

By PETER JONES

LONDON—Three record companies here have announced price increases effective Aug. 1. They are RCA, Bell/Arista and EMI and the rises range from an average of 4½ percent in the case of RCA, to 20 percent in the case of EMI.

In a letter to retailers, EMI managing director Gerry Oord ascribes the necessity for the increases to "the serious impact of cost escalation," and explanatory letters from the other two companies advance similar arguments.

The EMI increases, dating back to July 21, show singles up from \$1.21 to \$1.43; standard pop albums from \$5.50 to \$6.58; standard classical albums from \$5.83 to \$7.04; deluxe albums from \$6.05 to \$7.15; super deluxe from \$6.49 to \$7.70; mid-price albums from \$3.64 to \$4.38; budget albums from \$2.64 to \$3.19; and standard tape product from \$6.05 to \$7.15.

RCA product will retail at \$1.30 for singles, \$4.39 for mid-price albums, \$6.14 for full-price pop albums; \$6.58 for classical and some special category pop albums, and \$6.58 and \$7.02 for cassettes and cartridges respectively.

Bell is up from \$1.19 to \$1.32 for singles; from \$5.48 to \$6.14 for albums; and from \$5.70 to \$6.58 for special pack LPs. Cassettes and cartridges remain unchanged at \$6.58.

# Mail-Order Sales Hurt By WLAC's Switch

By JOHN SIPPEL

LOS ANGELES—The three long-time major mail-order retailers which broke and sold true nitty gritty blues records nationally are searching for media to replace important nighttime WLAC, Nashville, long considered the most important blues and black gospel radio promoter ever.

Randy's, Gallatin, Tenn.; Ernie's, Nashville, and Stan's, Shreveport,

readily admit that mail-order sales to black buyers in 30 states are down from 40 to 50 percent since the 50,000-watter deleted the 29-year-old 8 p.m. to 1 a.m. blues show April 28. WLAC, which once carried the blues show starting at 6 p.m., has continually sliced into the show and added more contemporary soul over the past five years. Contemporary Top 40 replaced the segments. Black

gospel continues the fare from 1 to 5 a.m., with veteran jockey Hoss Allen. Gene Nobles, who started the blues show back in 1946, is doing a 45-minute black gospel segment for Randy's nightly.

"No other radio station has the particular coverage of older black people that WLAC had. Interested buyers tuned in every night even if electrical storms blanked out most of

the show with heavy static," Stan Lewis of Stan's, Shreveport, says.

"We haven't even made addressograph plates from the thousands of names we got over the years. I don't know how to replace that volume. I know it's hurt the volume of ABC, Peacock, Nashboro-Excello, Savoy and my own Jewel and Paula Records. Most important, it was terrific

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## 3 Await Sentences In L.A.

By JOHN SIPPEL

LOS ANGELES—Two precedent-setting cases will be handed down in illegal tape duplication and selling cases here over the next five weeks.

Federal district judge Malcolm M. Lucas will sentence Roger Miller Davis, 39, 9185 Fontana, Fontana, Calif., who is the first known second-time violator of the federal law against selling unauthorized duplicated tape, thus becoming guilty of a felony.

Davis pled guilty and will be sentenced Sept. 8. A deposition from FBI Agent Ed Romanoff, San Bernardino, who has been active in tape investigation, reports that Davis was warned about selling illegal stereo tapes March 30, May 8 and Aug. 20, 1974 by FBI agents.

He was arrested Sept. 5, 1974 and pled guilty before a magistrate and got two 30-day consecutive sentences of imprisonment.

Davis was warned again Feb. 11, 1975, according to Romanoff. On March 15, the FBI bought eight tapes from Davis. On April 1, Romanoff seized 1,831 bootlegs from Davis at a Chino swap meet. On April 13, San Bernardino police seized 553 pirated tapes from Davis and issued a citation to him.

On May 9, the FBI laboratory, Washington, D.C., reported two of the tapes purchased from Davis March 15 were unauthorized copies of post-Feb. 15, 1972, recordings made by the Ohio Players and Ramsey Lewis, respectively.

Judge Irving Hill, who presided over the Richard Taxe tape piracy case in 1974, will sentence Ronald Lee and Gilbert Henslee in what may be the first tape counterfeit and infringement of copyright violation Aug. 27 (Billboard, June 14). Both men pled guilty to both counts. Assistant U.S. attorney Chet Brown, who has prosecuted most tape violation cases here, filed pleadings accusing the men of counterfeiting 14 tapes, including two each by Gladys Knight, Al Green, the Spinners, the Ohio Players and Stevie Wonder and one each by Blue Magic, Average White Band, Marvin Gaye and the Jackson Five. They were specifically charged with infringing on the copyrighted logo of London Records.

## Bootlegged Zep LPs Denounced

NEW YORK—Swan Song Records, home of Led Zeppelin, has denounced unauthorized "live" albums by the group currently out on the market. Company vice president Danny Goldberg says these albums are of very poor quality and it is difficult to decipher which tour they came from.

"Any stores that hope to have credibility with their customers should ignore these bootlegs since they are tenth-rate quality and were made utterly without the consent or knowledge of Zeppelin or anyone at Swan Song," he states. "The bootlegs are a travesty and to be avoided by sane merchants."

Dave Glew, vice president of Atlantic who distributes Swan Song, has also denounced the bootlegs and urged those at every level of business to avoid them.

## ARNOLD CAPLIN DIRECTS Biograph Expands Into 2 New Fields

By IS HOROWITZ

NEW YORK—Biograph Records, known largely as a marketer of piano roll disks, is deep in an expansion program that is extending its distribution network both in the states and abroad, will see the company take its first flyer as a concert promoter, and will mark its entry into the oldie radioshow field.

Five additional distributors have recently been added to its domestic distributor string, and a new distributor in Australia, Crest Records, has been signed, bringing the firm's list of foreign and domestic outlets to 26, according to Arnold Caplin, Biograph president.

In addition, Sonopresse in France has been named a licensee to press and market the label's piano roll line in the Benelux countries. And Continental Distributors in England has been assigned rights for cassette duplication, says Caplin, to supplement its prior distribution deal.

Biograph, which in the past has issued disks in connection with the Fox Hollow Festival, in upstate New York, will mount its own festival there in late August this year. Two-day event is being billed as the first Northeast string band get-together and will be re-

corded live for later release on disk. Nine groups are to appear.

"If this first attempt at running our own festival is successful," says Caplin, "we plan to produce as many as four a year." These will be devoted to jazz, blues, ragtime, and perhaps classical as well.

Caplin says Biograph is now near conclusion of a deal with NBC for the record rights to a number of old radio shows, with first product in the series scheduled for January release. These albums will contain both NBC and AFM seals on the jackets to indicate their authorized use, says Caplin.

While vintage jazz, blues and country were the main concern of the company when it was formed in 1968, it entered the piano roll field in 1971, and in that area has achieved some of its best sales. Most successful piano roll disks has been its series of five Joplin albums, including one made by Joplin himself in 1916.

New domestic Biograph distributors are Rhythm Research in Berkeley, Cal., Orwaka in Denver, New South in New Orleans, Jimmie Skinner in Cincinnati and Adelphi in Silver Springs, Md.

## N.Y. Judge Chucks Suit Over Rare Earth's Name

NEW YORK—Charges and countercharges by members and ex-members of the Rare Earth rock group over the right to the Rare Earth name, have been thrown out by New York district court Judge John Cannella.

The litigations by Rare Earth Inc. against Peter Hoorelbeke and Michael Urso, and the countercharges by Hoorelbeke and Urso against Gilbert Bridges, Edward Guzman, Mark Olson and Raymond Monette, developed out of claims to control of the Rare Earth Corp. formed in 1970, and the right to use the group name in performance purposes.

The litigants charged each other with infringement, confusion, deception of the public, false advertising, false representation and description in commerce, unfair competition and loss of goodwill.

In dismissing the charges, Judge Cannella argued that the complaints could have been presented to the Michigan courts as the organization had been incorporated in that state. He agreed that there were some valid arguments in the complaints, including the fact that Bridges and Guzman do possess controlling interests in Rare Earth Inc.

## Scheck Is Elected

NEW YORK—The Conference of Personal Managers East has elected a new set of officers for the next two years. They are George Scheck, president; Joseph Rapp, vice president; Jim LaMonica, secretary; and Harry Steinman, treasurer. Outgoing officers are president Jackie Bright, vice president Gerard W. Purcell, secretary John Marotta, and treasurer Harry Steinman.

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## Ricordi Of Italy Makes Russian Copyright Binder

By GERMANO RUSCITTO

MILAN—Italy's oldest local publishing concern, G. Ricordi & Company, which publishes such prestigious composers as Verdi and Puccini, and the Soviet Union, through copyright agency VAAP of Moscow, have signed a historic three-year deal under which Ricordi becomes general agent in Italy for all Soviet music repertoires.

And through this reciprocal deal VAAP is to handle all Ricordi copyrights in the Soviet Union.

The contract was signed during a press conference attended by Ri-

cordi's managing directors, Dr. Eugenio Clausetti and Dr. Guido Rignano, and the executive classical manager, Mimma Guastoni, VAAP was officially represented by its president, Boris Pankin, department manager Alexander Lebedec and vice manager, Julia Gaidoukova.

After the agreement of the Soviet Union to the regulations set up at the Geneva Universal Convention of May, 1973, the Soviet government agency VAAP, created January, 1974, has carried out a vast inter-

(Continued on page 53)

## Executive Turntable

Norman Block promoted to vice president, European business affairs, of CBS International after more than five years with the label. . . . A&M Records has moved. Roger Birnbaum from assistant to Kin Cohen into the post of director of contemporary a&r in Los Angeles. . . . Louise Barnum is the new manager of record production and Janis Imberton now bosses jacket production, also at A&M. . . . John Pudwell named director of product distribution at RCA Records, and Len Adelman is upped to director, marketing services. . . . Also Diana Davis, MGM release coordinator, promoted to national manager, marketing services, at Polydor in New York.

★ ★ ★

Bob White, Billboard's chart manager, takes on responsibility for preparing the country and soul charts toiling under the supervision of Bill Wardlow, Billboard's director of marketing services. . . . Elroy Kahane quits his slot with Paragon Records and will devote full time, in Nashville, to managing I.G. Sheppard. . . . Fred Salem has departed Polydor/MGM's Los Angeles office. He had been assistant to Polydor USA president Bill Farr and vice president-general manager of the West Coast operation. . . . Rick McGruder tagged as a vice president of Nashboro Records after 25 years in the industry. . . . Joel Bernstein named general manager of Biograph Records.

★ ★ ★

Herb Fisher joins ABC Record & Tape Sales as national account executive. . . . New vice presidents of Casino Records, Memphis, are Harry Winfield and Joe Arnold. . . . Steve Epstein set as national promotion and public relations director at W.M.O.T. Productions, Philadelphia. . . . Barbara Pepe joins London Records as publicity director.

★ ★ ★

Wesley M. "Mort" Fujii appointed vice president and general manager at Cetec Corp.'s audio division. He swings over from Electro Sound Inc.

Jules L. Sack takes over at Cetec as director of marketing and sales. . . . Charles J. Urban named president of Rockwell International's consumer operations wing. That includes the Admiral group. . . . Dave Whatley is new with Maxell Corp. of America as Midwestern regional manager in Chicago. . . . At BSR, Jack McMurray is promoted to national sales manager in the consumer group arm. He succeeds Phil Welch, who resigned to form his own sales rep firm. Harold Schiffman is named sales administrator at BSR. . . . Dan Long of Colorado now tour media coordinator for the Doobie Brothers. . . . New agent in the music division of Bart/Levy Assoc., Beverly Hills, is Stan Milander. . . . Joe Polidor takes post of Southern regional marketing manager for Phonogram/Mercury, based in Memphis and covering territory south of Kentucky and east of Texas. . . . Herb Fisher named national account executive for ABC Record and Tape Sales, headquartered in Fairfield, N.J.

## PLENTY OF CLIENTS

## Pair Of 22-Year-Olds Sell All the Comforts Of Home

MIAMI—Two 22-year-old girls here have built a business that brings all the comforts of home to recording acts on the road. Many of the acts that come down to Criteria Recording Studios utilize the services they provide that includes rental of private homes, home cooked meals, laundry, dry cleaning, limousine service, baby sitting, errand service, studio meal catering and other domestic chores.

North Miami residents Jerri Jenkins and Cindy Johnson combined their talents back in 1971, when Ms. Jenkins was called by a "friend of a friend" and asked to cater meals for Steve Stills.

"I really thought the whole thing was a joke, but apparently Steven's manager had heard that I was a good cook," Ms. Jenkins says. "And so, Cindy, myself and another friend worked on this project, and it was so much fun that we decided to branch

out and begin a business of our own based on this idea."

And thus Home At Last was created to offer touring artists and recording acts an alternative to the high-priced and often impersonal world of commercial hotels.

In the beginning there was a lot of negative feeling toward two women performing these services, according to Ms. Jenkins, but as time passed, the resistance decreased and the company's reputation grew.

Artists that have used Home At Last include Steve Stills (who sometimes stays for three months), The Bee Gees, Dr. John, the Memphis Horns and Eric Clapton. Clapton used their services for his "461 Ocean Blvd." album, and the LP title came from the address of the home that Ms. Jenkins and Ms. Johnson rented for him and his entourage.

(Continued on page 58)



Janis Ian

Janis Ian

Janis Ian



**What she's given to music, now music's giving back to her.**

PC 33394



**JANIS IAN  
BETWEEN  
THE LINES**

including:  
At Seventeen  
In The Winter  
When The Party's Over  
Light A Light  
Bright Lights  
And Promises

"At Seventeen"<sup>3-10154</sup> is 23 with a bullet, and still rising.  
"Between the Lines," from which that song is drawn, is 12 with a bullet, and still rising.  
Janis Ian is 24, and still rising.  
In all three cases there has been struggle, there has been delay, and now there is triumph.  
And there's also love.

**On Columbia Records and Tapes.**

Founded 1894

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Vol. 87 No. 31

FEW MAKE IT

## LP, Single Losses Bared By Gortikov

By ROBERT SOBEL

**EAGLES LPs FLY OUT OF RETIREMENT**  
LOS ANGELES—The Eagles' "One Of These Nights" moved into the No. 1 spot on Billboard's Hot 100 last week, and with it the group's three earlier Asylum LPs were swept along with the tide.

"Desperado" moved up to a bulleted 132, "On The Border" is at 137 and "Eagles" roared out of retirement at a bulleted 171. All four LPs by the Eagles have earned RIAA gold status.

## German Oasis To Casablanca

LOS ANGELES—Casablanca Records has negotiated an unusual international distribution pact with Oasis Records of Munich, Germany. Neil Bogart, Casablanca president, and Giorgio Moroder of Oasis contracted for Casablanca to manufacture and distribute all Oasis product not only in the U.S., but also Canada and Japan.

First three releases due here are LPs by Schloss, a German rock trio; Donna Summer, an expatriate American who has two gold records on the Continent; and Giorgio who conducted and produced an electronic music album.

## Atlanta Academy Plans Meetings

ATLANTA—The local chapter of NARAS will hold its annual four-day meet Aug. 5-8, in two different cities this year. The meet will start at Georgia State Univ. and then switch to Mercer Univ. in Macon before going back to Atlanta.

Bill Huie of the Presbyterian Church of the United States is coordinating the meetings as usual which involves both the radio and record industry on a local basis.

The meeting covers all aspects of the record and radio industries with speakers and workshops.

## Goody Acquires Franklin Shops

NEW YORK—Arrangements have been completed for the sale of six Franklin Music stores in the Philadelphia area to Sam Goody Inc., it has been learned, with the transfer to be consummated within a week. The acquisition will bring the number of outlets in the Goody chain to 26.

Not included in the deal are three Franklin stores in Atlanta. These will continue to be operated by Ed Rosen, Franklin Music president. Majority stock in the Franklin chain stores has been held by the Raymond Rosen Co., with a portion held by Al Franklin, now at the helm of the ABC Wide World of Music retail chain.

## 'Clapton Month' An RSO Product Promo

NEW YORK—RSO Records has designated August as "Eric Clapton Month," with the special release of a new live album, a new single, and the opening of the second half of Clapton's North American tour.

The live LP "E.C. Was Here" was recorded in concert in various cities around the world, and it will be shipped in mid-August.

On Monday (28) RSO is rush-releasing a new single by Clapton, Bob Dylan's "Knockin' On Heaven's Door," which will not be available on any album.

NEW YORK—Some 81 percent of all single releases failed to earn a profit in 1972 while 77 percent of all popular album releases also did not make money during the same year, according to a statement made by RIAA president Stanley Gortikov during Congressional hearings last week in Washington on performance rights for sound recordings.

Both figures represent an increase in losses incurred from 1963 when 74 percent of all single releases failed to earn a profit and when 61 percent of the popular LPs failed to do so. Figures also reveal that 80 percent of all popular tape releases in 1972 failed to make money.

The figures also note that the breakeven points were 46,000 disks for singles; 61,000 for popular LPs; 22,000 for classical LPs; 24,000 for popular tapes; and 34,000 for classical tapes.

On the classical end, the number of albums which failed to earn a profit in 1972 was 95 percent of all releases. In 1963 it was only 87 percent. And surprisingly, according to the RIAA figures, 99 percent of all classical tape releases failed to make money in 1972.

A detailed breakdown of the results regarding unit sales per release and breakeven points for 1972 shows that in the singles category 41 percent registered sales of less than 2,000; 8 percent had sales of between 2,000 and 4,000; 10 percent sold between 4,000 and 10,000; 9 percent sold 10,000 to 20,000 and 10 percent had sales of 20,000 to 50,000; 5 percent sold 50,000 to

100,000; 7 percent sold 100,000 to 300,000; and 5 percent went over the 300,000 mark in units sold.

Popular LPs were as follows: 15 percent sold less than 2,000; 8 percent sold 2,000 to 4,000; 14 percent had sales of 4,000 to 8,000; 5 percent sold 8,000 to 10,000; 15 percent sold 10,000 to 20,000; 17 percent had sales of 20,000 to 50,000; 11 percent achieved sales of 50,000 to 100,000; 100,000 to 300,000 represented 8 percent; and 300,000 plus represented 6 percent.

Popular tapes show: 29 percent sold fewer than 2,000; 15 percent sold 2,000 to 4,000; 16.7 percent sold 4,000 to 8,000; 5 percent had sales of 8,000 to 10,000; 13 percent sold 10,000 to 20,000; 11 percent sold 20,000 to 50,000; 5 percent, 50,000 to 100,000; 5 percent, 100,000 to 300,000; and .1 percent, 300,000 plus.

The classical album breakdown: 11 percent sold zero to 2,000; 22 percent, 2,000 to 4,000; 40 percent 4,000 to 8,000; 10 percent 8,000 to 10,000; 12 percent, 10,000 to 20,000; 3 percent, 20,000 to 50,000; 1 percent, 50,000 to 100,000; 1 percent 100,000 to 300,000. No records sold more than 300,000.

In classical tapes: 69 percent sold zero to 2,000; 22 percent, 2,000 to 4,000; 8 percent, 4,000 to 8,000; and 1 percent, 8,000 plus.

The figures were based on an analysis done by Cambridge Research Institute of a sample of the releases of eight record companies which had 53 percent of the industry's sales in 1972.

## Chappell's Bicentennial Entry: a 4-Vol. Song Set

NEW YORK—Chappell Music, first music publisher to be named an official licensee of the American Revolution Bicentennial Administration, has released two 2-volume music collections marking the bicentennial.

The four-volume set, the Heritage Collection, contains what Chappell calls the best of American music in the areas of the musical theater and folk music. It consists of "The Best Loved Songs Of The American Stage" (volumes I and II) and "America's Best Loved Folk Songs" (volumes I and II).

The American stage set contains,

in its 800 pages, music by show writers such as Rodgers and Hart, Rodgers and Hammerstein, the Gershwins, Cole Porter, Jerry Herman, Lerner and Loewe and many others. The 240 songs include titles such as "Hello, Dolly!" "Sound Of Music" and "Cabaret," among others. Each book sells for \$8.95.

The folk song volumes contain more than 1,000 songs and span musically the nation's history. Set includes "Greensleeves," "Frankie And Johnny" and "On Top Of Old Smokey." The collection is being sold at music and book stores and through mail-order throughout the country. These books sell for \$9.95 each.

## Hartstone Sues Music Odyssey

LOS ANGELES—Lee Hartstone, founder of the statewide Warehouse retail chain, continued his crusade against lowballing in superior court here when he filed charges of unfair trade practice violations against the Westwood store of Music Odyssey, operated by Steve Gabor in superior court.

In his pleading, Hartstone alleges that Music Odyssey was selling current chart LPs by Elton John and Joan Baez for \$3.54.

He seeks \$10,000 damages and asks the court for injunctive relief. It is possible to obtain treble damages under the state law which requires a retailer to sell at 6 percent over his wholesale price. Hartstone previously filed against Licorice Pizza (Billboard, July 26).

## 'Wrong' Song Brings a Suit

NEW YORK—A copyright infringement suit against the publishers and writers of "Another Somebody Done Somebody Wrong Song," tune which figured recently as a No. 1 single by B.J. Thomas on ABC Records, has been brought in U.S. District Court here by the Edwin H. Morris Co., and writers Carolyn Leigh and Cy Coleman.

In the action the plaintiffs charge that the tune "was copied largely" from the Leigh-Coleman composition "Hey Look Me Over." Defendants are Tree and Press Publishing, and writers Larry Butler and Chips Moman. The suit asks an injunction against further alleged infringement, an accounting of profits and damages.



*"I believe I'm gonna  
love you."  
Jack Sinatra*

The new single/ **Produced by Snuff Garrett**



RPS 1335



DESPITE CARRYOVER LOSS

## Arista Reports 60% Increase In Profits Over One Year Ago

NEW YORK — Arista Records upped its operating profits, for the fiscal year ending June 30 more than \$3 million—a rise of more than 600 percent from the previous year, when the company operated as Bell Records.

Elliot Goldman, the label's executive vice president, emphasizes that this rise came despite a substantial carryover loss from the first quarter of the fiscal year under Bell.

Goldman says part of the success lies in the fact that almost every Arista LP made the charts. The label escalated to the number nine position in the Billboard corporate share-of-market report of singles and LP sales—with 27 pieces of

product on the charts in the first six months of 1975.

Artists he cites in creating this boom include Barry Manilow, Melissa Manchester, Gil Scott-Heron, the "Funny Lady" original soundtrack album, Monty Python, The Brecker Brothers, The Headhunters and Eric Anderson.

All product in the Tony Orlando and Dawn catalog continues to sell at a heavy pace, according to Goldman, as do Marlo Thomas' "Free To Be—You And Me" and "Godspell" soundtracks, and original cast albums.

Goldman further states that year-end figures show strong initial sales on first Arista product from Batdorf

and Rodney, Larry Coryell & the Eleventh House and The Outlaws.

The sales figures indicate the direction Clive Davis, its president, has steered the Columbia Industries division since taking over one year ago.

## Earnings Reports

### RCA CORP. (RCA Records)

2nd qtr. to June 30:	1975	a1974
Sales	\$1,155,000,000	\$1,145,900,000
Net income	26,800,000	35,200,000
Per share	.34	.45
	six-months	
Sales	2,245,300,000	2,227,500,000
Net income	43,800,000	66,500,000
Per share	.55	.85

a—Restated to reflect change to LIFO method of accounting.

### MEMOREX

2nd qtr. to June 30:	1975	1974
Revenues	\$65,620,000	\$53,081,000
Net income (loss)	a6,216,000	(5,345,000)
Per share (loss)	a1.32	(1.24)
	six-months	
Per share (loss)	b1.70	(1.61)

a—Includes extraordinary credits of \$4.9 million, or \$1.04 per share. b—Includes extraordinary credits equal to \$1.19 per share.

### CRAIG CORP.

Year to June 30:	1975	1974
Sales	\$69,100,000	\$63,728,000
Net income	3,200,000	2,721,000
Per share	1.02	.87

1975 figures are preliminary.

## Market Quotations

As of closing, Thursday, July 24, 1975

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
27%	13%	ABC	8.3	342	22%	21%	21%	- 1
7%	2%	Ampex	12.2	191	6%	6%	6%	- 1/4
3%	1%	Automatic Radio	0	3	2%	2%	2%	Unch.
9%	4%	Avnet	4.2	134	7%	7%	7%	- 1/4
22%	10%	Bell & Howell	8.2	107	19%	18%	19	- 1/2
54	28%	CBS	11.6	176	47%	46%	46%	- 1
9%	2%	Columbia Pic.	18.4	657	7%	6%	7%	+ 1/4
7%	2	Craig Corp.	6.7	418	6%	6%	6%	- 3/4
55%	21%	Disney, Walt	24.4	1175	47%	45	46%	- 1 1/4
4%	1%	EMI	10.1	34	3%	3%	3%	+ 1/4
44	23%	Gulf + Western	4.9	481	41	39 1/2	41	+ 3/4
7%	3%	Handleman	6.8	40	6%	6	6	Unch.
20%	5%	Harman Ind.	5.5	88	17%	16	17	- 1/4
8%	3%	Lafayette Radio	9.7	126	7%	7%	7%	- 1/4
19%	12	Matsushita Elec.	11.1	26	17%	17%	17%	- 1/4
82%	27%	MCA	9.9	528	73%	69%	72%	- 1 1/4
18%	12%	MGM	6.2	333	16%	15%	16%	+ 3/4
68	43	3M	24.1	521	57%	56%	57%	+ 3/4
4%	1%	Morse Elec. Prod.	0	38	3%	3%	3%	- 1/4
57%	33%	Motorola	29.4	313	50%	49%	50	Unch.
24%	12%	No. Amer. Philips	8.8	37	20	19%	19%	- 3/4
19%	7	Pickwick International	8.9	266	14%	13%	13%	- 3/4
6%	2%	Playboy	15.5	30	5	5	5	- 1/4
21%	10%	RCA	15.8	865	18%	18%	18%	+ 3/4
13%	5	Sony	31.6	911	11%	11%	11%	Unch.
18%	9%	Superscope	4.4	66	16%	15%	16	- 1
50%	11%	Tandy	12.8	271	45%	44%	44%	- 3/4
6	2%	Telecor	5.5	17	5	4%	5	Unch.
3%	1/2	Telex	20.1	60	2%	2%	2%	Unch.
3%	1	Tenna	12.5	9	2%	2	2%	Unch.
12%	6	Transamerica	12	388	8%	8%	8%	- 1/4
15%	5%	20th Century	10.6	461	14%	13%	14%	+ 1 1/4
22%	8%	Warner Commun.	6.9	294	18%	17%	17%	- 1/4
28%	10	Zenith	87.5	287	26%	25%	26%	- 1/4

As of closing, Thursday, July 24, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	3	2 1/2	2 1/2	M. Josephson	12	8%	8%	8%
Gates Learjet	13	9	8 1/2	8 1/2	Schwartz Bros.	0	1 1/4	1	1
GRT	16	2	1 1/4	1 1/4	Wallich's M.C.	0	1/2	1/2	1/2
Goody Sam	0	3 1/2	3 1/2	3 1/2	Kustom Elec.	11	2 1/2	2	2 1/2
Integrity Ent.	0	3/4	0	3/4	Orrox Corp.	0	1 1/4	1/4	1/4
Koss Corp.	3	5 1/2	5 1/2	5 1/2	Memorex	0	9 1/4	8 1/4	8 1/4

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

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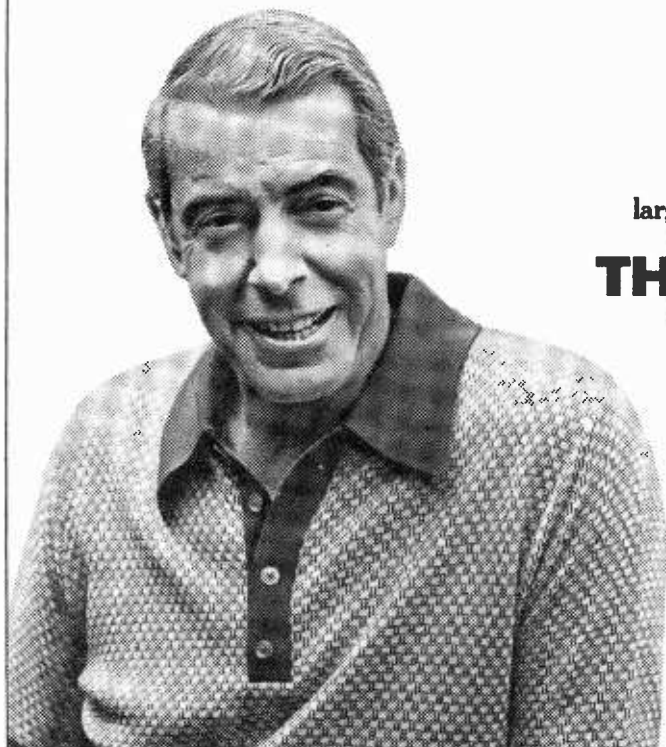




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## BIG 2ND QUARTER

# Music Income Up At Warner Comm.

NEW YORK—Solid second quarter sales and income from the WEA group, particularly international, and Warner Bros. Music publishing division, helped Warner Communications to record second quarter fully diluted earnings per share of 76 cents, against 65 cents a year ago.

Net income was up slightly to \$13.3 million despite a second quarter sales drop of nearly 13 percent to \$154.7 million, WCI chairman Steven Ross reported for the three months ended June 30. Solid quarter helped trim the six-month deficit, which saw a 5 percent dip in net income from 1974 to \$27.6 million, on sales of \$326 million, down 7.6 percent from last year's record first half.

Ross said "Recorded music showed increases in both revenues and pre-tax income as the diversity of WCI's artist roster and substantial

growth abroad overcame generally weak domestic record industry conditions." He noted that overall, "gains in net income and earnings per share were achieved despite the sizable decline in motion picture revenues and income from last year's second quarter which set records on the strength of a number of major pictures, especially "The Exorcist's."

For the WEA group and Warner Bros. Music, second quarter income was nearly \$9.3 million, up 14 percent from a year ago, pushing the six-month figure to over \$19.9 million, about 8.6 percent below 1974. Sales for the April-June quarter topped \$67 million, a gain of nearly 10 percent, boosting the six-month total over \$139 million, a five percent increase.

## Off The Ticker

Walt Disney Productions, Burbank, reports record revenues and earnings for the third quarter and the first nine months of the year.

Except for Disney's retail phonograph record operations, Donn B. Tatum, board chairman, says all of the company's business remains strong.

Revenues for the three months ended June 30 were \$136.1 million, up 26 percent from the \$108.2 million of a year earlier. Earnings were \$37 million, or \$1.24 a share, up 33 percent from the \$27.7 million, or 93 cents a share, in the year before period.

Disney has paid off the balance of its bank debt, which stood at \$55

million at beginning for the fiscal year, Tatum said.

National Semiconductor Corp., a prime supplier of integrated circuits to the broadcasting and consumer electronics industries, reports net sales up 10 percent to nearly \$235.5 million for the fiscal year ended May 31, while net earnings were up slightly to more than \$16.7 million or \$1.34 per share. Although the semiconductor division sales, the firm's largest division, were down about 4 percent, president Charles Sporck points out this was well below the industry average. He terms the company's performance "commendable in the wake of a general slowdown in the economy and the electronics industry."



# The Wells Fargo Band.



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## Fresh Faces Spark Royalty Hearings

• Continued from page 1

The new emphasis peaked during the closing broadcaster testimony, which leaned heavily on the millions of dollars made by superstars, and the promotional benefits that radio play confers on recordings and artists. Subcommittee chairman Robert Kastenmeier said radio may sell records, but the question here is whether performance royalties should be paid for broadcasters commercial use of the recordings. Chairman Kastenmeier asked this question: would broadcasters agree or not, that contributions by musicians and others (apart from the top artists who negotiate royalty on record sales) "are creative talent within the meaning of the copyright law?" (Both the Register of Copyrights Barbara Ringer, and the Senate judiciary committee report of last year endorsed this concept of creative authorship by record producers and performers.)

The broadcaster answer was that the performers are undeniably a creative talent but payment to them should be on an employer-employee basis—not made part of the copyright law.

Witnesses at the hearing on H.R.6345 by Rep. Kastenmeier's judiciary subcommittee on Wednesday (23) on the bill to put record per-

formance royalty into U.S. copyright law, were to repeat their story the next day on the Senate side of the copyrights subcommittee hearing being chaired by record royalty champion Sen. Hugh Scott (R—Pa.), author of the Senate royalty bill S.1111.

There were new faces and a new push for the record performance royalty on the record industry side at the House hearing. Speaking first for the American Federation of Musicians (AFM) and the American Federation of TV and Radio Artists (AFTRA), with a further endorsement by the AFL-CIO, was Sanford I. Wolff, assisted by AFM counsel Henry Kaiser. Also testifying were Theodore Bikel, president of Actors Equity Assn. and John Hightower representing Associated Arts Councils.

Stanley M. Gortikov spoke for RIAA and submitted a financial study of increasing radio revenues, audiences, profits and growth, by the Cambridge Research Institute.

Opposing were National Broadcast Assn. president Vincent Wasilewski, accompanied by NAB's radio board chairman and Tennessee broadcaster, Harold R. Krelstein, and a small radio spokesman Wayne C. Cornlis, of KFXD-AM/FM in Idaho.

RIAA president Gortikov spelled out the statistics of radio's growth, prosperity, increase in audience, and

the 1973 revenues of \$1.5 billion. The record industry's alleged \$2 billion in retail sales for that year, is a list price figure, he said, and in reality was pared down by discount retail sales and the half-priced rate to wholesalers for a total of about \$1 billion in revenue.

Gortikov argued for the principle of a full copyright, including performance royalty, for sound recordings, which are now recognized as creative works in the U.S. Copyright Law. Recordings are the only copyrighted work denied performance rights, he pointed out. Ironically in a parallel situation, the copyright revision bill will require performance royalty on re-use by cable TV of broadcast programming. It also adds a new performance royalty for music authors and publishers from jukebox play of their music.

The statutory compulsory licensing fees in the separate record royalty bill for record performance, would amount to a total of about \$10 million annually, it was estimated. This would equal about 1 percent of broadcasters net advertiser revenue, while music publishers get 3.5 percent in private negotiations with the broadcasters.

Broadcaster testimony was rather low-keyed and reflected the confidence of their win in last year's kill of the record performance royalty during the Senate floor vote on its revision bill.

## Billboard Show Set

• Continued from page 1

Top 50 markets signing up to carry the weekend program are: KKDJ, Los Angeles; WRIT, Milwaukee; KDWB, St. Paul; WLOF, Orlando, Fla. and WNCI, Columbus, Ohio.

The show accents new record releases—both singles and album cuts—as chosen by Billboard Magazine's staff review panel.

"Most important, the show will feature new hit music . . . before the competing station in the market has a chance to air it," says Zhitto. He adds that the show is a ratings builder. "Tablines will allow the audience the chance to become involved with the music by voting on their favorite new record. Votes will be tabulated nationally and the winner played in the following week's program."

Radio stations airing the show will be supported with customized promos by Lundy, major publicity and advertising in Billboard and advertising mats for local publicity.

The program will feature five national spots presold; radio station will have five other 60-second commercial breaks for their own use.

A major feature in promoting new releases will be dealer tie-ins. Audio/Video Programming will arrange for dealers to have automatic shipments of all records receiving airplay, so that listeners will be assured of the availability of the product once they've heard it. Dealers in turn will promote the program with point-of-purchase materials.

## 'Prophet' Spurs L.A. Litigation

LOS ANGELES—E.H. Bookasta Co. Ltd. is seeking \$2.5 million damages from Atlantic Records, Richard Harris, Jerry Wexler and Ed Matthews, charging they stole an original idea he proffered to Harris for an LP on the works of Kahil Gibran.

Gary Bookasta, who was influential in setting up Radio Station KROQ-AM/FM here, charges that in 1972 he acquired for the plaintiff company rights to a television show and soundtrack on the life and work of Gibran from the National Committee of Gibran, Beirut, Lebanon.

He claims he presented to Harris March 21, 1972, an idea to advertise and promote a Harris LP in which he would recite excerpts from "The Prophet," and which he later proffered to the defendants.

He also claims the Atlantic LP, "The Prophet," released in late 1974 and which made Top 20 in the Billboard best-selling LPs & Tapes, contained a musical composition which he originally composed.

Matthews, who is listed as co-producer on the LP with Wexler, was a salesman for the RCA Custom Service department, Hollywood, a position which he has since left.

## SENATE SUBCOMMITTEE LISTENS Broadcaster Power Evident At Hearing

By MILDRED HALL

WASHINGTON—The painful realities about broadcaster power to delay or scuttle a record performance royalty bill, or even the entire copyright revision bill, came out in a hearing by Sen. Hugh Scott on his record royalty bill, S.1111, last Thursday (24).

The hearing by the Senate copyrights subcommittee was held one day after a hearing on a duplicate bill on the House side. (See separate story).

The frank and sometimes impassioned scoring of broadcaster political clout was triggered by the testimony of Register of Copyrights Barbara Ringer. Ms. Ringer is a strong supporter of the record performance royalty concept, but opposes trying to put it into the overall revision bill, because of powerful broadcast opposition.

The Register said she fears the controversial record royalty could become a "killer" provision, if attached to the general revision bill. She believes there can be no question about the primary priority going to the whole revision bill, if a sacrifice has to be made.

AFM counsel Henry Kiser, spokesman for thousands of poorly paid artists and musicians whose recordings make profits for broadcasters, took the opposite stand. In a long emotional plea, he urged Sen. Scott to get the record royalty made part of the overall revision bill.

"We know the awesome political oppositions we face," he said. But he prefers to do battle if this must be a "gut fight" between broadcasters and the AFL-CIO unions. "Even if it does cause delay and means a hell of a fight, let the issue be drawn!"

Sen. Scott, a battler for performer royalty for many years, but also a political realist, steered down the middle. He reminded the witness that he had a hard time in the judiciary committee revision markup last year, when the record royalty barely stayed in the bill on a tie vote.

Nevertheless, he promised to try again in the committee this year, and failing that, he may try to put the royalty into an amendment to the revision bill, during floor action.

Sen. Scott's copyrights subcommittee hearing (Sen. McClellan was briefly present, but no other members appeared) began with propo-

nent witness Nancy Hanks, chairman of the National Endowment for the Arts. Register Barbara Ringer was next, followed by the same witnesses—pro and con—who had testified the day before at House hearings on their record royalty bill.

Time ran out on opposing jukebox industry witnesses, and statements, by MOA past president Russell Mawdsley and Perry S. Patterson, counsel for jukebox manufacturers Rock-Ola, Seeburg and Rowe International, Inc., were put into the hearing record.

Ms. Hanks, who says the Administration also supports royalty for the performing artists and musicians, said the royalty right is long overdue in this country. It is recognized in 37 other nations around the world. She was especially pleased that record companies and performing artists' union have reached agreements that all performers on a given record (from top star to sideman) will share equally in the distribution of the performer half of the royalty (the other half goes to record producers).

Ms. Ringer strongly endorsed the principle of payments to the creative makers and performers of recordings, but she suggested changes in the record royalty bill. She would prefer the terms originally proposed in revision bill S.1361, calling for simpler compulsory licensing, collection of royalty by the Copyright Office, with rate reviewing to be done by the Copyright Royalty Tribunal provided for in the revision bill.

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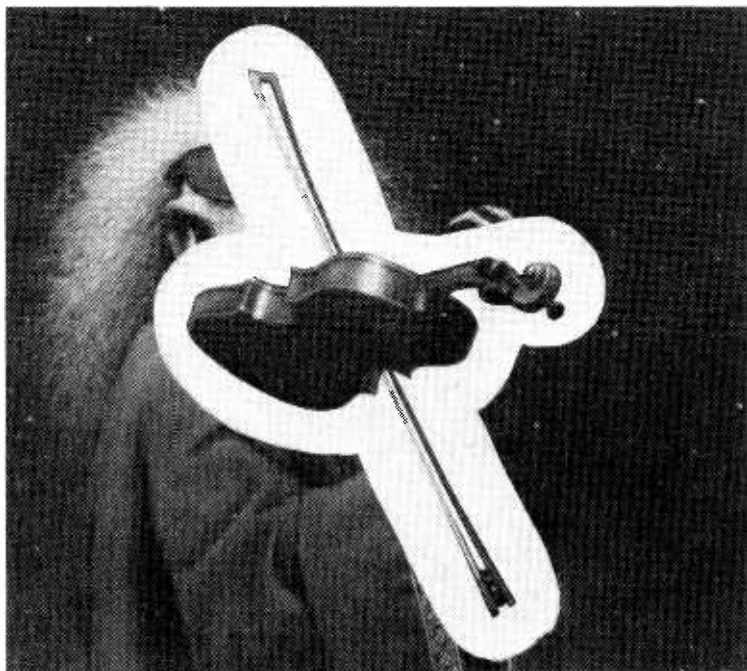
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## WEA Intl Preps European Sessions

• Continued from page 1

presentations from Warner Bros., Atlantic, Elektra/Asylum and WEA International.

These presentations will be dubbed into the language of the hosting country.

Of prime importance to the team of Americans involved in the meetings is the opportunity to bring back to their home office lessons learned from overseas companies about market conditions which prevail in the States today, Rose emphasizes.

"The Europeans have suffered through some of the conditions we're facing now," Rose says, "and we will be exploring problems and solutions in a series of face-to-face seminars."

Several months ago Rose and Nesuhi Ertegun, international division president, had announced a first international convention in Amsterdam. The regional meetings supersede this plan and after Copenhagen, the schedule runs: Germany (Sept. 4) at a site to be determined; Amsterdam (5); Paris (6); Milan (8) and London (11).

"We're not going over as tutors," Rose says. "We're going to learn." Topics set for the seminars include the economy and radio airplay. On the latter subject, Rose notes that "while the U.S. has the luxury of 7,000 radio stations, most European nations work with the one state radio network. We're interested in how they work with that situation."

"England and Italy have gone through economic turmoil. We want to know how they've combated their economic problems."

Participating in the presentations will be 11 Americans plus WEA International's two European senior executives plus sales and marketing managers from each of the company owned operations.

The American entourage includes Ertegun and Rose plus from Warner Bros.—Stan Cornyn, Ed Rosenblatt, Tom Ruffino; Atlantic—Jerry Greenberg, Dave Glew, Bob Kornheiser; Elektra/Asylum—Mel Posner, George Steele and Bob Brownstein.

Also attending will be Brigitta Peschko, European managing director from Amsterdam and Claude Nobs, manager of European artist relations from Montreux.

Licensees attending include: Hispavox, Spain; EMI, Belgium; Metronome, Scandinavia; Ariola, Austria; Musik Vertrieb, Switzerland; General Publishing, Greece; Radio Triunfo, Portugal; Melody, Turkey; and Haddad, Lebanon.

Each of the product presenters will prepare its own videotape, with the WEA International showcase utilizing material from its various companies, notably Holland and Italy (both just opened July 1), South Africa (Feb. 1, 1975); Australia (1970); Canada (1967); England (1969); France (1971); Germany (1971); and Japan (1970).

## STONES ADD 3 CONCERTS

NEW YORK—The Rolling Stones have added three major dates to their cross-country U.S. tour, increasing their potential gross for the tour by \$1 million. Three added dates are Louisville's 19,000-seat Freedom Hall on Monday (4), Hampton Roads, Va., 12,000-seat coliseum on Wednesday (6) and Buffalo's 80,000-seat Rich Stadium on Friday (8).

All of these concerts were added in place of the South American tour that was scheduled to commence following the initial U.S. dates, but was postponed until January. After these three additional U.S. dates this week, the Stones will vacation for one month until they travel to Germany for recording sessions in September.

## Returns Irk Distributors

• Continued from page 1

\$3.35, almost exactly the amount they are supposed to pay, according to most manufacturer discount structures. Distributor price to the dealer for these same items is usually pegged at about \$3.75, although the wholesaler most often will absorb shipping costs, an expense rarely shared by the one-stop.

## Music Tournaments Firmed For Oct.

LOS ANGELES—Canyon Country Club, Palm Springs, is again the site of the 16th annual Music Industry Golf and Tennis Tournaments to be held Oct. 24-26.

The non-profit organization stages the events as a social outlet for persons in the music industry, says Bob McCluskey, one of its founders, with Sidney Goldstein and Dave Jacobs.

"Previous events have drawn more than 500 persons, and we expect an even larger crowd this year now that women are attending," he adds.

## Sedalia Rag Fest

SEDALIA, Mo.—About 5,000 attended the second annual Ragtime Music Festival here July 25-27.

Once the home of Scott Joplin, Sedalia's Larry Melton presented William Balcom, Dick Zimmerman, Rudi Blesh, William Albright, Joan Morris, Dr. Addison Reed and Trebor Tichenar for appearances.

National one-stops can afford to move merchandise at this near invisible spread by taking advantage of every "inside discount" available, it is said.

One East Coast distributor here echoes other wholesalers when he estimates that many mom and pop stores buy as much as half their album requirements from one-stops. While smaller stores have traditionally bought from local one-stops, who charge a few cents over distributor prices, much of their product now comes from the burgeoning number of national entrepreneurs who are undercutting both the "locals" and the distributors.

It is product acquired from the latter source that is causing the difficulty, say label wholesalers. In some glaring cases it is charged that retailers are buying quantities of merchandise in this way without any intention of selling it through to the consumer, but purely to bolster return and exchange credits.

## Buddy Rich Scrubs South Africa Tour

NEW YORK—Refusal by the South African government to issue a work permit to Ben Brown, bassist with the Buddy Rich band, has aborted a planned tour by Rich due to start Aug. 4 in Johannesburg, Rich said here last week.

Rich says he had been asked to replace Brown with a white bass player, and was told that Brown could only go to South Africa as a tourist. "That was totally unacceptable to me," he says.

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# CBS Records' Intl Division Coming Of Age

TORONTO—CBS Records International, under new presidential direction from Dick Asher and continuing to generate at least 50 percent of CBS group sales, held a series of meetings involving some 200 representatives from its overseas subsidiaries here last week, as part of the label's annual convention.

While past CBS conventions have tended to revolve more around what's happening on the U.S. domestic market, the division's claim to full partnership in the Records Group's destiny was well reflected during this year's affair.

## Aggressive Posture Urged

• Continued from page 3

past years (Labelle, Minnie Riperton, KoKoMo, Janis Ian, David Essex, etc.), and the successful development, during the same period of time, of such acts as Aerosmith, Earth, Wind & Fire, MFSB, Herbie Hancock, Billy Swan, among others.

Turning his attention to the industry's economic health, Yetnikoff said that "a short time ago, we believed that the record industry was recession-proof, immune to the economic problems facing the rest of the world. We assumed there would always be plenty of dollars to satisfy the public's taste for music. But, look what happened!"

Part of today's industry picture, he continued, is that hit singles frequently don't reach the gold certification levels, many companies are being forced to tighten personnel rolls and that talent costs continue to soar as do general operating expenses.

Echoing similar sentiments in his speech to the attendees, was CBS Inc. president Arthur Taylor, who cited the ever-growing talent costs confronting labels, in terms of both

## Col Pacts White

TORONTO—A production pact between Maurice White and Columbia Records has been firmed. White, integral member of the group Earth, Wind & Fire, will begin producing a number of label acts shortly, according to CBS president Erwin Segelstein, who announced the arrangement at an opening night banquet here last week. White will continue in his role as recording artist as well.

artist acquisition fees and royalty payments.

"We must have the courage to say yes and the conviction to say no" to the skyrocketing fees, said Taylor.

While guarded, Taylor's view of the economy was that the recession has ended or will end shortly, and that the next 12-18 months will see gradual improvement in business, both domestically and nationally.

Increased in-house opportunities for women and blacks within the CBS structure were also promised by Taylor.

Following Taylor to the podium was CBS Records president Irwin Segelstein who spoke of the "change and continuity" of operations at the label.

Part of the "change" to come, he said, will be a complete restructuring of country music marketing procedures effective this fall. He did not elaborate, however.

Notably, with conventions traditionally being the time for a gathering of forces and boosting in-house morale for the coming year's sales push, this year's CBS huddle also

## Asher Arm Credited With 50% Of Sales

It was just recently that CBS Inc. president Arthur Taylor credited the division with "leading the Records Group to a sales gain of 11 percent during this year's second quarter" (Billboard, July 26).

High on the list of topics covered by the international staffers were artist development, marketing strategies, the tracking of musical trends from different parts of the globe and sales and promotional plans for the coming year.

While international representatives attended a number of domestic meetings throughout the week, several key divisional confabs were held Tuesday (22) through Saturday (26). Among them were:

- A Latin a&r meeting, highlighted by product presentations from Spain, Italy and Latin America, chaired by Sol Rabinowitz, vice president, a&r and music publishing.

- A managing directors meeting, chaired by Asher and attended by Peter De Rougemont, vice president, European operations; Manuel Villarreal, vice president, Latin American operations; A.W.T. Smith, vice president, Australian operations; Norio Onga, president, CBS/Sony, and managing directors from 20 countries.

- A product presentation meeting, featuring disks from the U.K.,

France, Germany, Spain, South Africa, Canada and Scandinavia.

- A CBS Records International/Philadelphia International luncheon, geared for open discussion on the marketing and merchandising of r&b product overseas.

- And, a meeting of top European operating officers to formulate future market plans. The meeting was chaired by De Rougemont.

The division also hosted a dinner for all CBS staffers and guests Tuesday (22) at the Old Mill restaurant in the Humber Valley nearby.

## Guercio Forms Caribou Records, CBS To Distrib

TORONTO—Caribou Records, recently formed by James Guercio, will be distributed by CBS Records, it was announced here last week by Walter Yetnikoff, CBS Group president, and Ron Alexenburg, vice president, and general manager, Epic and CBS/Custom Labels.

Among Guercio's production credits to date are disks by such acts as Blood, Sweat & Tears, the Fire-sign Theater, the Buckingham, and Chicago, whose entire catalog he produced. Reportedly, the catalog has sold some 60 million pieces worldwide.

The first title on the Caribou label will be an album by Gerrard, lead singer of a nine-piece group of the same name.

## Film Tribute To Goddard Lieberman

TORONTO—Retired CBS Group president Goddard Lieberman was honored at this year's convention with a filmed tribute involving many of the artists he worked with during his 36-year stay at the label.

Appearing on the film were such notables as Groucho Marx, Marvin Hamlisch, Douglas Fairbanks Jr., Adolph Green, Isaac Stern, Mitch Miller, Godfrey Cambridge, John Hammond, Irving Townsend, Steven Sondheim and Betty Comden.

Alexenburg stressed the following:

- That "diversification" remains one of the strong selling points for Columbia and Epic/Custom product.

- And, that artist development is also a high priority for Epic and its custom-distributed labels.

As customary at a label convention of this type a number of forthcoming album and single releases were spotlighted during several product presentations.

## Odyssey Augments

TORONTO—Starting this fall, select Melodiya product will be marketed in the U.S. on the Odyssey label as part of an expansion of an original agreement between CBS (Masterworks) and the Russian recording company.

More than 25 records on the Columbia label were previewed, while the Epic, CBS/Custom family of labels previewed more than 22 disks. Also introduced were new albums on Columbia Masterworks and Odyssey labels.

## 11 IN ALL

# Sales, Promotion Toppers Take Home Major Awards

TORONTO — Eleven major awards were presented to promotion and sales personnel during the CBS convention here. In addition, several awards were given for contributions at the promotion level.

The 11 major award recipients were: Columbia regional promotion marketing manager of the year—Gordon Anderson, Midwest region; Epic/Custom regional promotion marketing manager of the year—Bud O'Shea, Western region; special markets regional r&b promotion marketing manager of the year—Fred Ware, Southeast region; Columbia local promotion manager of the year—Stan Byrd, Dallas branch; Epic/Custom local promotion manager of the year—Rick Swig, San Francisco branch; special markets local r&b promotion manager of the year—Armand McKissick, Philadelphia branch; CBS Records distributor of the year—New York branch; Columbia sales office of the year—Detroit branch; Epic/Custom sales office of the year—New York branch; salesman of the year—Milt Goldstein, New York branch.

The first annual Goddard Lieberman Award was given to Lou Weinstein, who retired from his position at CBS Records' New York branch after more than 43 years.

Other awards given were: the first annual Killer of the Year award—Matty Matthews, local promotion manager at Columbia Records' New

York branch; a special Earth, Wind & Fire promotion award—Richard Mack, director of r&b promotion at Columbia Records; the first annual Stan Snyder award—Stan Snyder, vice president of national accounts marketing at CBS Records; and a special appreciation award—Joe Senkiewicz, local promotion manager for Columbia Records' New York branch.

## Acts Entertain At 5 Socials

TORONTO—A broad lineup of talent performed during the 1975 version of the CBS annual convention, with the artists coming from the Columbia, Epic, and CBS/Custom labels. Five showcases (four evening banquet shows and one country music luncheon) were presented.

Among the acts appearing were Stephen Stills, Billy Joel, the Hollies, Michel Pagliaro and Les Rockers, Bill Withers, Harold Melvin & the Blue Notes, Jon Lucien, Kokomo, Michael Stanley, Larry Jon Wilson, Troy Seals, David Wills, Joe Stampley, Willie Nelson, Boz Scaggs, Jeff Beck, Dan Fogelberg, Phoebe Snow and Paul Simon.

Staging for the shows was put together by Sam Hood, director, artist development; and Jock McLean, manager, artist services, CBS Records.

uled to begin shopping shortly and run through early fall, is being touted as one of the largest release schedules in the company's history. It was also noted that at the half-way mark for this year's RIAA gold record certifications, CBS has such awards.

This year's convention was hosted by Columbia Records of Canada. It

## Engineers Feted

TORONTO—In-house engineering awards were presented during this year's CBS convention to Don Pulse for the mixing of LaBelle's "Lady Marmalade" single and "Nightbirds" LP, to Jack Ashkinazy for his mastering of Ramsey Lewis' "Sun Goddess" LP, and to John Guerriere for his mixing of the "Sun Goddess" album. The awards were in the form of gold disks.

is the second time that the company has held its annual get-together in an international territory. The last one overseas was held in London in 1972.



*In Memoriam*  
*Lefty Frizzell*

*ABC Records*

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/24/75)

### TOP ADD ONS - NATIONAL

(D) DAVID BOWIE—Fame (RCA)  
 JANIS IAN—At Seventeen (Columbia)  
 DAVID GEDDES—Run Joey Run (Big Tree)

### PRIME MOVERS - NATIONAL

ELTON JOHN—Someone Saved My Life (MCA)  
 WAR—Why Can't We Be Friends (U.A.)  
 BEE GEES—Jive Talkin' (Atlantic)

### BREAKOUTS - NATIONAL

K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
 DAVID GEDDES—Run Joey Run (Big Tree)  
 PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)

**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:**

JOHNNY RIVERS—Help Me Rhonda (Epic)  
 JANIS IAN—At Seventeen (Columbia)  
 K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

**PRIME MOVERS:**

ELTON JOHN—Someone Saved My Life (MCA)  
 HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)  
 BARRY MANILOW—Could It Be Magic (Arista)

**BREAKOUTS:**

K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
 JOHNNY RIVERS—Help Me Rhonda (Epic)  
 LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)

- KHJ—Los Angeles**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
  - JANIS IAN—At Seventeen (Columbia)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 26-14
  - ZZ TOP—Tush (London) 30-23
- K100 (KIQQ-FM)—Los Angeles**
- LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)
  - JOHNNY WAKELIN—Black Superman (Pye)
  - JOHNNY RIVERS—Help Me Rhonda (Epic) 26-22

- D★ DAVID BOWIE—Fame (RCA) 27-20**
- KKDJ—Los Angeles**
- WAR—Why Can't We Be Friends (U.A.)
  - CARPENTERS—Solitaire (A&M)
  - ELTON JOHN—Someone Saved My Life (MCA) 13-6
  - MORRIS ALBERT—Feelings (RCA) 26-21

- KFXM—San Bernardino**
- D★ DAVID BOWIE—Fame (RCA)**
- BOB SEGER—Katmandu (Capitol)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) HB-22
  - JANIS IAN—At Seventeen (Columbia) 21-15

- KAFY—Bakersfield**
- MORRIS ALBERT—Feelings (RCA)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 20-14
  - WAR—Why Can't We Be Friends (U.A.) 4-1

- KCBQ—San Diego**
- AMBROSIA—Holdin' On To Yesterday (20th Century)
  - BAZUKA—Dynamite (A&M)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 16-10
  - TEN CC—I'm Not In Love (Mercury) 7-4

- KENO—Las Vegas**
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
  - TAVARES—It Only Takes A Minute (Capitol)
  - MIKE POST—Rockford Files (MGM) 30-25

- FRANKIE VALLI—Swearin' To God (Private Stock) 14-8

- KBBC—Phoenix**
- SMOKEY—If You Think You Know (MCA)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - BARRY MANILOW—Could It Be Magic (Arista) 26-13
  - THREE DOG NIGHT—Til The World Ends (ABC) 22-16

- KRIZ—Phoenix**
- TEN CC—I'm Not In Love (Mercury)
  - D★ VAN MCCOY—Hustle (Avco)
  - PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 25-15
  - ELTON JOHN—Someone Saved My Life (MCA) 29-8

- KQEO—Albuquerque**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - WAR—Why Can't We Be Friends (U.A.) 16-12
  - ELTON JOHN—Someone Saved My Life (MCA) 10-5

- KTKT—Tucson**
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - D★ ELTON JOHN—House Of Cards (MCA)
  - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) EX-23
  - BEE GEES—Jive Talkin' (Atlantic) 7-2

### Pacific Northwest Region

**TOP ADD ONS:**

K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
 (D) DAVID BOWIE—Fame (RCA)  
 CARPENTERS—Solitaire (A&M)

**PRIME MOVERS:**

WAR—Why Can't We Be Friends (U.A.)  
 JOHNNY WAKELIN—Black Superman (Pye)  
 BEE GEES—Jive Talkin' (Atlantic)

**BREAKOUTS:**

PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
 DAVID GEDDES—Run Joey Run (Big Tree)  
 ZZ TOP—Tush (London)

- KFRC—San Francisco**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - D★ DAVID BOWIE—Fame (RCA)
  - BEE GEES—Jive Talkin' (Atlantic) 11-3
  - MORRIS ALBERT—Feelings (RCA) 16-10

- KYA—San Francisco**
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
  - D★ ISLEY BROTHERS—Fight The Power (T-Neck)
  - POINTER SISTERS—How Long (ABC/Blue Thumb) 19-16
  - MORRIS ALBERT—Feelings (RCA) 12-7

- K101-FM—San Francisco**
- NO NEW LIST

- KSJO—San Jose**
- BOB SEGER—Katmandu (Capitol)
  - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - NO MOVERS

- KLIV—San Jose**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - DOOBIE BROTHERS—Sweet Maxine (W.B.)
  - MORRIS ALBERT—Feelings (RCA)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

- KJOY—Stockton, Calif.**
- TAVARES—It Only Takes A Minute (Capitol)
  - JOHNNY WAKELIN—Black Superman (Pye)
  - WAR—Why Can't We Be Friends (U.A.) 25-18
  - ZZ TOP—Tush (London) 27-14

- KNDE—Sacramento**
- LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)
  - FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 14-3
  - JOHNNY WAKELIN—Black Superman (Pye) HB-17

- KJR—Seattle**
- D★ DAVIE BOWIE—Fame (RCA)**
- CARPENTERS—Solitaire (A&M)
  - D★ VAN MCCOY—Hustle (Avco) 15-7
  - JOHNNY RIVERS—Help Me Rhonda (Epic) 24-17

- KING—Seattle**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - ZZ TOP—Tush (London)
  - BEE GEES—Jive Talkin' (Atlantic) 12-4
  - ELTON JOHN—Someone Saved My Life (MCA) 13-7

- KJRB—Spokane**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - EVIE SANDS—I Love Making Love To You (Capitol)
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 21-16
  - ELTON JOHN—Someone Saved My Life (MCA) 5-1

- KTAC—Tacoma**
- BARRY MANILOW—Could It Be Magic (Arista)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - MORRIS ALBERT—Feelings (RCA) 15-9
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 8-4

- KGW—Portland**
- SWEET—Ballroom Blitz (Capitol)
  - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 23-18
  - WAR—Why Can't We Be Friends (U.A.) 20-11

- KISN—Portland**
- SWEET—Ballroom Blitz (Capitol)
  - ALICE COOPER—Dept. Of Youth (Atlantic)
  - WAR—Why Can't We Be Friends (U.A.) 23-7
  - JANIS IAN—At Seventeen (Columbia) 12-2

- KTLK—Denver**
- JOHN DENVER—I'm Sorry (RCA)
  - MARIAH—Hey Momma (U.A.)
  - MIKE POST—Rockford Files (MGM) 32-22
  - JOHNNY WAKELIN—Black Superman (Pye) 28-15

- KKAM—Pueblo, Colo.**
- MORRIS ALBERT—Feelings (RCA)
  - BEE GEES—Jive Talkin' (Atlantic) 13-7
  - ZZ TOP—Tush (London) EX-25

- KYSN—Colorado Springs**
- SPINNERS—Games People Play (Atlantic)
  - JOAN BAEZ—Blue Sky (A&M)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 15-16
  - AMERICA—Daisy Jane (W.B.) 28-21

- KCPX—Salt Lake City**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - CARPENTERS—Solitaire (A&M)
  - AUSTIN ROBERTS—Rocky (Private Stock) 29-23
  - DAVID GEDDES—Run Joey Run (Big Tree) HB-25

- KRSP—Salt Lake City**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - DAVID GEDDES—Run Joey Run (Big Tree)
  - WAR—Why Can't We Be Friends (U.A.) 15-8
  - JAMES TAYLOR—How Sweet It Is (W.B.) 18-9

- KROY—Sacramento**
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
  - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - WAR—Why Can't We Be Friends (U.A.) 15-9
  - JOHNNY WAKELIN—Black Superman (Pye) 23-17

### Southwest Region

**TOP ADD ONS:**

PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
 JOHNNY RIVERS—Help Me Rhonda (Epic)  
 THREE DOG NIGHT—Til The World Ends (ABC)

**PRIME MOVERS:**

GLEN CAMPBELL—Rhinestone Cowboy (Capitol)  
 BEE GEES—Jive Talkin' (Atlantic)  
 JANIS IAN—At Seventeen (Columbia)

**BREAKOUTS:**

PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
 REPARATA—Shoe (Polydor)  
 K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

- KILT—Houston**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
  - D★ DAVIE BOWIE—Fame (RCA)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 10-5
  - JANIS IAN—At Seventeen (Columbia) HB-31

- KRBE-FM—Houston**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - DAVID GEDDES—Run Joey Run (Big Tree)
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) EX-12
  - BEE GEES—Jive Talkin' (Atlantic) 12-7

- KLIF—Dallas**
- POINTER SISTERS—How Long (ABC/Dot)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - BARRY MANILOW—Could It Be Magic (Arista) HB-24
  - GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) HB-20

- KNUS-FM—Dallas**
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
  - MELISSA MANCHESTER—Midnight Blue Blue (Arista) 10-5
  - BEE GEES—Jive Talkin' (Atlantic) 17-6

- KFJZ—Ft. Worth**
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
  - THEME FROM JAWS—(MCA)
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 15-10
  - JANIS IAN—At Seventeen (Columbia) 10-6

- KXOL—Ft. Worth**
- AMBROSIA—Holdin' On To Yesterday (20th Century)
  - FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 13-9
  - EAGLES—One Of These Nights (Asylum) 7-3

- KONO—San Antonio**
- REPARATA—Shoes (Polydor)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 16-4
- AMBROSIA—Holdin' On To Yesterday (20th Century) 22-15

- KELP—El Paso**
- JANIS IAN—At Seventeen (Columbia)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - NEIL SEDAKA—That's When The Music Takes Me (Rocket) 24-19
  - DWIGHT TWILLEY BAND—I'm On Fire (Shelter) 25-23

- XEROK—El Paso**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - JIM STAFFORD—I Got Stoned And I Missed It (MGM)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC) 21-18
  - BAZUKA—Dynamite (A&M) 11-7

- KAKC—Tulsa**
- MORRIS ALBERT—Feelings (RCA)
  - HELEN REDDY—Blue Bird (Capitol) 26-19
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC) EX-24

- KELI—Tulsa**
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 30-18
  - JOHNNY WAKELIN—Black Superman (Pye) HB-27

- WKY—Oklahoma City**
- SWEET—Ballroom Blitz (Capitol)
  - BAD COMPANY—Feel Like Makin' Love (Swan Song)
  - BEE GEES—Jive Talkin' (Atlantic) 11-6
  - MIKE POST—Rockford Files (MGM) 19-15

- KOMA—Oklahoma City**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ZZ TOP—Tush (London)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 10-5
  - CHARLIE RICH—Every Time You Touch Me (Epic) 27-20

- WTIX—New Orleans**
- JANIS IAN—At Seventeen (Columbia)
  - PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - NO MOVERS

- KEEL—Shreveport**
- AL GREEN—Oh Me, Oh My (HI)
  - PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - BARRY MANILOW—Could It Be Magic (Arista) 13-7
  - DR. HOOK—The Millionaire (Capitol) 29-21

### Midwest Region

**TOP ADD ONS:**

JANIS IAN—At Seventeen (Columbia)  
 ZZ TOP—Tush (London)  
 EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

**PRIME MOVERS:**

ELTON JOHN—Someone Saved My Life (MCA)  
 WAR—Why Can't We Be Friends (U.A.)  
 BEE GEES—Jive Talkin' (Atlantic)

**BREAKOUTS:**

ZZ TOP—Tush (London)  
 DAVID GEDDES—Run Joey Run (Big Tree)  
 EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

- BEE GEES—Jive Talkin' (Atlantic) 17-12
- ELTON JOHN—Someone Saved My Life (MCA) 30-9

- WCFL—Chicago**
- JANIS IAN—At Seventeen (Columbia)
  - HUDSON BROTHERS—Rendezvous (MCA)
  - ELTON JOHN—Someone Saved My Life (MCA) 17-13
  - WAR—Why Can't We Be Friends (U.A.) 9-3

- WOKY—Milwaukee**
- JANIS IAN—At Seventeen (Columbia)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - DAVID GEDDES—Run Joey Run (Big Tree) 29-20

- WZUW-FM—Milwaukee**
- JOAN BAEZ—Blue Sky (A&M)
  - DAVID BOWIE—Fame (RCA)
  - BAD COMPANY—Feel Like Makin' Love (Swan Song) 22-11
  - ZZ TOP—Tush (London) HB-19

- WIFE—Indianapolis**
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - ZZ TOP—Tush (London)
  - BEE GEES—Jive Talkin' (Atlantic) 16-3
  - BARRY MANILOW—Could It Be Magic (Arista) 30-25

- WIRL—Peoria, Ill.**
- AMERICA—Daisy Jane (W.B.)
  - BAD COMPANY—Feel Like Makin' Love (Swan Song)
  - JAMES TAYLOR—How Sweet It Is (W.B.) 25-21
  - JOHNNY RIVERS—Help Me Rhonda (Epic) 27-17

- WDGY—Minneapolis**
- JANIS IAN—At Seventeen (Columbia)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - MIKE POST—Rockford Files (MGM) 18-15
  - ELTON JOHN—Someone Saved My Life (MCA) 14-8

- KDWB—Minneapolis**
- DAVID GEDDES—Run Joey Run (Big Tree)
  - PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.) 24-20
  - JANIS IAN—At Seventeen (Columbia) 15-9

- KOIL—Omaha**
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
  - ZZ TOP—Tush (London)
  - PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 8-4
  - JOHNNY WAKELIN—Black Superman (Pye) 16-9

- KIOA—Des Moines**
- JAMES TAYLOR—How Sweet It Is (W.B.)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-5
  - EAGLES—One Of These Nights (Asylum) 12-2

- KKLS—Rapid City, S.D.**
- AMERICA—Daisy Jane (W.B.)
  - SWEET—Ballroom Blitz (Capitol)
  - AMBROSIA—Holdin' On To Yesterday (20th Century) 14-10
  - EAGLES—One Of These Nights (Asylum) 3-2

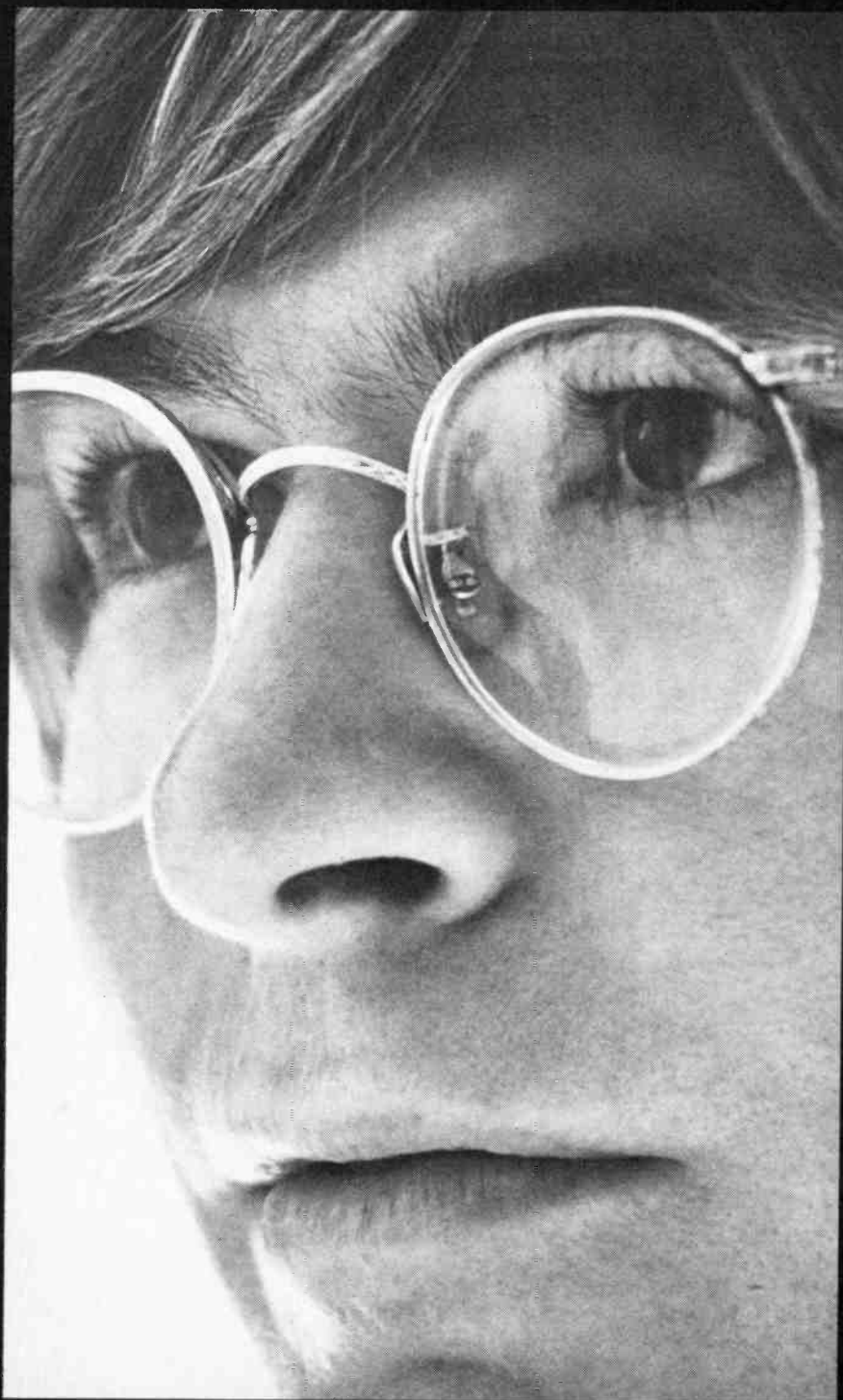
- KQWB—Fargo, N.D.**
- AUSTIN ROBERTS—Rocky (Private Stock)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - BARRY MANILOW—Could It Be Magic (Arista) 23-12
  - MORRIS ALBERT—Feelings (RCA) 29-22

(Continued on page 18)

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AUGUST 2, 1975, BILLBOARD





## **“I’m Sorry”**

PB-10353

A new hit single  
by John Denver  
from his  
forthcoming album,  
“Windsong.”

APL1-1183

Management III  
Jerry Weintraub

Produced by  
Milt Okun

**RCA**  
Records and Tapes

# Billboard Singles Radio Action

Based on station playlists through Thursday (7/24/75)

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Continued from page 16

### KXOK—St. Louis

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- CHARLIE RICH—Every Time You Touch Me (Epic)
- ★ BEE GEES—Jive Talkin' (Atlantic) 17-12
- ★ EAGLES—One Of These Nights (Asylum) 9-5

### KSLO-FM—St. Louis

- BEE GEES—Jive Talkin' (Atlantic)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ TEN C.C.—I'm Not In Love (Mercury) 11-6
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 17-13

### WHB—Kansas City

- JANISIAN—At Seventeen (Columbia)
- 
- ★ ELTON JOHN—Someone Saved My Life (MCA) 15-8
- ★

### KEWI—Topeka

- ZZ TOP—Tush (London)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 26-3
- ★ WAR—Why Can't We Be Friends (U.A.) 41-6

## North Central Region

#### TOP ADD ONS:

- SWEET—Ballroom Blitz (Capitol)
- LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)
- (D) DAVID BOWIE—Fame (RCA)

#### PRIME MOVERS:

- AUSTIN ROBERTS—Rocky (Private Stock)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- JAMES TAYLOR—How Sweet It Is (W.B.)

#### BREAKOUTS:

- AUSTIN ROBERTS—Rocky (Private Stock)
- LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)

### CKLW—Detroit

- SWEET—Ballroom Blitz (Capitol)
- LINDA RONSTADT—It Doesn't Matter Anymore (Capitol)
- ★ BOB SEGER—Katmandu (Capitol) 17-13
- ★ MIKE POST—Rockford Files (MGM) HB-24

### WGRD—Grand Rapids

- NONE
- 
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 17-12
- ★ GWEN McCRAE—Rockin' Chair (Cat) 14-9

### Z-96 (WZZM-FM)—Grand Rapids

- D● DAVID BOWIE—Fame (RCA)
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 30-23
- ★ MIKE POST—Rockford Files (MGM) 21-15

### WTAC—Flint, Mich.

- JAMES TAYLOR—How Sweet It Is (W.B.)
- ZZ TOP—Tush (London)
- D★ ISLEY BROTHERS—Fight The Power (T-Neck) EX-25
- ★ JUDY COLLINS—Send In The Clowns (Elektra) 25-23

### WIXY—Cleveland

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- HUDSON BROS.—Rendezvous (MCA)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 17-12
- D★ ISLEY BROTHERS—Fight The Power (T-Neck) 19-13

### WGCL—Cleveland

- WAR—Why Can't We Be Friends (U.A.)
- JANISIAN—At Seventeen (Columbia)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 21-12
- ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 18-13

### 13-Q (WKTQ)—Pittsburgh

- D● DAVID BOWIE—Fame (RCA)
- MIKE POST—Rockford Files (MGM)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 22-18
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 25-16

### WKBW—Buffalo

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- WAR—Why Can't We Be Friends (U.A.)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 30-16
- ★ ELTON JOHN—Someone Saved My Life (MCA) 19-11

### WSAI—Cincinnati

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 30-23
- ★ ELTON JOHN—Someone Saved My Life (MCA) 12-8

### WCOL—Columbus

- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- MICHAEL JACKSON—Just A Little Bit Of You (Motown)
- ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 29-17
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 16-5

### WKY—Louisville

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- SWEET—Ballroom Blitz (Capitol)
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 10-5
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 14-9

### WTUE—Dayton, Ohio

- MERRY CLAYTON—Keep Your Eyes On The Sparrow (Ode)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ★ SWEET—Ballroom Blitz (Capitol) 40-25
- ★ ZZ TOP—Tush (London) 38-28

### WBGN—Bowling Green, Ky.

- ALICE COOPER—Department Of Youth (Atlantic)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 10-6
- ★ BAZUKA—Dynomite (A&M) 19-12

### WIET—Erie, Pa.

- JANISIAN—At Seventeen (Columbia)
- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 19-13
- ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 36-30

### WRIE—Erie, Pa.

- D● TAVARES—It Only Takes A Minute (Capitol)
- CARLY SIMON—Waterfall (Elektra)
- ★ OSMOND BROTHERS—The Proud One (MGM) 35-23
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 25-18

## Southeast Region

#### TOP ADD ONS:

- DAVID GEDDES—Run Joey Run (Big Tree)
- (D) DAVID BOWIE—Fame (RCA)
- CARPENTERS—Solitaire (A&M)

#### PRIME MOVERS:

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- JOHNNY WAKELIN—Black Superman (Pye)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)

#### BREAKOUTS:

- DAVID GEDDES—Run Joey Run (Big Tree)
- AMERICA—Daisy Jane (W.B.)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

### WQXI—Atlanta

- DAVID GEDDES—Run Joey Run (Big Tree)
- 
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) HB-16
- ★ LYNRYD SKYNYRD—Saturday Night Special (MCA) 26-17

### WFOF—Atlanta

- D● DAVID BOWIE—Fame (RCA)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ WAR—Why Can't We Be Friends (U.A.) 20-8
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 30-21

### Z-93 (WZGC-FM)—Atlanta

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- 
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 11-7
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 12-9

### WBBQ—Augusta

- D● DAVID BOWIE—Fame (RCA)
- BARON STEWART—We Been Singing Songs (U.A.)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 11-6
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 10-3

### WGSN—Birmingham, Ala.

- BARRY MANILOW—Could It Be Magic (Arista)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 26-18
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 16-11

### WHYY—Montgomery, Ala.

- CARPENTERS—Solitaire (A&M)
- BARNABY BYE—Can't Live This Way (Atlantic)
- ★ AMERICA—Daisy Jane (W.B.) 26-18
- ★ JOHNNY WAKELIN—Black Superman (Pye) 18-1

### WTOB—Winston/Salem, N.C.

- HUDSON BROTHERS—Rendezvous (MCA)
- NEW BIRTH—Dream Merchant (Bud-dah)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 21-19
- ★ THREE DOG NIGHT—Til The World Ends (ABC) 22-16

### WGSN—Savannah, Ga.

- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 26-18
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 20-11

### WTMA—Charleston, S.C.

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 17-7
- ★ JOHNNY WAKELIN—Black Superman (Pye) EX-22

### WKIX—Raleigh, N.C.

- BARRY MANILOW—Could It Be Magic (Arista)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ BEE GEES—Jive Talkin' (Atlantic) 14-3
- ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 21-13

### WORD—Spartanburg, S.C.

- STYLISTICS—Can't Give You Anything (Avco)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ JOHN WILLIAMS—Theme From Jaws (MCA) EX-22
- ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 17-9

### WAYS—Charlotte, N.C.

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- D★ ISLEY BROTHERS—Fight The Power (T-Neck) 21-8
- ★ ELTON JOHN—Someone Saved My Life (MCA) 15-2

### WNOX—Knoxville

- NO NEW LIST
- 
- 
- 

### WGOW—Chattanooga, Tenn.

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 14-7
- ★ FRANKIE VALLI—Swearin' To God (Private Stock) 23-17

### KAAY—Little Rock

- AMERICA—Daisy Jane (W.B.)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) EX-20
- ★ JANIS IAN—At Seventeen (Columbia) 13-12

### WHBQ—Memphis

- GLEN CAMPBELL—Rhinstone Cowboy (Capitol)
- D● DAVID BOWIE—Fame (RCA)
- ★ HOT CHOCOLATE—Disco Queen (Big Tree) 15-7
- ★ ZZ TOP—Tush (London) 28-18

### WMPS—Memphis

- NO NEW LIST
- 
- 
- 

### WMAK—Nashville

- CARPENTERS—Solitaire (A&M)
- HUDSON BROTHERS—Rendezvous (MCA)
- ★ MIKE POST—Rockford Files (MGM) 16-10
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 10-4

### WLAC—Nashville

- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- MIKE POST—Rockford Files (MGM)
- ★ NO MOVERS
- ★

### WLCY—St. Petersburg, Fla.

- CARLY SIMON—Waterfall (Elektra)
- ACE—Rock And Roll Runaway (Anchor)
- ★ NO MOVERS
- ★

### WQAM—Miami

- JAMES TAYLOR—How Sweet It Is (W.B.)
- 
- 
- ★ BEE GEES—Jive Talkin' (Atlantic) 11-6
- ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 19-1

### WFUN—Miami

- AMERICA—Daisy Jane (W.B.)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ WAR—Why Can't We Be Friends (U.A.) 15-9
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 16-10

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

- JANISIAN—At Seventeen (Columbia)
- DAVID GEDDES—Run Joey Run (Big Tree)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 29-21
- D★ CALHOUN—Dance, Dance, Dance (Warner/Sceptor) 22-14

### WQPD—Lakeland, Fla.

- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- DAVID CASSIDY—Get It Up For Love (RCA)
- ★ JANIS IAN—At Seventeen (Columbia) 29-12
- ★ CHARLIE RICH—Every Time You Touch Me (Epic) 28-16

### WMFJ—Daytona Beach, Fla.

- POINTER SISTERS—How Long (ABC/Blue Thumb)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ★ HUDSON BROTHERS—Rendezvous (MCA) 21-16
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 14-5

## Mid-Atlantic Region

#### TOP ADD ONS:

- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ORLEANS—Dance With Me (Asylum)
- ZZ TOP—Tush (London)

#### PRIME MOVERS:

- JAMES TAYLOR—How Sweet It Is (W.B.)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- JANIS IAN—At Seventeen (Columbia)

#### BREAKOUTS:

- ZZ TOP—Tush (London)
- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ORLEANS—Dance With Me (Asylum)

### WFIL—Philadelphia

- NONE
- 
- ★ BEE GEES—Jive Talkin' (Atlantic) 12-5
- ★ JANIS IAN—At Seventeen (Columbia) 21-14

### WIBG—Philadelphia

- SWEET—Ballroom Blitz (Capitol)
- ZZ TOP—Tush (London)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 21-14
- ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) HB-20

### WPGC—Washington

- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ORLEANS—Dance With Me (Asylum)
- ★ JOHNNY WAKELIN—Black Superman (Pye) 24-18
- ★ ZZ TOP—Tush (London) 29-23

### WCAO—Baltimore

- NO NEW LIST
- 
- 
- 

### WGH—Newport News, Va.

- AUSTIN ROBERTS—Rocky (Private Stock)
- TRAVIS WAMMACK—More Power To You (Capricorn)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 29-22
- ★ HELEN REDDY—Blue Bird (Capitol) 30-26

### WYRE—Annapolis, Md.

- D● DAVID BOWIE—Fame (RCA)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 16-12
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 11-5
- WLEE—Richmond, Va.

- DOOBIE BROTHERS—Sweet Maxine (W.B.)
- JUDY COLLINS—Send In The Clowns (Elektra)
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 25-20
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 19-13

## Northeast Region

#### TOP ADD ONS:

- THE CAPTAIN & TENNILLE—Por Amor Viviremos (A&M)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- BARRY MANILOW—Could It Be Magic (Arista)

#### PRIME MOVERS:

- ORLEANS—Dance With Me (Asylum)
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- AEROSMITH—Sweet Emotions (Columbia)

#### BREAKOUTS:

- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- DUKE & THE DRIVERS—What You Got (ABC)
- POINTER SISTERS—How Long (ABC/Blue Thumb)

### WABC—New York City

- THE CAPTAIN & TENNILLE—(Spanish Version) Love Will Keep Us Together (A&M)
- 
- ★ EAGLES—One Of These Nights (Asylum) 12-8
- ★ ELTON JOHN—Someone Saved My Life (MCA) 19-13

### WPIX-FM—New York City

- THREE DOG NIGHT—Til The World Ends (ABC)
- D● CROWN HEIGHTS AFFAIR—Dreaming A Dream (De-Lite)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 26-16
- ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 20-13

### WBBF—Rochester, N.Y.

- NO NEW LIST
- 
- 
- 

### WRKO—Boston

- BARRY MANILOW—Could It Be Magic (Arista)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ ORLEANS—Dance With Me (Asylum) HB-19
- ★ MIKE POST—Rockford Files (MGM) 27-15

### WBZ-FM—Boston

- D● ISLEY BROTHERS—Fight The Power (T-Neck)
- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ★ DUKE & THE DRIVERS—What You Got (ABC) 15-11
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 11-5

### WVBF-FM—Framingham, Mass.

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- DUKE & THE DRIVERS—What You Got (ABC)
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 10-7
- ★ ORLEANS—Dance With Me (Asylum) 16-11

### WPRO—Providence

- JOHNNY WAKELIN—Black Superman (Pye)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ GLEN CAMPBELL—Rhinstone Cowboy (Capitol) 20-14
- ★ AEROSMITH—Sweet Emotions (Columbia) 28-16

### WORC—Worcester, Mass.

- HARRY CHAPIN—Dreams Go By (Elektra)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ EAGLES—One Of These Nights (Asylum) 18-10
- ★ SWEET—Ballroom Blitz (Capitol) 7-3

### WDRS—Hartford

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ZZ TOP—Tush (London)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 20-14
- ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 17-11



# THE SPINNERS' NEW ALBUM IS "PICK OF THE LITTER."

**AND WE'RE NOT KIDDING!**



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**ON ATLANTIC RECORDS AND TAPES** 

## HEART ATTACK FATAL LAST APRIL

## The Tom Donahue Tapes; One Final Interview By a Student

**EDITOR'S NOTE:** Just a couple of days before he died of a heart attack April 28, Tom Donahue, general manager of KSAN in San Francisco and recognized "Father of Progressive Radio," gave this interview on tape to a college radio student, Carl Flothow, then music director of KFJC, an FM station on the campus of Foothills College in Los Altos Hills near San Jose, Calif. This is the first installment of two parts.

F. When did you break into radio?

D. First gig I had was in Charleston, W. Va., at a radio station called WTIP in 1949. I was doing the equivalent of Top 40. Pop music, r&b. It was basically a country station, but I did very little country on it. Went to work in Washington, D.C., in 1950. I worked for a station that was then located in Washington. It was owned by the Washington Post, WINX. There, I did basically r&b and pop. Mostly r&b. Then I went to work in Philadelphia, WIBC, late 1950. Originally, I did jazz and sports. I had done a lot of sports at the other stations, too. WIBC went to a Top 40 format, 1958. Left there in 1960; I did talk shows for a while. Then went to KYA in 1961. It was a San Francisco Top 40 operation; worked there till 1965. Left there because Bob Mitchell and I had put together a record business.

Biggest time for our whole corporate efforts in records was 1962-65,

and the first part of 1966. Did a lot of shows at the Cow Palace. We did the last Beatles gig in '66. That was the last one they ever did. Guess we put them out of business. In fact, since then George and John told me how they knew it was going to be their last concert. Because I'd asked why they were taking so many pictures of each other that night.

Then, I didn't do anything for a couple of years. Sort of a geriatric dropout. I started at KMPX in April of 1967, and we were there till March 1968. In May of 1968 I joined KSAN.

F. Did you leave KYA because you had, by that time, conceived of a format less stringent than Top 40?

D. When I first went there, we played close to 100 records. If you changed them enough and you had a big collection of oldies, which we did, you didn't get bored. Main reason I left in 1966 was, not only someone had to go take care of the record business we had started, but, when I left we were playing 30-35 records and this little "creep-o" at the radio station was picking them out. He didn't have any idea what the right ones were. Then he had me doing my show live from a booth at the teenage fair in San Mateo.

There was a Slingerland drum exhibit on one side and a Vox Guitar exhibit on the other side. Sheer cacophony drove me out. I told them I couldn't take it anymore.

However, up to this time it hadn't been as restrictive a format on KYA. You could see it from the beginning... oh, I date it to the Beatles' first album, Dylan's album, things by the Byrds, Stones... where you wanted to play the whole album, and we did play some cuts from albums. It was considered really innovative daring to play anything besides the single that had been released and you were limited to how often you could do that. I just had this idea that, it was all dumb.

Plus, there wasn't any reason for music to be restricted. The audience had grown and changed. They had matured and the music had matured. Yet, the whole approach to giving the music to people hadn't matured.

F. Who was the first to present the progressive format, East or West Coast?

D. It was West Coast.

F. Why?

D. I think that San Francisco is the place where all the weirdos in your high school class came to. It was the final promontory, it was here or off the bridge. I think that San Francisco was always a city in which it was easier to do new things. KMPX was actually the first place—on a full-time basis—where that kind of programming was attempted. There were variations on a station in New York... there were people doing things in college radio stations with nobody listening but their roommates. There's always someone to say, "I did that in '36 or '49," what the hell. It's not important who is first. KMPX was the first place to do it on an organized basis and on a full-time basis.

F. Why did you leave KMPX?

D. Our checks kept bouncing; management was also starting to interfere in the music selection. I think the first hassle was over a classical selection we played in the afternoon one time. It was ludicrous because we had gone into a radio station that was on the verge of bankruptcy—the telephones had been disconnected. It was a foreign language operation that was completely crippled and, initially, I just took over 6 p.m. to midnight.

When I went to work there, I was offered a lot of money to go back to work for KYA, but I was really convinced that my show would work. After my show succeeded, we added Bob McClay and slowly eliminated the foreign language broadcast that was on the air until by September we were full-time. However, the people who owned the station were so deeply in debt that it got to be a matter of their inability every week to meet the meager payroll, which was \$100 a week for disk jockeys. They couldn't even make that without the checks bouncing, and they would switch bank accounts once in a while.

F. Why the move to KSAN?

D. Basically, they were the ones interested in us. I'd talked to other people. I talked to the ABC network at the time, but Metromedia had a similar operation in New York, WNLW-FM. I say "similar" because the basic pattern was the same, but

(Continued on page 22)

## Trow &amp; Pepsi-Cola Will Take Rock To Schools

LOS ANGELES—Rick Trow Productions, Philadelphia, and Pepsi-Cola will team up to take rock music to more than 7,500 high schools in combination with local radio stations.

Rick Akins of the Trow firm, which specializes in multi-media presentations and has toured high schools for several years, says that the current production—"The Great Teen"—was tested by WOLF radio station in Syracuse earlier this year at a high school assembly and drew a "standing ovation." The show has taped tunes that demonstrate live commentary from a local air personality. It's educational entertainment and nearly every high school in the nation greets a presentation with open arms.

The official tour gets underway Jan. 1, though some assemblies will be held at the beginning of the school year as per usual. Radio stations have already been lined up in cities such as Atlanta, Philadelphia, New York, Boston and Los Angeles. The Pepsi version will be even more lavish than Trow's usual show. The 45-minute salute to the American teenager will be seen, Akins estimates, by 10 million or more teens before the conclusion.

Trow worked out details on the show with Joe Block, vice president of public relations for Pepsi and his assistant Joe McCann, with offices in Purchase, N.Y.

Akins and a crew presented an earlier version of the show at last year's International Radio Programming Forum at the Plaza Hotel in New York.

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Out of the woodwork springs the Snarkleish letter and words of Grahame Richards. Just this past week. Then Rick Sklar ABC radio called; he'd gotten a letter from Grahame, too. Obviously, the whole world got letters the past week from Richards, a man who has been underground for some while, but not as long as his partner—Bud Connell. Bud used to program KXOK in St. Louis about the turn of the century, which should give you some idea of how long I've been around and how long he was vaguely missing. Anyway, the firm is Connell/Richards and it's located in Marina del Rey, Calif. and the phone is 213-823-0363. They deal in research, analysis and programming. Consultants. Grahame worked in Top 40 as a program director and before he went underground was manager of KFAC in Los Angeles, a classical music station.

★ ★ ★

Emile Guillermo, a junior at Harvard, is working this summer on weekends at KLOL in Houston and regularly across the street at KPFT, a Pacifica station. Says that Tony Raven has resigned as program director of KIOI, though is still on the air... KRZY in Albuquerque is looking for a personality... Birdi Bush has left KFXM in San Bernardino, Calif., to work in the videotape operations of NBC-TV in Burbank.

★ ★ ★

Bob Wood, who'd been program director of CHAM in Toronto, is looking for work, preferably in the U.S. 416-526-9268... Mike Dugan is now doing the morning show at WRCP in Philadelphia; he'd been out of radio for a while... Brian Johnson, 714-375-4650, is looking; had been at KZIQ in Ridgecrest, Calif.; has eight years of experience.

★ ★ ★

After more than three and a half years as program director of KIOI-FM-AM in San Francisco, Don Kelly has resigned. No hard feelings on either side: station was going a different direction than Kelly wanted to go. Kelly, of course, is a pro; worked at KRFC and I remember him from his Baltimore programming days. 415-937-7335... Charlie O'Henry, newsman, is looking; had been with KSJO in San

Jose, Calif. 408-268-8712... Hello, Corky Mayberry. How come you never call?

★ ★ ★

"Concert Key" is a 12-hour imaginary concert of the world's leading rock artists—a syndicated program now being marketed by Feature Communications. It was produced by Don Bruce, who did "The History Of Country Music" and Wayne Billingsley of Feature Communications. For details on the show, call Jim Russell, company president, at 813-837-3448. Show has already aired on WFSO in St. Petersburg, Fla., and WDIZ in Orlando, Fla.

(Continued on page 22)

## Bubbling Under The HOT 100

- 101—CALL ME YOUR ANYTHING MAN, Bobby Moore, Scepter 12405
- 102—BARBARA ANN, Beach Boys, Capitol 4110
- 103—DOOR NUMBER THREE, Jimmy Buffett, ABC 12113
- 104—ISLAND WOMAN, Pablo Cruise, A&M 1695
- 105—LOVE DO ME RIGHT, Rockin' Horse, RCA 10268
- 106—NAKED AS THE DAY I WAS BORN, Stanley Turrentine, Fantasy 745
- 107—HOT SUMMER GIRLS, Flash Cadillac & The Continental Kids, Private Stock 45206
- 108—LOVE FOR SALE, James Last, Polydor 15108
- 109—ROCK & ROLL MUSIC, Humble Pie, A&M 1711
- 110—HOUSE OF STRANGERS, Jim Gilstrap, Roxbury 2013

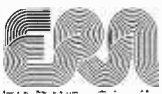
## Bubbling Under The Top LPs

- 201—JAMES LAST, Well Kept Secret, Polydor PD 6040
- 202—BREWER & SHIPLEY, Welcome To Riddle Bridge, Capitol ST 11402
- 203—THE MYSTIC MOOD ORCHESTRA, Erogenous, Sound Bird 7509
- 204—PABLO CRUISE, A&M SP 4528
- 205—ALBERT BROOKS, A Star Is Bought, Asylum 7E-1035
- 206—LARRY CORYELL & THE ELEVENTH HOUSE, Level One, Arista AL 4052
- 207—PHIL MAZANERA, Diamond Head, Atco SD 36-113
- 208—DISCOTECH #1, Motown M6-824 S1
- 209—ODIA COATES, United Artists UA-LA228-G
- 210—CRYSTAL WORLD, Crystal Grass, Polydor PD 6516

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## 12,000 In 48 States Will Be Queried On Air Tastes

LOS ANGELES—Radio Arts has hired Dimensions Unlimited, a research firm, to survey more than 12,000 citizens in 60 markets in 48 states on music preferences. Larry Vanderveen, president of RA, a radio syndication firm located in the suburb of Burbank, says that the questionnaire being hand delivered asks for music preferences on 250 rock, MOR and country artists.

Chuck Southcott, program manager of RA, worked with Hal Smith, program director of country-formatted KLAC here, and Charlie Tuna, program director and morning air personality at KKDJ here, on what to query.

Radio Arts will begin marketing in mid-September a standard MOR music programming service called "The Entertainers," Southcott programmed KGIL in the San Fer-

nando Valley area; during his tenure, it had one of the best reputations for MOR programming of any radio station in the nation.

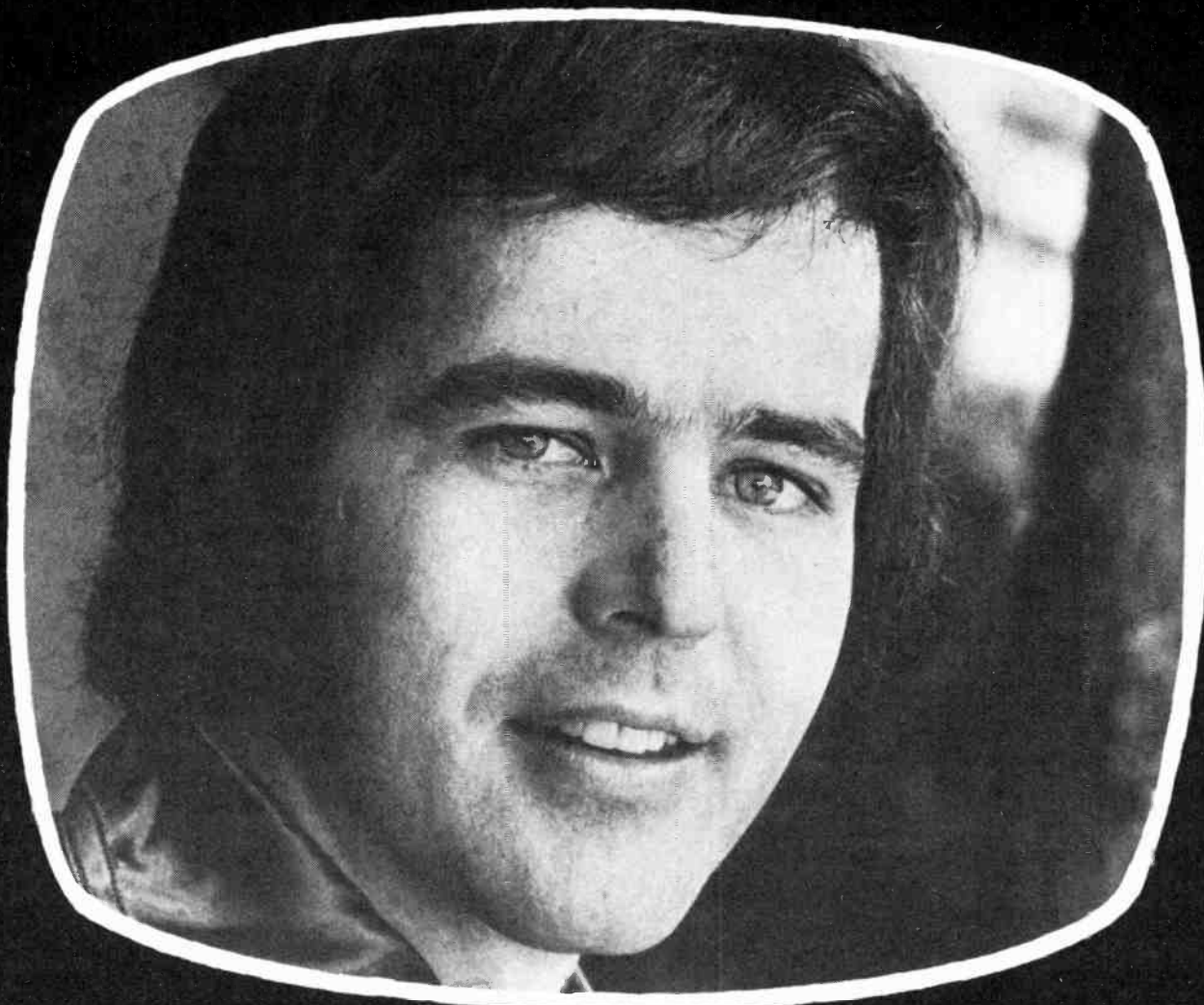
## Baltimore's WSID Airs Black Oldies

BALTIMORE—What may be the nation's first black oldies format has hit the air here at WSID. Bill Parris is program director and says the sound of the station is aimed at an 18-49 age target audience and is built around a contemporary radio structure.

Black gold, he says, is a high-energy music-flow continuing documentary of black music. Twice each hour, the station will examine the history of a black artist.



# STAR OF THE JIM STAFFORD SHOW



"Not Just Another Pretty Foot"  
M3G 4984

After dazzling the record industry with a string of hits, Jim Stafford is bringing his many talents to television. No surprise to anyone who knows anything about him. He's a one-man boogie band who goofs, spoofs, and demonstrates how to play the stringless side of a guitar. And as far as being a singer/writer of hit songs, his first MGM album, "Jim Stafford", featured four hits—"Wildwood Weed", "Spiders And Snakes", "Swamp Witch", "My Girl Bill". Jim's latest album, "Not Just Another Pretty Foot", includes his just released single, "I Got Stoned And I Missed It". Stay tuned to ABC on Wednesday nights at 10:00 PM. Jim Stafford. A sensational one-man show. On TV. Or long-playing.



"Jim Stafford"  
SE 4947



MGM  
RECORDS

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

## Vox Jox

• Continued from page 20

**John Kerr**, studio supervisor of 2CA radio station in Canberra, Australia, writes that he and Ron Hughes, assistant manager, will be attending the eighth annual International Radio Programming Forum. Some of the others who registered today include **Don Hofmann**, program director of KVI in Seattle; **John Lund**, program director of WNBC in New York; **Brent Larson**, president of the Larson Group of stations headquartered, I think, in Seattle; **Jack Lane**, general manager of KPRI in San Diego; **Ron Rodriguez**, music director of KSFS at San Francisco State Univ.; **Gerald Kendrick**, program director, and **Don Mabee**, air personality at CHNS in Halifax, Canada; **Forien Wineriter**, program director of KSL in Salt Lake City; **James Gallant**, operations director of WMAL in Washington; and **Kent (Jerry Stevens) Roduck**, program director of CJBK in London, Canada.

While in the states, Kerr and Hughes want to visit some radio stations in Sacramento and Fresno. "We're extremely anxious to soak up as much as we can, as Canberra is soon to get its second commercial radio station—2CC goes on the air in October, giving us our first competition. Canberra is a city of nearly 200,000, with the surrounding areas making our potential audience near the quarter-million mark and it is for that reason that we choose cities like Sacramento and Fresno."

★ ★ ★

**Eric Small** has designed a new FM broadcast limiter that is "radical in concept and spectacular in performance—the Optimod 8000." Small can be reached at 415-421-3894.

★ ★ ★

**Jim Scott**, who worked at such stations at WRCQ and WDRG in Hartford, Conn, is in California and looking for air work: has programming experience, too. 213-769-1922.

... **Melvin LaForce**, vice president of KSTT, Davenport, Iowa, writes: "You mentioned that **Scott Carpenter** was programming our station through a consultancy arrangement. I wish to inform you that this is totally untrue. **Scott Carpenter** was our program director through June 30, 1975, upon which date he resigned. **Kim Gilbert** was our music director up until that time. I have never heard of The Penetrators and in no way are Scott Carpenter and Kim Gilbert connected with KSTT now. Presently, I am looking for a qualified program director."

★ ★ ★

**Brach D. Cox** is program director of a short-wattage operation at Rocky Mountain High School in Fort Collins, Colo. The students have put together a radio station with virtually no money and they need a donation of carts with tape. Can anybody help them?

★ ★ ★

A note from **John Rook** posts me that he is now consulting KROY in Sacramento. ... **Harry King**, oper-

ations director of WNUS in Chicago, reports that the station is soon to go with a new sound and is looking for both male and female air personalities. ... **Len Anthony**, the former **Len Armstrong** of KLAQ in Denver, is now programming KXRB and KIOV in Sioux Falls, S.D. The lineup features **Denny Oviatt** 6-10 a.m., music director **Rick Stewart** 10 a.m.-2 p.m., **Ralph Emery** (syndicated country show out of Nashville) 2-3 p.m., **Len Anthony** 3-6 p.m., and **Kurt Andrews** 6-9 p.m. Anthony adds: "We are in the process of publishing a weekly playlist to all record stores and our listeners."

"We found out that it's extremely difficult for listeners to purchase country singles in the retail stores. We are going to try to correct that situation in this market by offering the retail outlets a weekly survey and on-air promotion so listeners will know where they can buy records. We hope this will stimulate sales."

Anthony says his station could use better service, especially from UA Records. The FM station carries Drake-Chenault's "Great American Country" package 6 a.m.-midnight. And Watermark's "American Country Countdown" hosted by **Don Bowman** is aired Sunday afternoons. "If you should see **Don Bowman**, we can use some new promos."

★ ★ ★

**Jack Hayes**: Call **Pat Ballengee**, 415-563-1424, regarding some insurance money that may be coming to you. ... **Tommy Kramer**, 318-865-1273, is looking for a job; he'd been at Hefstel's FM station in Honolulu (Continued on page 35)

## Tom Donahue Tapes: One Final Interview By a Student

• Continued from page 20

naturally it was a different style. I don't think stations should sound alike. I think they each should reflect some of the community they're in. We at the time were also running KFPC in Los Angeles—similar to KMPX, but oriented to that city. There was a man named George Duncan, who is now president of the Metromedia radio division, who was then managing WNFV-FM, and there was a man named John Sullivan who was head of radio for Metromedia. Bob McClay initially talked to him. Then Bob and I went back and had conversations about converting KSAZ. KSAZ was then KSFR, a classical station.

F. What was Metromedia's interest in you?

D. They saw that running a classical operation was only moderately successful and they could see from what they were doing with WNFV-FM, the potential for that general kind of radio success. They knew that we had been comparatively successful, in a sense that we had taken nothing and made it in to a profitable operation ... which KMPX was. KMPX was making a profit because it was paying extremely small salaries.

F. In the beginning, there seemed to be some sort of disagreement between Metromedia and the KSAZ staff.

D. There was a period of time when I was doing just Saturday shows, so I'm not totally conversant with all that was going on at the sta-

tion. Then I came back in May of 1972, I guess, as the manager. When you're working Saturday night you don't know what the hell is going on. You just come in and do the show and leave. I know there were hassles between Metromedia and the radio station during that period. To be very frank, I never had any. The basic responsibility that I have is to run the radio station ... not to get in trouble ... and to make money. As long as I do that, I find they leave me alone. In fact, they gave me a lot of good advice.

F. The most recent listener complaint is that KSAZ is becoming too commercial.

D. They have been saying that since about a month after we went on the air with KMPX. I mean, radio has to support itself, because that's how we get paid. We have what we think is a pretty strict commercial policy of eight commercial minutes an hour. We don't often make that. Right now, during this time of the year, we are running about three an hour. That's compared with the National Assn. of Broadcasters' recommendation of 18 minutes as maximum.

So, it's less than half of what the average radio station is running. We sure would like to get eight minutes because that's what pays the bills. Oh yeah, let's face it, KMPX started out with no commercials, so lots of people got to know the station during those days when there were none ... or very few ... commercials. They hawk back to that, but, I mean, it's rather impractical to expect radio to operate without some form of revenue.

F. KSAZ has become possibly the most influential station in the Bay Area. Yet, there is no progressive competition in San Francisco.

D. We have other competition, I mean if you want to talk about it, from around the Bay Area. In the sense that KTIM is competitive and KOML.

F. But, none in the city.

D. No. We have had, but we don't now. I like to see competition come along every once in a while. I like to knock it on its ass ... but I also like it because I think it keeps everyone on their toes and makes them do a better job. Let's go back to one other thing you asked about earlier ... the playing of pop cuts. We try to play the best music we can find. Sometimes the best music we can find turns out to be popular either after we play it or at the time we find it, but I don't see anything wrong with that. I mean I'm not trying to run cult radio and play obscure songs for obscure people. We are after a mass audience.

F. There are times a cut gets more than its share of airtime.

D. It's to be expected in the sense that we are not telling the disk jockey what to play. Each disk jockey plays what he or she selects out the library. We talk to them every once in a while. Say, "Hey, you're playing the same things over and over again." We have a list we make. It's what you might call a backwards list because the announcers keep a list of what they play as they play it.

Then at the end of the week we go over those music sheets and we make up complaints so that everyone is aware of what's being played on the station. They can get an idea of what they are not playing of what's around. The weekend people keep an idea of what's happening and also you get an idea of what's being played too much.

Continued next week

## Programming Evaluations A Feature Of Radio Forum

• Continued from page 3

in market research studies and his partners are Willis Duff and Dave Crane. The workshop will be Aug. 14 and is titled: "Audience Bio-Feedback Techniques."

The list of speakers and moderators for the Forum continues to build, with Lew Witz, station manager of WCFL in Chicago, enlisted to moderate the bio-feedback sessions. Jerry Clifton, national program director of Bartell Media, New York, will speak in a session on advance avenues in promoting a station. Lee Abrams of Kent Burkhart & Associates, Atlanta, and Jim Maddox, program director of KDAY in Los Angeles, will speak in a music workshop. Pete Bennett, a New York record promotion executive, will join the panel devoted to promoting records.

Rick Frio, vice president and director of marketing for MCA Records, Los Angeles, and Mike Harrison, program director of KPRI in San Diego, will talk on albums and how they relate to radio, both from a

## Iowa Station Will Adopt Gospel Format

CENTERVILLE, Iowa—Effective Aug. 1, KCOG-FM will switch from beautiful music to a gospel music format, according to Kelly D. Neff, music director of KCOG-AM-FM. "We are in dire need of both gospel music and canned gospel programs that anyone might have available," Neff says.

"We'll be trying something that hasn't been tried, to my knowledge, to any great extent in Iowa."

sales demographic standpoint and a programming standpoint. Ralph Barnes, general manager of WOKY in Milwaukee and forum coordinator, will present a film on radio advertising, followed by a panel discussion with Bud Stiker, general manager, WHEN in Syracuse, and other managers.

Dimensions in News will be handled by Dave Cooke, news director of KFRC in San Francisco, Bill Sievert, music editor of Earth News, San Francisco, and Doug Herman, vice president of Dynamics Programming Services, San Diego.

A unique highlight that will close off the Forum except for the Awards Dinner Saturday night will be a presentation of "The Ultimate Radio Stations Of ...". Chuck Blore, Jack McCoy, Jim Hilliard and others. Two more of the nation's outstanding radio men will present 12-15 minute produced tapes of what they think an ultimate radio station should sound like, then will defend them against questions and statements from the audience.

This session will be moderated by Blore, head of Chuck Blore Creative Services, who will also produce his own version of what an ultimate radio station should sound like.

All day Saturday is open so that those attending the Forum may tour San Francisco on their own.

The International Radio Programming Forum draws program directors and general managers from all over the world, including Peru, Brazil, New Zealand, Australia and England.

Registrations are still being taken by mail. Send \$200 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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# BILLBOARD'S INTERNATIONAL RADIO PROGRAMMING FORUM

August 13-16, 1975

Fairmont Hotel,  
San Francisco

Last year Billboard's Radio Programming Forum drew over 650 of the leading radio personnel around the world. *This* year Billboard presents its 8th Annual International Radio Programming Forum, and it promises to be the best and biggest yet!

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All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration! For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

**Register  
Early**

**Wednesday, August 13**

10 am — 6 pm

REGISTRATION

6 pm — 7:30 pm

COCKTAIL RECEPTION

**Thursday, August 14**

9 am — 10 am

CONTINENTAL BREAKFAST

10 am — 11:15 am

GENERAL SESSION

George Wilson, Moderator

Topics:

"Motivating Yourself for Greater Success"

"Let Radio Turn You On"

11:15 am — 11:30 am

BREAK

11:30 — 12:30 pm

Concurrent Sessions:

(1) AUDIENCE BIO-FEEDBACK TECHNIQUES

Topics:

"Applications for Programming"

"Applications for Management and Sales"

(2) BASICS OF STATION FINANCES AND HOW THEY REFLECT IN PROGRAMMING

Topics:

"The Bottom Line"

"Sales Reps — How They Operate"

"Station Operations and the Dollar"

Moderator: Jeff Toddler, Assoc. Broadcast Director

Wm. B. Tanner Co., Memphis

(3) ADVANCED AVENUES IN PROMOTING YOUR STATION

Topics:

"Advertising — How, When, Where"

"Contests: How Far Can You Go?"

"Writing and Producing a Promotion"

12:30 pm — 2:30 pm

LUNCHEON

Topic:

"What's Fair About the Fairness Doctrine?"

2:30 pm — 3:30 pm

Concurrent Sessions:

(4) MUSIC — ITS METHODOLOGY

Topics:

"Effective Uses of Clusters, Transitions, Blends"

"Playlists ... Compiling, Organizing, and Daypart Usage"

Bob Paiva, Program Director

WLEE, Richmond

(5) NEW CHANGES IN THE MORNING SHOW

Topics:

"How Much Fun is Humor?"

"The Straight Approach — Uses of News, Interviews, Traffic"

Bob Barry

WOKY, Milwaukee

(6) COMMUNITY INVOLVEMENTS PLUS

Topics:

"Are You Doing Enough for Your Community?"

"Are You Doing Enough for Your FCC?"

3:30 pm — 3:45 pm

BREAK

3:45 pm — 5 pm

Concurrent Sessions:

(7) PROMOTION MEN ANSWER YOUR QUESTIONS ABOUT RADIO PROGRAMMING

Registrants will submit questions several days in advance; Moderator will narrow these to the most pertinent, but participation is also invited.

Moderator: Tony Richland, Independent Promotion, Los Angeles

Jack Hakim, National Promotion, Playboy Records

(8) USE OF ALBUMS IN RADIO PROGRAMMING — ALL FORMATS

Topics:

"Demographics of LP Buyers as Opposed to Those Who Buy Singles, East Coast"

"The Unique Album Freak, West Coast"

(9) "THE DAYS RADIO DIED—4 PERFECT RADIO FORMATS UNVEILED"

Moderator: Chuck Blore, Chairman

Blore Creative Services, Los Angeles

6 pm — 8:30 pm

RECEPTION AND ENTERTAINMENT

Host and performers to be announced

**Friday, August 15**

9 am — 10 am

CONTINENTAL BREAKFAST

10 am — 11:30 am

GENERAL SESSION

Topics:

"The Satellite and You — Communications Mediums of the Future"

"Women in Radio—How Women Can Get Into Radio; How to Advance; What is the Future of Women in Radio?"

Moderator: Mardi Nehrbass

RKO General

11:30 am — 11:45 am

BREAK

11:45 am — 3 pm

ROUNDTABLE RAP SESSIONS

Buffet lunch will be served

Note: Various tables and groups of tables will be devoted to specific fields and/or topics.

Topics to be included:

"Radio Syndication — Can Specials Help Your Bottom Line and Build Audience?"

Tom Rounds, President, Watermark

George Burns, President

Burns Media Consultants, Los Angeles

Ron Nickell, Vice President

TM Productions, Dallas

"Automation Equipment, Programming Techniques for Various Formats"

"Automation Equipment, Programming Techniques for Various Formats"

"Record Promotion With the Discotheque Deejay — How, Where, and How Effective"

"Top 40 Music Selection Problems and Discussions on Length of Playlists"

"Country Music Radio—Traditional vs. Modern and How Far Modern Formats Should Go — Will They Lose Their Country Audiences if They Go Too Far?"

"Where Has the MOR Station Gone? What Happened to Mass Audience Radio?"

"Why is Radio So Difficult to Sell? Is the Rep Firm at Fault, the Economy, or the General Manager?"

"The Lack of Believable Qualitative Research—What Can the Radio Station Do to Analyze Its Audience to Aid Programming and Sales?"

More!

3 pm — 4 pm

Concurrent Sessions:

(10) QUAD IS IN YOUR FUTURE

Topics:

"Matrix — A Perfect Tool for Promoting Your Station; An Update on Programming Techniques"

"An Update on Discrete Quad Broadcasting and the NQRC Report"

(11) THE DIMENSIONS OF NEWS

Topics:

"What Else is News?"

"Why Small Town News is Different"

(12) INTERNAL COMMUNICATIONS THAT BUILD AUDIENCE

Topics:

"Can Transactional Analysis Help You Talk to Your Air Personalities?"

"The Growing World of Communications — Outside Input"

4 pm — 4:15 pm

BREAK

4:15 pm — 5:30 pm

GENERAL SESSION

Topic:

"The Day Record Companies Rolled Over and Played Dead"

(An intimate discussion of records, record distribution and other aspects of the industry as seen by leading radio programmers and executives)

6 pm — 8:30 pm

RECEPTION AND DINNER WITH ENTERTAINMENT

Host and Performers to be announced

**Saturday, August 16**

This day is free for registrants to sightsee and meet with other registrants.

6 pm

ANNUAL AWARDS DINNER SHOW

Gary Owens, Emcee

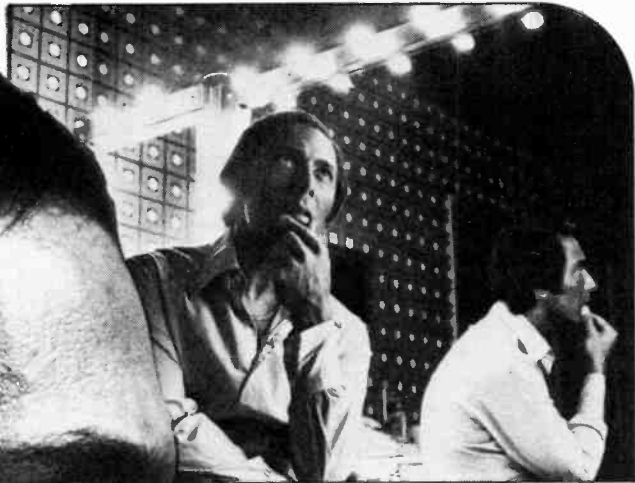
Paul Anka is on the road again. Fourteen years ago he was one singer among many in Dick Clark's rock 'n' roll caravans. Monday (4) he headlines at the Greek Theatre in Los Angeles to launch a major concert tour which will take him to large venues in New York, Chicago, St. Paul, Milwaukee, Columbus, Montreal, Toronto, Cleveland, Pittsburgh, Cincinnati and the Howard Cosell ABC-TV show on Sept. 20.

Paul Anka at 34 is back in show business on all levels. And as he celebrates his 20th year as an entertainer, he will star in a series of specials for ABC-TV (format unknown), is moving into production of motion pictures, is working as an impresario for Caesars Palace in Las Vegas to bring superstar contemporary performance to town as "special events" and is producing an LP for his musical director.

So in order to help motivate contemporary people and "to help Caesars" Anka has been contacting superstars about doing what he calls special events during the times he's the headliner in the hotel's main showroom. There are certain acts that can do one night in the new ballroom. So I've been making calls. Stevie Wonder is the closest. . . I'm the catalyst. . . I'm representing the hotel getting people together. . . it's like being an impresario in a way because it's natural for me since I work here."

Anka, tanned from living in Sun Valley, Idaho (he splits his time between a second residence in Las Vegas), says Stevie Wonder would need \$50,000 to play Vegas for one night. He's also spoken to James Brown about the idea. Although Brown was a flop at the Hilton several years ago, Anka feels he can score on a one-night situation. The ballroom can seat from 1,200 to 4,000 persons.

Paul Anka backstage at Caesars Palace where these photos were taken, expresses all the moods of life which he writes about.



## National Tour, TV Specials, Films Key His Re-emergence

### Anka's Away

By ELIOT TIEGEL



Billboard photos by Bonnie Tiegel

Onstage, Paul Anka is a performing contemporary Irving Berlin, falling into the category with a Paul Williams, only Anka is more of a spectacular showman than Williams.

His songs have had spectacular success during the dry period when he wasn't performing. He says it's easiest to write for a singer who isn't a writer himself. And with most chart acts writing their own material, the core of singers who don't write their own material is small indeed.

Where does he do his composing? "The road is for writing. . . especially at night. For some reason you're on a pulse there. I wrote 'My Way' in New York; 'Having My Baby' in Lake Tahoe; 'One Man Woman' in Muscle Shoals; 'I Don't Like To Sleep Alone' in Cleveland and 'Anytime' in part in Puerto Rico. Material for his next LP was written in Sun Valley.

Melodies come first. That might take two weeks. "My main idea I develop in a couple of hours." Anka has been writing all his career, when as a 15, 16 and 17-year-old he toured the country and the world as a rock 'n' roller. His string of teenage hits are recalled during his nightclub act.

His recent compositions on UA, "Having My Baby" and "I Don't Want to Sleep Alone," opened new vistas of thought for him. Their controversial themes were not censored anywhere. "I wrote them because people live them," he explains, adding: "controversy doesn't hurt and I realize people feel these thoughts. People are on an honesty trip. I wasn't saying anything foreign."

For his next LP which he doesn't want to have released until next year, he's written some skeptical songs, some with political themes, some based on authors and some very personal reactions to hard times in his life. He's written a song about Canada ("how I wasn't accepted"), about the fear of death and one titled "Life Is A Fucked Up Song."

As for these last two works, he says people are afraid of profanity, of opening themselves up. He says he's tried these songs out on friends, but they won't emerge anyplace for a couple of years.

The timing isn't right for him to advance to this plateau in public. When he does perform them, "it will be a breakthrough for me, but the key is timing." He admits having taken a chance with "Having My Baby." "That meant being totally honest."

This tour will probably mean new songs. A number of the cities he will play were on the itinerary 14 years ago for the rock package. "I was the only white kid on the bus," he recalls. "It was great training."



3:30 a.m.: Anka does an impromptu number with Odia Coates.



Anka also mentions Elton John, the Pointer Sisters and Freddie Prinze as the kinds of attractions he believes are missing from Vegas' entertainment menu.

He says he can scale the house from \$10-\$18 and people hip to these acts wouldn't flinch about paying those prices. These concerts would be staggered either at 10 p.m. or 2 a.m., so his audience could saunter from the main showroom into the ballroom.

Anka says he wants to experiment with three special events for an audience 20 and up and he hopes to get the series in flight within six months.

As for the concert tour, Dee Murray, now living in Los Angeles, would come and do several numbers with Anka. The tour will take them to the Westchester Premier Theatre Aug. 11; Chicago Auditorium (22); St. Paul-Minneapolis Fair (23); Milwaukee Auditorium (24); Montreal Forum (27); Toronto for the Canadian National Exposition (28); Cleveland Coliseum (29); Pittsburgh Syrian Mosque (30) and the Cincinnati Gardens (31). The orchestra will range from 18 to 40 pieces, that number working in Toronto.

The TV series is part of his manager Bobby Roberts' career design. "I'll do four a year," Anka notes, "whenever I want. I'm looking for a new format; I don't want to get caught in the same tired bullshit." He also doesn't want to get locked into having to do a regular series if the ratings for the specials are super.

"People haven't seen me; it's a whole new growth for me. I've not been overexposed." The L.A. engagement is his first in that city in 14 years. His last appearance there was at the Coconut Grove as a headliner.

Manager Roberts, who along with partner Hal Landers are successful independent film producers, have taken Anka into that facet of their operation and he is enthusiastic about looking for properties and possibly writing music for them.

Anka's strong stage presence, his warmth and communicative spirit during his show reflects all the one-nighters and stop and go early days of his career.

He worked and hung out with Fats Domino, the Platters, Chuck Berry, the Everly Brothers, Buddy Holly and the Clovers. "I was young and loving it because they were my idols. When I started you were lucky to make \$800 a week with a No. 1 record."

Today, Anka is a millionaire. He has his own jet plane, is now doing TV commercials for Kodak, received a handsome sum for the sale of his copyrights to Gordon Mills five years ago and draws rewarding royalties for all his copyrights.

He estimates he earns \$20,000-\$30,000 a year from the "Tonight Show" TV theme which has been running 10 years. And with the contract due to expire with Gordon Mills in a few months, there is already a scramble among publishers to land the Anka account. The Spanka catalog is currently administered by MCA.

Having bought back his six LPs with 15 hits from ABC for \$250,000, he's just leased them to American International for a handsome guarantee for five years and then these early hits revert to him.

Anka traces placing his songs with other performers to 1957 when Johnny Nash recorded "I Lost My Love Last Night."

Rarely does he know when he starts writing a song who he'll give it to. "I usually know in the middle who it's good for." During the year's when no one was recording his songs he says he felt "it wasn't my time. You have to be a realist. You don't panic, you don't force." I always have five in the can because I don't want to have people feel I keep the best for myself." Sinatra has recorded three of his tunes: "My Way," "Let Me Try Again" and "Anytime" a recent single. His turndowns are very few because "I don't go to many artists. I'm not looking for a bunch of records." Add Barbra Streisand ("Jubilant"), Andy Williams and James Last to the list of stars interpreting his works.

Anka is turning producer for musical conductor Johnny Harris' first instrumental LP. It'll be disco-oriented and Anka will sell the master. It's half done.

In November he'll make his first tour of Europe in five years, working Germany, Switzerland, France, Monte Carlo and England. And that tour will undoubtedly produce more new songs. For himself and others, for Paul Anka likes to share.

Art direction: Bernie Rollins



DALY+WILSON READY

## Australia's Top Big Band Soon To Debut In U.S.

By DAVE DEXTER JR.

LOS ANGELES—An unusual collaboration involving four prominent tradesters in Sydney, Los Angeles, New York and Atlanta will bring the 17-piece Daly+Wilson Big Band of Australia to the U.S. this fall for a series of concert appearances in at least a dozen major cities.

The tour will mark the first Australian-American tie in observing this nation's bicentennial and will follow a two-week trek through Russia by the Daly+Wilson aggregation.

Willard Alexander, veteran New York booker, is working energetically with the band's mentor, Kevin

Jacobsen of Sydney, in lining up venues for what is said to be the "most musical big band outside the U.S."

Also participating in the venture are Bob Harrington, vice president and general manager of GRC Records in Atlanta, and Bobby Weiss of One World Of Music, Los Angeles, who brought the band's disks to GRC last year. One album by Daly+Wilson has been issued in the U.S. on GRC's Elephant label.

"We will have a second album in the stores just before the band arrives in America in October," says Harrington. "In addition to 17 musicians, the caravan from down under will also include two singers and a lighting and stage crew."

Assisting Harrington, in Atlanta, are Oscar Fields and Jim Jeffries. In New York, Alexander is said to have his entire staff involved in booking Daly+Wilson.

Manager Jacobsen, meanwhile, arrives in the U.S. Aug. 4 to thrash out tour details in New York, Atlanta and Los Angeles. Daly, a drummer, and trombonist Wilson formed the band in 1969 and have created wide attention in New Zealand, Indonesia, Singapore, Hong Kong and throughout Japan, sponsored by Aussie Benson and Hedges tobacco interests. Vocalists are Boston-born Marcia Hines and British Jon English.

The Australian government is cooperating "energetically" in assisting with the Russian and American treks, Jacobsen says.

In Atlanta, Harrington concedes that the Daly+Wilson organization is virtually unknown in North America, but he's confident that the sound of the group and a well-executed promotional campaign will insure the tour's success. The closest that Harrington, Jacobsen, Alexander and Weiss can come to describing the band's sound is that it is "something like Stan Kenton's, but still different and equally brilliant."

## Cincy Gets Its Own Music Fest

CINCINNATI — Promoter-producer Ross Todd will present what is billed as the First Ohio River Music Festival at Nippert Stadium on the University of Cincinnati campus Aug. 3, with the Outlaws kicking off the all-day festivities at noon.

Other units slated to appear are Aerosmith, Black Oak Arkansas, Blue Oyster Cult, Styx, the Nitty Gritty Dirt Band, Mahogany Rush, Foghat, and Reo Speedwagon.

A similar venture presented by Detroit promoter Mike Quatro at Crosley Field here five years ago, featuring Ten Years After, Traffic, and Alice Cooper, attracted some 25,000 rock fans.

## New San Diego Club Will Open

SAN DIEGO—Sept. 12 is the targeted opening night for Bacchanal, a new 759-capacity nightclub here in a shopping plaza with 300-car parking.

Speth Brothers Inc. owns the club, with veteran local clubman Tom Brannon as talent coordinator.

## Trenton's Plans For Rock Mecca Go Up In Flames

By MAURIE ORODENKER

TRENTON, N.J.—Any prospects of this city, half-way between Philadelphia and New York, becoming a major rock concert center, went up in smoke July 16 when the city-owned Trenton Civic Center was completely demolished by fire.

There is little likelihood that the city will replace the two-block four-story building in a hurry, since the facility was heavily underinsured—only \$1.42 million for the building and a mere \$36,000 for its contents. Earlier this year, the city spent \$80,000 to install bleacher seats and give the hall a 5,500-seat capacity, plus \$7,000 for video equipment.

Hardest hit by the burn-out are Hollow Moon Concerts and Trenton Entertainment, Inc., two local agencies staging rock concerts here. Both say they have been instrumental in making Trenton a rock center with such bookings as Frank Zappa, the J. Geils Band and James Brown. Ironically, the last concert featured Earth, Wind and Fire.

Sonny Casale, who heads the Hollow Moon firm, says he arranged a

date for Cat Stevens the day before the fire, and that Bruce Springsteen's manager already approved the hall. While concerts can still be held here at the War Memorial Theatre, Casale says the smaller size will make it difficult to find groups to perform there. At a \$6 ticket, the 5,500-seat Civic Center can bring in \$33,000 as against the 2,000-seat War Memorial where the top gross can only be \$12,000. "We can't pay anybody \$15,000 to play a 2,000-seater when our gross potential is only \$12,000," says Casale.

Claire Risoldi, who heads up Trenton Entertainment, is already circulating a petition asking the mayor and City Council to build a new Civic Center. "Trenton was just starting to come into the lineup of stars for concerts and this deteriorates everything we've been building for the last two years," said Ms. Risoldi. She said her firm will present rock concerts at the War Memorial, but pointed out that it's not good for the summer because it has no air conditioning.

# Talent

## 306,000 At Milwaukee's Summerfest

MILWAUKEE—The 1975 Summerfest here July 3-13 was the most successful in its eight-year history with 306,000 paid admissions, up from 215,000 in 1974. Another 200,000 free admissions were distributed to the disadvantaged by Summerfest sponsors.

The talent budget was \$250,000 for acts including LaBelle; Earth, Wind & Fire; James Taylor, the Beach Boys and Johnny Rodriguez.

Summerfest seating capacity is 25,000 per show. Henry Jordan is executive vice president of the operation.

## Signings

Dr. John moves to United Artists after a number of years with Atlantic. Legendary New Orleans musician will be produced by Bob Ezrin. ... Stuart Setz to Barbara Belle/Lee Newman for management.

Danny Luciano and Tommy Monte, of Philadelphia-based Molly Records, have signed Philly ball players Larry Bowe and Dave Cash to perform on a novelty disk. "Ting-A-Ling Double Play." ... The Muziq Group production firm has signed Tomorrow, a new group composed of Roger Calleo, Josef Southall, Don DeMieri and Chuck Wheeler. Muziq exec George Chandler is currently producing their first album in New York's Record Plant studio. ... The Peppers to Big Tree Records, with the instrumental "Doctor Music" as first release. ... Sammy Hager, former lead singer of Montrose, to Jerry Bergh's Imagination Management. ... Mama's Pride to Atlantic Records. The St. Louis-based hard rock band will release its first LP next month, with production by Arif Mardin. ... Nashville-based songwriter Ray Griff to Chappell Music for administration of his three publishing companies—Blue Melody, Blue Echo and Blue Band. Griff's songs have been covered by many of country music's top performers. ... British group Slik to Polydor Records. ... Juice Newton and Silver Spur to RCA, with first LP out in August with production by Bones Howe.

## Erlanger In Philadelphia Going Dark

PHILADELPHIA—The deluxe center-city Erlanger Theatre, which has served as a setting for a night club, a discotheque, a Broadway musical house and for rock concerts, has called it quits after a 20-month try by Harry Jay Katz, who claims losses of \$20,000. Katz, whose parents own the theatre property, was issued a vacate order, effective Sept. 17, by the city's Bureau of Licenses and Inspection, unless repairs in the sprinkler system and leaking roof are made.

Rather than ante up another \$50,000 for the repairs, plus \$7,000 still owed the Philadelphia Electric Co., which threatened to turn off the juice, Katz decided to turn the house back to his parents. He added that the property will probably be torn down for a parking lot. Katz, who was unsuccessful in realizing his Playboy Club franchise here, set up a Cafe Erlanger in the lobby of the theatre and a Katz Meow discotheque in the lounge.

Closing hurts plans of other promoters who rented the 1,900-seat house originally opened in 1927 at a cost of \$2.5 million.

The city is now left with only one house, the Forrest Theatre, suitable for big Broadway musicals.

SEATS 75,000

## Rock, R&B To Help Open New Orleans Superdome

By JIM MELANSON

NEW YORK—The Superdome, New Orleans' new 75,000-seat arena, has scheduled a rock concert and an r&b show as part of a 16-day grand opening entertainment program Aug. 29 through Sept. 14.

Featured on the rock bill will be such artists as the Allman Brothers Band, Charlie Daniels, the Marshall Tucker Band and the Wet Willie Band. Tickets, on an unreserved seating basis, will be about \$10 a shot. The soul music concert, scheduled for Sept. 5, will be part of football weekend revolving around a Grambling-Alcorn State Univ. game (6).

According to Allen Becker, president of PACE Management Corp., promoter of the domed arena's opening events, the Superdome's floor, capable of handling an additional 12,000-13,000 people, will be utilized for both concerts, bringing each show's attendance potential to well over 80,000 people.

PACE's promotional efforts for the 16-day affair will involve radio, television and print advertising covering a five-state area. Becker says that they are hoping for at least 40,000-50,000 attendance figures for the rock music date.

The Superdome, the newest of the domed entertainment centers in the U.S., asks a rental fee for music dates of \$20,000 against 20 percent of the gross.

PACE, based in Houston, has been promoting shows for the last 10 years, says Becker. The company's main emphasis, though, has been in the area of circus, motorcycle races, etc.—and mostly at the Houston Astrodome.

(Continued on page 35)

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Mahogany Rush Enterprises photo

Canada's Mahogany Rush: Hendrix-style guitar whiz Franke Martino (left), with Jim Ayoub and Paul Harwood, sells controversy and a surprisingly large number of albums.

## Marino Of Montreal Woke Up Playing Like Hendrix

By JUAN RODRIGUEZ

MONTREAL—Mahogany Rush, a Montreal trio led by guitar whiz Franke Marino, 20, recently completed its first extensive tour (two months) of the U.S. and has to date sold some 350,000 albums for 20th Century Records (in Canada on Kot'ai), with hardly any airplay stateside.

Marino's strange story is that he freaked out on a bumper LSD trip at 14, landed in a hospital for a week and "woke up" playing like Jimi Hendrix. His so-called "imitations" are uncanny and have inspired adu-

lation and criticism. Marino and fans claim he uses the Hendrix vocabulary as a launching point, that in fact he's expanded upon it with use of a dozen pedals attached to his guitar.

On the other hand, his detractors think him nothing more than a ruthless copycat. In the middle of the storm is a pale flaxen-haired young man who rarely uses anything stronger than Coca-Cola now and who is aware of the controversy surrounding his style.

(Continued on page 35)

## Vegas Lounges Fade

• Continued from page 1

because of increased costs," reports Caesar's Ron Amos. "We put Keno in its place."

Caesar's eliminated Nero's Nook, which sat 350 customers, in 1969, but still operates the offbeat Cleopatra's Barge where trios offer dance music. The Nook spotlighted such acts as Duke Ellington, Woody Herman and the Checkmates before going dark.

According to Tony Zoppi of the Riviera, the recording industry and television now provide training experience for the new stars, adding the days of casual impromptu lounge happenings are gone.

"The original concept of lounges involved sitting, resting and having a drink while a guy played the piano," reflects Zoppi. "Now it's rock music, sophisticated humor and group entertainment."

Zoppi says the hotel paid out about \$50,000 weekly for the legendary Starlight Lounge which spotlighted Shecky Greene at \$25,000, Vic Damone at \$20,000 and \$7,500 for a 15-piece band each week.

Although most hotels are phasing out lounges, the Stardust, which headlines with the lavish Lido pro-

duction, is expanding the 450-seat Starlight Lounge package with MGM spinoff artists.

The lounge recently showcased the Mike Curb Congregation with easy listening, soft rock. The popular Irish Showband, on a 20-week contract, and The Mickey Finn Show also are crowd pleasers.

Paul Lowden, entertainment director for Argent Inc. which operates the Stardust along with the Hacienda, downtown Fremont Hotel and newly opened Marina, is presently expanding the Fremont Carnival Lounge, which starred Wayne Newton. "The hotels are definitely going contemporary, easy listening in lounge acts supported by the main billings," says the Stardust's Dee Spencer.

The Argent lounges charge a one-drink minimum. A \$5 one cocktail fee was charged by the MGM Grand's Lion's Den to see such stars as the Four Aces, Johnny Tillotson and Fabian.

The Sahara closed its Safari Lounge, now a piano bar, and moved the tradition-laden Casbar Lounge to a new hotel area. The formal seating, and big name draws have been replaced by a revue, some name acts and backup.

Entertainment director Leonard Martin read the economic trends and crowd appeal and the 300-seat Casbar dropped to 175.

"It's doing twice the business now at a more casual pace. There's no tokes and people can come and go," says the Sahara's Bob Brackett.

The Thunderbird, a Caesars World Inc. hotel, will continue two small musical acts in its 90-capacity lounge which offers entertainment from 4 p.m. to 4 a.m. During 1955 to 1965, locals flocked to the lounge to catch such greats as Billy Eckstine and Dinah Washington.

Effected by the changing times, the once-popular lounges are feeling the entertainment economic pinch marked by the switch to super rock group concerts and top name Strip stars bred from television, movies and the diminishing club-cabaret circuit.

## FLYING ISLAND CANNONBALL ADDERLEY MICHAL URBANIAK Village Gate, New York

An SRO crowd was on hand July 7 for another of jazz radio station WRVR's live broadcasts emceed by deejay Les Davis.

Recently signed Vanguard artists, Flying Island, an amplified jazz/rock quintet featuring a woman violinist, opened the show with a six-song 45-minute set. On "Even The Birds Wear Gas Masks" and "I'd Love To Dance"; the group was at its best with violinist Faith Frailoi and guitarist Ray Smith providing exciting wah-wah leads and exchanges while the rest of the group (drums, bass and keyboards) laid down some tight, tricky tempoed support.

The group clearly depends on Frailoi to take them beyond the ordinary and while she is capable of some fine music her heavy reliance on the wah-wah, song after song, distorts the individuality of her instrument and confines the group to tamer territory than that of which they are really capable.

Sandwiched between the two violin-anchored groups was the ever mellow Cannonball Adderley Quintet. Cannonball and brother Nat continue to play with a distinctiveness and enthusiasm that appeals to a large cross section of listeners. They are always refining themselves, adding a little funk here, subtracting some bop there and coming up with music that is infectiously good. A reworking of one of their old songs, "Country Preacher" a gospel-inspired tune with clapable rhythms showed this exactly. The four-song set could have lasted longer but even in 40 minutes Cannonball imparted enough of his music and personality to keep things relaxed during the long set up for the next act. (This may have been his last set for some time. Several days later he suffered a stroke in Gary, Ind.)

Violinist Michal Urbaniak's quintet proved worth the wait and played intensely throughout its hour-long set. If anything they were almost too intense, playing in high pitches taken even higher by the voice of Urbaniak's wife, Urszula Dudziak. She uses her soaring voice like an instrument, soloing and igniting exchanges, particularly between herself, Urbaniak and guitarist Joe Caro. The music was exploratory in nature and performance. Urbaniak reached for the limits of his violin but kept finding more and more to go into. The other musicians, especially keyboardist Harold Williams, were more than able to go wherever Urbaniak and his wife led them.

LAWRENCE FROST

## STAN GETZ KELLEE PATTERSON Roxy, Los Angeles

Getz, making his first appearance in this city in a long time, brings with him a hard-driving quartet sound which bridges past with present.

He is all concentration during his five tune, 50-minute set exploring works by Wayne Shorter, Chick Corea and Billy Strayhorn, among others. The crowd was especially tickled by Getz's stone faced demeanor while sitting on a stool listening to sidemen Albert Dailey blaze away in shotgun fashion on piano; Clint Houston provide a rock bottom on standup bass and drummer Billy Hart plow through positive 4/4s and then move smoothly into a bossa nova beat for the closing "Desafinado," Getz's major hit in 1962.

Getz's tenor saxophone remains a romantic instrument and his long-lined improvisations sparkle with bursts of energy. His tone was soft on Chick Corea's "Day Waves" and Strayhorn's "Lush Life" (his only 100 percent solo effort).

This group uses the standard format of sax-piano-bass taking solos and Dailey was quite impressive with his dynamic brand of open handed playing, runs and ripples exploding with constant fervor.

Kellee Patterson, an aspiring jazz singer, is far from finding her right niche. Her half-hour set was too cute, too coy and too smalltown lounge oriented. She has a nice voice which can be purry or gutsy and she works easily through familiar works (with a good quartet led by pianist Gene Russell like "Let's Go Where The Grass Is Greener," "Move Me No Mountain," "Over The Rainbow," "Maiden Voyage" and "Feel Like Makin' Love.")

ELIOT TIEGEL

## THREE DOG NIGHT Wollman Rink, New York

Armed with a vast repertoire of their many hits, Three Dog Night drew a sellout crowd to their 95-minute July 16 performance. The crowd, largely in their late teens to early

## Talent In Action

twenties, obviously had grown up with the group over the years and at times the show smacked of a rock revival.

The group's newer offerings, with the exception of their rapidly advancing new hit, "Till The World Ends," were greeted indifferently while their chart toppers of seven years ago were cheered enthusiastically. Garnering particular applause were "Liar," "Old Fashioned Love Song," "Try A Little Tenderness," and the show opener, "Sure As I'm Sitting Here."

Despite the addition of several new members, the group's sound remains the same. Jimmy Greenspoon's efforts as concertmaster have an indelible stamp of polished maturity that has stood the test of time. There is a comfortable sameness that transcends all their tunes which detractors may label monotonous but is, in fact, subtly creative and unique.

JIM STEPHEN

## THE STYLISTICS FREDA PAYNE Queen Mary Suite

Cunard International Hotel, London

The summer-long planned season of big-name U.S. artists has been cut short at this ill-fated venue, with acts like the Mills Brothers, the Supremes and Gene Barry being cancelled. The venture, aimed at producing a Las Vegas-style cabaret hall in West London, has been fraught with problems relating to acoustics, prices, seating and artistic temperament.

Ironic, then, that in the last full week the Stylistics should show exactly how to win over an audience and make the hall really hum with excitement. One of the world's biggest-selling sweet-soul teams, the Stylistics are very bit as good visually as on record. There were no hang-ups over sound production and the visitors perfectly created on-disk arrangements with the house orchestra, that of Alan Peters.

With that piercingly high-pitched voice of Russell Tompkins at the very heart of the brilliant harmonies, the Stylistics had the full-house audience clapping during numbers and cheering after them. A triumph indeed because this hall has more often than not housed audiences slow to rouse and generally lethargic.

The hits flowed. "Thank You Baby," "You Make Me Feel Brand New," "Can't Give You Anything," "Rockin' Roll Baby," and a showcase for the bass voice of James Smith on "The Way We Were Then." A fine performance all around, blending soul, dignity, energy, pace and style.

Freda Payne, with musical director Earl Van Dyke, moved strongly through a jazz-tinged set which included tributes to Jacques Brel and Stevie Wonder, featured her 1970 hit "Band Of Gold" midway and ended with a crowd-rousing treatment of "The Last Blues Song."

PETER JONES

## TEEGARDEN & BRUCE Magicians Theater, Tulsa, Oklahoma Tulsa, Oklahoma

In case anyone has been wondering what happened to Teegarden and VanWinkle after "God, Love and Rock and Roll," the story is simple. They continued to play the Detroit area for a couple of years. Then Teegarden returned to their native Tulsa. Since, he has been playing at the Shelter Studios, for a short time with Joe Walsh, and with the Bill Davis Group, which included former Teegarden and VanWinkle sideman Mike "Monk" Bruce.

The Teegarden and Bruce arrangement is the first time David Teegarden has headlined an act since the T&V split. He couldn't have come up with a better location. The Magician's Theater has established itself as the place for new acts to assemble, in addition to being one of the more exclusive rooms for jams by concert attractions, such as the recent set by the Average White Band.

Along with the versatile voice of Teegarden, who uses his drums as drums were meant to be used, the group also included Joe Stromie, one of the most energetic new bass players in the area.

While there were a few original tunes, most sets were confined to traditional numbers such as "Midnight Rider." However, none of the material had an imitation sound; it was distinct and well-performed.

The sets also had a very good blend of solos, which gave Monk Bruce an excellent opportunity to demonstrate what he had learned in the years of playing guitar with B. B. King, Big Mama Thorton, Freddie King, Bobby Blue Band and a few others.

It has been a long time since Teegarden and VanWinkle, and David Teegarden should have

fronted his own group long ago, but it's good to see him back up front where he belongs.

RICHARD L. FRICKER

## LONNIE LISTON SMITH Wollman Rink, New York

One of the pleasant surprises in the jazz world this year has been the success of Lonnie Liston Smith a young keyboard genius who has played with Pharoah Sanders, Leon Thomas and Gato Barbieri. Without a lot of hype, Smith's Flying Dutchman album "Expansions" has taken off in the jazz market and has crossed over to the soul and pop charts. The reason for this success was obvious to anyone who viewed his July 19 show as Smith displayed a listenable brand of progressive jazz.

Smith creates strong mellow moods with his music that features excellent sax and flute work to go along with his solid keyboard artistry. If the show had a fault it was that it was far too short with the group doing only four long numbers for an audience that wanted much more.

Melba Moore, who headlined the show, was reviewed here recently. ROBERT FORD JR.

## GEORGE DUKE Avery Fisher Hall, New York

Mothers of Invention keyboard whiz George Duke opened the bill for the Crusaders' July 18 show and displayed potential for greater things in the future. Unfortunately he tended at times to make uncalled for noises with his electronic instruments that detracted from his musicianship. Aiding him for this concert were drummer Ndugu (currently with Santana) and Mothers bassist Tom Fowler.

Because Duke depended too much on his electronics, the drumming of Ndugu almost stole the show with this hard-hitting but inventive style. Most of the tunes during his 45-minute set were selections from his solo albums on BASF Records. Since each tune ran together, it was hard to pick any standout number.

If Duke can break away from his strict use of electronic instrumentation, he might be able to show his real keyboard wizardry. Until that time comes, he'll probably stagnate.

The Crusaders were reviewed here previously. ROBERT FORD, JR.

## HIDDEN STRENGTH Wollman Rink, New York

The music lovers who showed up on time for the July 11 Stanley Turrentine, Gil Scott-Heron show got an added treat in the form of an exciting new progressive soul band that calls itself Hidden Strength. Managed by Jimmy Walsh and Namanco (who handles Joe Namath), the group features a powerful lead singer, Roy Herring Jr. and a tight funky sound that fits somewhere between standard soul and today's more progressive jazz-funk forms.

The group had no trouble reaching over to the audience that had come to hear more traditional jazz with their energetic funk. Lead singer Herring has a dynamic, virile stage presence and a strong voice. Also outstanding is bass player Alvin Brown who is adventurous and creative and always funky. Electric pianist Grover Underwood co-writes all of the group's material with Herring, and the two make an impressive song-writing team, with an uptempo disco tune called "Hustle Up" standing out.

Gil Scott-Heron and Stanley Turrentine have been reviewed here recently. ROBERT FORD JR.

## Theater-Jazz Club Opens In New York

NEW YORK—A new theater-jazz club, Shirtsleeve Theater, opened here recently. Already featured in club performances have been Lee Konitz, Jeremy Steig, Seldon Powell, Mike Lipskin and Bernard Purdie.

Set for Thursday and Friday (7-8) is saxophonist Al Cohn; trumpeter Burt Collins, will play Aug. 14-15. On the theater side, performances of "Guess What Happened To Ben" by Dennis McIntyre are set through Saturday (2). The fare for the rest of the month has not yet been announced.

Seating capacity is 100. Jazz shows are at 10 p.m. Theater price is \$2.50; Jazz tab is \$3.50.

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# Billboard FM Action

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

- |  |   |  |
|--|---|--|
| <p><b>1 OUTLAWS, Arista:</b> WHCN, WABX, WQIV, WOUR, WRAS, WNEW, WQFM, WORJ, WBAB, KLOL, KZEL, WQSR, WBRU, WLIR, KSNL, KZAP, WKTK, WMMR, WZZQ, KFMY, WPLR, WIOT, KZEW, KSHE, WAER, WMMS, CHUM, WZMF, KBPI, KSML, KGB, KOME, KLB, KMET, WSDM</p> <p><b>2 ROGER DALTRY, RIDE A ROCK HORSE, MCA:</b> WMMS, WKTK, WHCN, KSNL, WABX, WIOT, WMMR, KZEW, KSHE, WORJ, WBAB, WZMF, WQSR, KLB, WQFM, KLOL, KBPI, KSML, KWST, WLIR, WZZQ, WQIV, KMET, CJOM, WBRU, CHUM, KFMY, KZEL, KMYR, WAER, KOME, KZAP</p> <p><b>3 FLEETWOOD MAC, Reprise:</b> WHCN, KSHE, WMMS, KLOL, KBPI, KYTD, KWST, WLIR, CJOM, WBRU, WOUR, WIOT, WQIV, WMMR, KZEW, WORJ, WBAB, WQSR, WQFM, KLB, WZZQ, KFMY, KZEL, KMYR, KGB, KMET, WAER, KSNL, KOME, WZMF, WPLR</p> <p><b>4 FAIRPORT CONVENTION, RISING FOR THE MOON, Island:</b> KZAP, KOME, WBRU, KYTD, WHCN, WMMR, WLIR, WRAS, CHUM, WQSR, KLB, WAER, WNEW, KZEL, KMYR, WPLR, KWST, WKTK, WIOT, WOUR, KZEW, WBAB, KSML, WQFM, KMET, KSNL</p> <p><b>STEVE GOODMAN, JESSIES JIG &amp; OTHER FAVORITES, Asylum:</b> WBAB, WKTK, WHCN, WQIV, WNEW, WORJ, KZEL, WPLR, KMYR, WSDM, KUDL, WLIR, KYTD, KZAP, KOME, WOUR, WBRU, WMMR, KSHE, WRAS, CHUM, WQSR, WQFM, WAER, KBPI, KFMY</p> <p><b>5 ROWANS, Elektra:</b> WHCN, WQIV, WOUR, WORJ, WMMS, WBAB, WPLR, WLIR, KZAP, KOME, WBRU, WKTK, WMMR, KSHE, KZEL, KLOL, WIOT, CHUM, WQSR, WSDM, WABX, WRAS, KSML, KYTD</p> <p><b>6 CARAVAN, CUNNING STUNTS, BM:</b> WKTK, WHCN, KSNL, WAER, WOUR, WMMR, WBAB, WNEW, WQFM, WLIR, KOME, WQIV, WBRU, WIOT, WRAS, KLB, WZZQ, KFMY, KMYR, KSML, KYTD, WPLR</p> <p><b>7 ERIC BURDON, STOP, Capitol:</b> WQFM, WMMS, WBAB, WPLR, KMET, WOUR, WBRU, WKTK, KZEW, WMMR, WIOT, KSHE, WORJ, WLIR, KLB, KZEL, KSNL, CHUM, WQSR, KYTD, KZAP</p> <p><b>HEARSTFIELD, FOOLISH PLEASURES, Mercury:</b> WSDM, KSHE, WORJ, WLIR, WZZQ, KBPI, KWST, WKTK, WBAB, CHUM, WQFM, KMYR, WQIV, WIOT, KZEW, WHCN, WQSR, KFMY, KSML, WAER, KOME</p> <p><b>8 HUMMINGBIRD, A&amp;M:</b> WPLR, WMMS, KMYR, WIOT, CJOM, WORJ, WQSR, KFMY, KSNL, WAER, WZMF, KLB, KGB, WKTK, WOUR, KZEW, WLIR, WRAS, KOME, KZAP</p> <p><b>GARY WRIGHT, DREAM WEAVER, Warner Bros.:</b> WHCN, WMMS, KLOL, KYTD, KWST, WLIR, CJOM, WIOT, KSHE, WORJ, WBAB, WQSR, WZZQ, KFMY, KMYR, KMET, KSNL, KOME, WNEW, WPLR</p> <p><b>9 U F O, FORCE IT, Chrysalis:</b> KZEL, WIOT, KSHE, KLOL, KBPI, KUDL, KWST, KGB, KOME, WMMR, WORJ, WLIR, WMMS, WBAB, WQSR, WQFM, KMYR, KMET, KSNL</p> <p><b>10 HUGH MASEKELA, THE BOY'S DOING IT, Casablanca:</b> KZEL, KMET, KYTD, KZAP, WOUR, WBRU, WKTK, KZEW, WMMR, WIOT, WQSR, WQFM, KWST, CHUM, WZZQ, KLOL, KSML, WPLR</p> <p><b>11 FELIX CAVALIER, DESTINY, Bearsville:</b> WHCN, WNEW, WMMS, KYTD, WLIR, CJOM, WBRU, WIOT, WMMR, WORJ, WBAB, WQSR, KZEL, KMYR, KWST, WAER, WPLR</p> <p><b>URIAH HEPP, RETURN TO FANTASY, Warner Bros.:</b> KLOL, WIOT, WOUR, KZEW, KSHE, WORJ, WBAB, WNEW, CHUM, WQSR, WQFM, KZEL, KMYR, WLIR, KOME, WRAS, WZMF</p> <p><b>R E O SPEEDWAGON, THIS TIME WE MEAN IT, Epic:</b> WHCN, WIOT, WOUR, KSHE, WBAB, WNEW, WZMF, WQFM, KOME, WZZQ, WQIV, WBRU, WLIR, WRAS, WQSR, KFMY, KZAP</p> | <p><b>12 BUDDY MILES, MORE MILES PER GALLON, Casablanca:</b> WKTK, WIOT, WMMR, KSHE, WORJ, WLIR, WHCN, WQSR, WQFM, WZZQ, KZEL, KMYR, KSML, KWST, WNEW, WZMF</p> <p><b>13 GEORGIE FAME, Island:</b> WABX, WMMS, WOUR, WHCN, WMMR, KZEL, WKTK, KSNL, WIOT, KSML, WQIV, WBAB, WAER, KYTD</p> <p><b>14 FREE BEER, Southwind:</b> WKTK, WQIV, WLIR, WHCN, KSHE, WNEW, WBAB, WIOT, KYTD, CHUM, WRAS, KYTD, KZAP</p> <p><b>PAUL KOSSOFF, BACK STREET CRAWLER, Island:</b> WMMS, KZAP, KOME, KSHE, WLIR, KZEL, KMYR, WPLR, KWST, WORJ, KSML, KYTD, WRAS</p> <p><b>15 SASAFRASS, WHEELIN' N' DEALIN', Chrysalis:</b> WPLR, WNEW, WMMS, WOUR, WIOT, WRAS, WQSR, WQFM, WBAB, KLOL, WLIR, KFMY</p> <p><b>THIN LIZZY, FIGHTING, Vertigo:</b> WORJ, KZEL, KMYR, CJOM, WIOT, WLIR, WMMS, WBAB, WQSR, WQFM, KFMY, KOME</p> <p><b>16 HEAD EAST, FLAT AS A PANCAKE, A&amp;M:</b> KSHE, WLIR, WBAB, KUDL, KFMY, WIOT, WRAS, WOUR, WQIV, WQFM, KLB</p> <p><b>17 JON HENDRICKS, TELL ME THE TRUTH, Arista:</b> WHCN, WOUR, WPLR, WBRU, WMMR, WNEW, KMET, WAER, WBAB, KSML</p> <p><b>POCO, THE BEST OF, Epic:</b> WHCN, WKTK, WOUR, WBAB, WQFM, KMYR, WLIR, WQIV, WAER, KZAP</p> <p><b>LARRY SANTOS, Casablanca:</b> WBAB, WLIR, WABX, WOUR, WMMR, WNEW, KZEL, WKTK, CHUM, WAER</p> <p><b>RAY THOMAS, FROM MIGHTY OAKS, Threshold:</b> WNEW, WLIR, WKTK, KZEW, WBAB, WQFM, KLOL, KWST, WSDM, WPLR</p> <p><b>18 GRAHAM CENTRAL STATION, AIN'T NO 'BOUT-A-DOUBT IT, Warner Bros.:</b> WMMS, KLOL, KWST, WORJ, WBAB, WQSR, WZZQ, KSNL, KOME</p> <p><b>KEITH JARRET, THE JUDGEMENT (EL JUICIO), Atlantic:</b> WOUR, KMYR, KSML, WIOT, WBRU, WHCN, WAER, CHUM, WRAS</p> <p><b>FIRE BALLET, NIGHT ON BALD MOUNTAIN, Passport:</b> WNEW, WPLR, WIOT, WAER, WOUR, CHUM, WRAS, WQFM</p> <p><b>RAHSSAN ROLAND KIRK, THE CASE OF THE THREE SIDED DREAM IN AUDIO COLOR, Atlantic:</b> KMYR, KSML, WIOT, KZEL, WAER, WPLR, CHUM, KYTD</p> <p><b>ESTER PHILLIPS W/BECK, Kudu:</b> WNEW, WOUR, WMMR, WABX, WHCN, WMMS, KZEL, KSNL</p> <p><b>19 JOSE FELICIANO, JUST WANNA ROCK N' ROLL, RCA:</b> KZEL, KMET, KYTD, WKTK, WIOT, WBAB, CHUM</p> <p><b>FLYING ISLAND, Vanguard:</b> WOUR, WPLR, WRAS, WIOT, WSDM, KWST, WAER</p> <p><b>RALPH McTELL, STREETS, 20th Century:</b> WMMR, WQIV, WLIR, WHCN, KFMY, KMYR, WNEW</p> <p><b>TROOPER, MCA:</b> CJOM, WIOT, WMMS, WBAB, WQSR, KLOL, KZEL</p> <p><b>20 BE-BOP DELUXE, FUTURAMA, Harvest (Capitol):</b> WPLR, WHCN, WOUR, WLIR, WMMS, WNEW</p> <p><b>GENTLE GIANT, FREE HAND, Capitol:</b> WHCN, WOUR, WLIR, KLOL, KMYR, KWST</p> <p><b>JOHN HIATT, OVERCOAT, Epic:</b> KZAP, WLIR, WHCN, KSHE, WNEW, WAER</p> <p><b>DAVID SANBORN, TAKING OFF, Warner Bros.:</b> WLIR, KWST, WIOT, WMMS, KMYR, WPLR</p> <p><b>THE TROGGS, Pye:</b> WOUR, KWST, WMMS, WQSR, WBRU, WNEW</p> <p><b>21 BANCO, Manticore:</b> KMYR, CHUM, WIOT, KSHE, WRAS</p> | <p><b>FLASH CADILLAC, SONS OF THE BEACHES, WOUR, CJOM, WBRU, WKTK, KWST</b></p> <p><b>MIRABAI, Atlantic:</b> WOUR, WMMR, WLIR, WNEW, WPLR</p> <p><b>RANDY PIE, Polydor:</b> KZEL, WLIR, WMMR, WBRU, WKTK</p> <p><b>TOM SNOW, TAKING IT ALL IN STRIDE, Capitol:</b> WHCN, WMMR, WSDM, WNEW, WLIR</p> <p><b>STEVE KUHN, TRANCE, ECM:</b> WHCN, WIOT, WRAS, KYTD</p> <p><b>MICHAEL O'GARA, London:</b> WQIV, WBAB, WKTK, WIOT</p> <p><b>MONTY PYTHON'S FLYING CIRCUS, Pye:</b> KWST, WHCN, WOUR, WQSR</p> <p><b>LEA ROBERTS, LADY LEA, United Artists:</b> WMMS, WPLR, WORJ, WQSR</p> <p><b>DOM UN ROMAO, SPIRIT OF THE TIMES, Muse:</b> WOUR, KSML, KYTD, WAER</p> <p><b>22 CANNONBALL ADDERLEY, PHOENIX, Fantasy:</b> WQFM, KZEL, WHCN, WIOT</p> <p><b>ARTHUR ADAMS, HOME BREW, Fantasy:</b> KYTD, CJOM, WSDM</p> <p><b>CRACKIN, Polydor:</b> KBPI, KSNL, KOME</p> <p><b>BILL EVANS, PEACE, PIECE &amp; OTHER PIECES, Milestone:</b> KSML, WIOT, WBRU</p> <p><b>ANDY FRASZIER BAND, (Import) CBS:</b> KLB, KSNL, WRAS</p> <p><b>FREE, FREE STORY, Island:</b> WKTK, WIOT, WLIR</p> <p><b>ELVIN JONES, NEW AGENDA, Vanguard:</b> WIOT, CHUM, KMYR</p> <p><b>YUSEF LATEEF, 10 YEARS HENCE, Atlantic:</b> KSML, WIOT, CHUM</p> <p><b>LINDA LEWIS, NOT A LITTLE GIRL ANYMORE, Arista:</b> WOUR, WMMS, WAER</p> <p><b>THELONIOUS MONK, BRILLANCE, Milestone:</b> KSML, WIOT, CHUM</p> <p><b>MOONRIDER, Anchor:</b> WMMS, WIOT, WLIR</p> <p><b>STRAY, STAND UP AND BE COUNTED, Pye:</b> WKTK, WIOT, WHCN</p> <p><b>23 LAURIE BOGIN, THE EXCEPTIONAL LAURIE BOGIN, Buddah:</b> WAER, WBRU</p> <p><b>JOE BONNER, THE LIFESAVER, Muse:</b> WAER, KSML</p> <p><b>JIMMY BUFFETT, RANCHO DELUXE SOUNDTRACK, United Artists:</b> KLB, KSML</p> <p><b>CLARENCE CARTER, LONLINESS &amp; TEMPTATION, ABC:</b> KSNL, KSML</p> <p><b>BETTY EVERETT, HAPPY ENDING, Fantasy:</b> KYTD, WOUR</p> <p><b>BOBBY HARRISON, FUNKIEST, Capitol:</b> WLIR, WOUR</p> <p><b>LEON HAYWOOD, COME AND GET YOURSELF SOME, 20th Century:</b> WOUR, CJOM</p> <p><b>BILL HORWITZ, LIES, LIES, LIES, ESP:</b> WRAS, WNEW</p> <p><b>WILLIE HUTCH, ODE TO MY LADY, Motown:</b> KLOL, CJOM</p> <p><b>JACK McDUFF, MAGNETIC FEEL, Cadet:</b> WSDM, KSML</p> <p><b>NUCLEUS, SNAKEHIPS ETCETERA, Sire:</b> WBAB, WRAS</p> <p><b>NUETRONS, (Import) United Artists:</b> WLIR, WHCN</p> <p><b>RUBY STAR &amp; GREY GHOST, Capitol:</b> WQFM, WOUR</p> <p><b>SUNDANCE, 20th Century:</b> WOUR, WIOT</p> <p><b>WHITE LIGHTENING, Island:</b> KWST, WMMS</p> |
|--|---|--|

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

- |  |  |
|--|--|
| HOUSTON, TEX.: KLOL-FM, Jim Hilty: 1, 2, 3, 5, 8, 9, 10, 11, 15, 17, 18, 19, 20, 23                              | BALTIMORE, MD.: WKTK-FM, Steve Cochran: 1, 2, 4, 5, 6, 7, 8, 10, 12, 13, 14, 17, 19, 21, 22                          |
| JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 2, 3, 6, 7, 8, 10, 11, 12, 18  | CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 1, 4, 5, 7, 17, 19, 21, 22, 23   |
| KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 2, 4, 5, 6, 7, 10, 12, 13, 14, 17, 18, 21, 22, 23                 | CLEVELAND, OHIO: WMMS-FM, John Gorman: 1, 2, 3, 5, 7, 8, 9, 11, 13, 14, 15, 18, 19, 20, 21, 22, 23                   |
| LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 3, 4, 7, 8, 9, 10, 17, 19                                       | DALLAS, TEX.: KZEW-FM, Mike Taylor: 1, 2, 3, 4, 7, 8, 10, 11, 17   |
| LOS ANGELES, CALIF.: KWEST-FM, David Perry: 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 17, 18, 19, 20, 21, 23             | DENVER, COLO.: KBPI-FM, Jean Valdez: 1, 2, 3, 4, 7, 9, 22  |
| MILWAUKEE, WIS.: WZMF-FM, John Houghton: 1, 2, 3, 8, 11, 12  | DETROIT, MICH.: WABX-FM, Jim Sotet: 1, 2, 5, 13, 17, 18  |
| MILWAUKEE, WIS.: WQFM-FM, Bobbin Beam: 1, 2, 3, 4, 6, 7, 9, 10, 11, 12, 15, 16, 17, 18, 21, 23                   | DETROIT, MICH.: CJOM-FM, Bill Robertson: 2, 3, 8, 11, 15, 19, 21, 22, 23   |
| NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 1, 3, 4, 5, 6, 7, 8, 10, 11, 14, 15, 17, 18, 19, 20, 21             | EUGENE, ORE.: KFMY-FM, Mark Sherry: 1, 2, 3, 4, 6, 7, 8, 11, 15, 16, 19  |
| NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 4, 6, 8, 11, 12, 14, 15, 17, 18, 19, 20, 21, 23                        | EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 5, 7, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 21                     |
| NEW YORK, N.Y.: WQIV-FM, Lisa Karlin: 1, 2, 3, 4, 5, 6, 7, 11, 13, 14, 16, 17, 19, 21                            | HARTFORD, CONN.: WHCN-FM, Paul Payton: 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 17, 18, 19, 20, 21, 22, 23            |
| ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 14, 15, 18, 21                               | HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 14, 15, 16, 17, 19, 20, 21, 22, 23        |
| PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 17, 18, 19, 21                 | SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14, 15, 18, 22                                   |
| PROVIDENCE, R.I.: WBRU-FM, Jeremy Butler: 1, 2, 3, 4, 5, 6, 7, 10, 11, 17, 18, 20, 21, 22, 23                    | SANTA BARBARA, CALIF.: KYTD-FM, Laurie Cobb: 3, 4, 5, 6, 7, 8, 10, 11, 13, 14, 18, 19, 21, 22, 23                    |
| SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 4, 5, 7, 8, 10, 11, 14, 17, 20                               | ST. LOUIS, MO.: KSHE-FM, Shelly Graiman: 1, 2, 3, 4, 5, 7, 8, 9, 11, 12, 14, 16, 20, 21                              |
| SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 1, 3, 8, 9   | SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 3, 4, 5, 6, 7, 8, 10, 11, 13, 15, 16, 17, 18, 19, 20, 21, 22, 23 |
| SAN FRANCISCO, CALIF.: KSNL-FM, Bonnie Simmons: 1, 2, 3, 4, 6, 7, 8, 9, 13, 18, 22, 23                           | SYRACUSE, N.Y.: WAER-FM, Dan Neer: 1, 2, 3, 4, 6, 7, 8, 11, 13, 17, 18, 19, 20, 21, 22, 23                           |
| ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 2, 3, 4, 6, 7, 8, 9, 11, 12, 14, 15, 17, 18, 19, 20, 21, 22            | TAMPA, FLA.: WQSR-FM, Mark Beltaire: 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 15, 18, 19, 20, 21                          |
| ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 4, 5, 6, 8, 11, 14, 15, 16, 18, 19, 21, 22, 23                           | TOLEDO, OHIO: WIOT-FM, Neil Lasher: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23    |
| AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 2, 3, 4, 6, 7, 8, 16, 22, 23  | TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 4, 5, 7, 10, 11, 14, 17, 18, 19, 21, 22                                 |
| BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 14, 15, 16, 17, 18, 19, 21, 23 |  |

# Campus

## L.A. Booker Does Things Differently

By JIM FISHEL

NEW YORK—Independent talent booker Rob Heller offers an unusual service to colleges around the nation—he subcontracts recording acts from all the major agencies and supplies them to colleges. What makes his approach different from most bookers is the fact that he personally follows through on each date from its inception.

"I try to give the schools exactly what they want for their money and try to help the colleges put on the best show they can for the money they can afford," says Heller, president of Los Angeles-based Rob Heller Enterprises. "I serve the schools in a variety of capacities, unlike most other talent bookers, because I'm concerned about how the shows come across."

Services he can also provide to campuses include promotion, publicity, sound, lights, contracts and tie-ins with record companies.

"I am of the belief that colleges can make good means of promotion for record companies, and conversely that record companies can help a campus concert to be more successful with support," he says. "This can be done in a variety of ways, all the way from supplying one or two albums to buying advertising in either the press or radio."

Heller always produces the college's concert dates with their budget solidly in his mind, and says he treats all of them the same—from the small to the very large. He provides his service for several hundred schools each year on both the East and West Coasts.

"There are many schools that call me up for something that I can't supply them with, but I still give them as much advice as I can and send them to someone who can give them the act they want," he states.

"Oddly enough, I receive beautiful cooperation from all the other agencies, probably because they know me and also because they know I'm handling all the arrangements for their act on any dates I book."

Colleges are still an important arena for breaking acts, according to Heller, and one of the best concert markets because they're self-contained. He's been involved in the college area for more than 10 years and during that time he says it's gone through some major changes.

"Things are now much more sophisticated on colleges than ever before," he says. "And schools are finally inviting outside people like myself onto the campus to help them promote a successful concert series."

As far as the future, Heller thinks things are still thriving in the college market. Schools that have large entertainment budgets are still promoting the big shows, while other schools are utilizing their limited budgets so that they get the most for their money.

"If there is really any one trend in this area, it's toward happy-smiling music like the kind that Linda Ronstadt plays," he says. "Straight-ahead rock and roll is also still very popular on campus."

Formerly with the William Morris Agency, Heller is also involved in managing Batdorf and Rodney, the Johnny Otis Show and Charles Lloyd. Still, ever since he opened his own college-oriented business in 1970, he's remained true to that market and has opened his door to all of its talent bookers.

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# Tim's Saga: Uniquely Torturous

By JACK McDONOUGH

SAN FRANCISCO—One thing you can say about Tim Moore. He has certainly struggled to the brink of major success via a uniquely torturous and uncertain route.

Suddenly last summer it was the dawn of Tim Moore nationally. At nearly the same time his cheerful medium-rocker "Charmer" won top honors in the First American Song Festival while Art Garfunkel and Moore's rival singles of the ambitious ballad "Second Avenue" fought each other up the chart.

Garfunkel's recording of "Second Avenue" originated when producer Roy Halee, who heads up Columbia's San Francisco studios, heard Tim's record on KNBR while driving around town. "Lavern Drake had put it on KNBR and was really leaning on it, playing the long version. She spurred us into putting the single out," says Moore.

"In New York last August, I was crossing the street and saw Art and said, 'Congratulations on your hit.' And he said, 'Congratulations on your hit.' I don't know how he knew it was me. We stood awhile and talked, and a remarkable thing happened—within five minutes, Fred Rupert, who was promoting the song for Famous Music, converged on the same street corner.

Tim's first real taste of fame came when his bright tempo "Charmer" won first place and some \$25,000 in the American Song Festival in 1974. Etta James sang the song at the Festival and subsequently recorded it, as did Ron Dante and Al Martino.

"Second Avenue" is also getting more exposure because people like Neil Sedaka and Feliciano are performing it live in their shows, and there are also some Spanish versions circulating.

"Charmer" had been entered in the 1973 festival. "I was an amateur then, had no records and was not signed to any publisher. But that festival didn't come off and instead of returning the entry fees they held the entries over for another year. In the meantime my first record came out. So in 1974 when we found we were in the finals we said, 'We have an LP out, we should be in the professional category.' But the only criteria for that was if you were signed to ASCAP or BMI, and at that time I wasn't. The song was licensed through ASCAP but I was not signed as a writer." Moore has since joined ASCAP.

Tim's Asylum LP cover carries as well the logo of "a small record company," which was formed "because of my abortive deal with ABC Rec-

ords. I was signed to them in 1972 and put together with house producer Gary Katz. There were three attempts at making a record and we spent \$50,000 of ABC's money. I never saw any of the bills or receipts and didn't know what kind of money was being passed. It was bad production chemistry. Gary later turned out a very, very good record with Steely Dan, and the reason he wasn't into my sessions was that he was doing this big project with his old friend Dan Fagen and Walter Becker and he really wasn't into house production.

"We went to a lot of labels looking for a new deal and everyone would call up Jay Lasker and Lasker would tell them about the \$50,000. So my business manager Johanon Vigoda started our own record company through Famous Music. Then Famous got absorbed by ABC in 1973 and there we were back with them again. So we called Lasker and got a release from ABC for the second time, and went to Asylum. And suddenly everything started to go right for a change," says Moore.

## Iowa Firm Aids Talent With Majors

LOS ANGELES—Des Moines' Kajac Record Corp. doesn't just make the recording, it attempts to help the budding artist snare a major label contract.

Founder Harold Luick, erstwhile musician/recording engineer who works as a research and development engineer at Delavan Manufacturing, decided to go a step farther after grossing \$200,000 at the firm's studio in suburban Carlisle.

Now he's added Jim Robinson as custom sales service chief. Robinson's assignment is to get enough play on the recordings made at the studio to interest a label in taking over the master. "Wakefield in Phoenix presses enough records to supply Heilicher Bros., Minneapolis, and ABC Record and Tape Sales, Des Moines. In addition, we try to service five percent of the nation's radio stations. We select smaller stations, where our records will get more notice. We include a postcard, asking for comment on the release. We got over 125 back. Then we call some of those who responded to get a better idea," Robinson says.

Presently, Kajac has three records it is working: Ray Faubus' "Kelly Keep The Bar Door Open"; Johnny Goodman's "Early Morning" and Robbie Wittkowski's "In Walked A Teardrop." All are in the country bag. Dick Colanzi of Philadelphia is making a two-week road trip promoting freelance, while Wade Pepper of Atlanta is working them in that area.

Luick plunged into recording in 1971, when he bought the Carlisle Theater, built in 1900 as a legitimate theater. The walls are double-thick tile with air pockets in between. He gutted the inside of the two-story house and put in a 35-by-44-foot studio, along with a small studio for commercials. The big studio has 23-foot high acoustical trap ceilings. Luick previously had done custom sessions in Nashville. He admits his design follows some of the Nashville studio concepts. Two engineers, Mark Pomerantz and Stan Richards, the latter from Cook House, Minneapolis, are full-time, working the MCI 16-track board.

## Studio Track

By BOB KIRSCH

LOS ANGELES—There's a story behind Moonshine Studios here, a "new facility that seems to getting heavily into film work. Seems Moonshine opened its doors several years back as a demo studio, handling work for publishing firms.

"Eventually we decided the demo business wasn't where it's at," says Bob Weber, one of the owners of the firm. "We had an 8-track console, but we pulled the studio down and closed it for seven months. We put in a 24-track console, lots of cedar and made it all very comfortable."

Some of the musical work for "Nashville" was done at Moonshine (the film's musical supervisor, Richard Raskin, is also one of the partners) and the soundtrack for "California Split" was also handled in the studio. Moonshine is gearing up for more film and recording work currently. Other partners in the operation are Rick Bralver and James Armstrong.

★ ★ ★

At Criteria Studios in Miami, Rod Stewart has been working on vocal overdubs and mixing his next LP with Tom Dowd working on production and engineering. An Average White Band show was recorded recently at the Miami Jai Alai Fronton with Karl Richardson and Steve Klein handling controls. Other artists in recently include Rained, Thee Image and Clarence Thomas.

★ ★ ★

At Electric Lady Studios in New York, Eric Clapton has been busy in the new 24-track facility. Stopping by to help him out a few weeks ago were various members of the Rolling Stones. Alby Galutin is helping on production while Ralph Moss is handling the controls. Others in the 24-track room of late have been Richard Perry, Art Garfunkel, Ralph Moss and Skip Drinkwater, Garrison Leykam and Greezy Wheels. Leslie West is getting set to begin his new LP with Bob D'Orleans engineering, and Stanley Clarke is readying another solo set with Bernie Kirsh engineering. American Tears cut with engineer Ron Johnson and Roy Ayers has been in mixing a single.

★ ★ ★

In notes from around the country: Paul Simon is wrapping up a studio LP dubbed "Still Crazy After All These Years." At the Cleveland Recording Company in Cleveland Joe Vitale's Madmen have been laying tracks for their second LP. Vitale is a former member of the James Gang and Joe Walsh's Barnstorm, Flatbush and Left End have also been in recording, as has Glenn Covington. Another ex-James Gang man, Glenn Schwartz, is in cutting an album. Schwartz's band, by the way, is known as the All Saved Freak Band. Rosalie Sorrells is cutting for Philo Records at Earth Audio in Vermont. At O.D.O. Studios in New York, former Raspberries' lead voice Eric Carmen is set to cut his first solo LP, with Jimmy Tenner producing. Jack Sherdell will handle the boards. Due into Dick Charles Studios in New York is Ursula Dudziak, well known jazz vocalist and wife of Michael Urbaniak. Urbaniak is handling production with Gene Paul engineering. Members of Miles Davis' band as well as Urbaniak's are lending a helping hand.

Ken Mansfield, head of Home Town Productions in Los Angeles, has been busy lately. Mansfield recently finished mastering the Rick Cunha LP (he also produced) at the Mastering Lab. At the Sound Lab, Mansfield wrapped up production for Hill (formerly the Gary Hill

Band) and Lee Montgomery. John Mills engineered all the projects. At Bell Sound Studios in New York, Al Ham is busy editing the soundtrack of "Give 'Em Hell, Harry." New MCA group, the Eddie Boy Band is hard at work at Quantum Sound in Torrance, Calif. Bob Monaco (Rufus, Three Dog Night) is handling production. At Alpha Audio Studios in Richmond, Va., Joe Carter and Tom Cephas have finished production work on a single by Poison. Slade, one of Britain's top musical exports, recently spent some time at Wally Heider's in Los Angeles working on its next LP. John Lee and Jerry Brown (Lee is bass player with Larry Coryell and Brown is drummer with Michal Urbaniak) are cutting an LP with Skip Drinkwater producing. Recording is at Megron Sound in Brussels and Electric Lady in New York, with mixing at Wally Heider's in San Francisco.

★ ★ ★

Super Sound Recording Studio has opened its doors in Monterey, Calif. Facilities are currently 16-track, according to owner/engineer Richard Sontag, though 24-track equipment is due in soon. The Tubes have cut for radio airplay at the studio and blues artist Johnny Jenkins was in recently with Samuel Davis Producing.

In Berkeley, DSR Productions is hard at work with a combination of remote recording and in-house production. Remote assignments of late for the firm's 16-track mobile unit include Billy Joel at the Great American Music Hall in San Francisco with Michael Stewart producing. Man live at Keystone Berkeley, for broadcast on KSAN-FM and Walter Hawkins & The Love Center Choir at Ephesian Church of God in Christ in Berkeley, with Phil Edwards handling the boards.

In the studio, the Don Harrison Band has finished an LP with producer Russ Gary. Ex-Creedence members Stu Cook and Doug Clifford are members of that one. Cook is also producing, currently working with the Valley Boys at the studio. Clifford, meanwhile, is set to produce the vocal trio of Robert Earl, James and Donald Wilcott.

## 2d Brandywine Folk Festival On July 26-27

CONCORDVILLE, Pa.—The second annual Brandywine Mountain Music Convention, a festival that has already been recognized as one of the leading folk events in the nation by the Library of Congress, took place at the Newlin Grist Mill over the July 26-27 weekend. Spot is located to draw from Philadelphia and Eastern Pennsylvania and just as close to Wilmington, Del.

Headliners included Mike Seeger, the Strange Creek Singers, the Highwoods String Band, Ola Belle Reed and Noah Cottrell, along with a troupe of West Virginia performers for the traditional country music of that state. A recording of the initial festival last year has been released as an LP, and this year's festival was broadcast nationally by National Public Radio.

The festival, sponsored by the Brandywine Friends of Old Time Music, includes concerts, workshops, jam sessions, a craft show and instrument displays, with camping available. Tickets for each day were \$5 with the big concert on Saturday night.

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By TOM MOULTON

NEW YORK—MGM will be rush-releasing the new Gloria Gaynor single this week, "If You Want It—Do It Yourself." Label made up 200 test pressings for distribution to the New York Record Pool this weekend. The single is from her

forthcoming LP, "Gloria Gaynor 2," due for release the first week in September. Test pressings of the album will be available about 10 days before the commercial copies so that the discos will have it first—as the producers feel

that the discos are primarily responsible for Ms. Gaynor's success.

Columbia will be releasing the new Philly Devotions single, "I Just Can't Make It," the first week in August. The label has decided to come out with its first complete disco version on the "B" side of the commercial record as well as the DJs. Because of the group's popularity in the discos, Columbia is considering making up some special 12-inch test pressings of the complete disco version—a first for the label. Several companies, such as Scepter, Atlantic and 20th Century, have done this on certain disks and have had success.

Motown will soon be releasing a new single by David Ruffin, "Heavy Love," written and produced by "Hustle King" Van McCoy.

Barry Lederer, deejay at The Sandpiper on Fire Island, has been playing Neil Sedaka's "That's When The Music Takes Me" (on Rocket), and reports every time at least 10 people come up to ask when the record is due. Sedaka is not a disco artist, but this disk may put him in the market. Lederer says the record is not the "typical disco sound," but if deejays are willing to try it, they will probably get the same type of response.

Felix Cavaliere, formerly of The Rascals, has a new disco-oriented LP out on Warner Bros., "Destiny," and laughingly notes this is the third disco craze he's been in on. He was with Joey Dee & The Starlighters in the early 60s when discos first hit, with the Rascals in the mid-60s and now in the current boom, on his own.

The Top 10 audience response requests list this week in Boston (see below) was compiled from six of the area's top discos, including Styx, Yesterdays, Mirage, Rhinoceros, 1270 and Zeld's. New disk that seems to be making a lot of excitement is "Hollywood Hot" by Eleventh Hour, which should be in the top 10 very soon.

## Luke Austin To Open a Houston Club On Aug. 1

HOUSTON—Country singer Luke Austin is opening a new country music oriented club here Aug. 1, known as Country Kingdom U.S.A. T.G. Sheppard will be the opening night performer.

At one time, addicted to drugs, which led to his imprisonment, Austin straightened his life, formed a nonprofit foundation for the rehabilitation of drug addicts known as CENIKOR, and built it into the second largest program of its kind in the U.S., with facilities in Denver and Houston.

In order to help fund the program, Austin went back on the road as a country singer, forming a band which he called Country Kingdom, U.S.A. After a successful tour, Austin combined forces with Walter Boyd, a promoter and producer from here, and the two formed Country Kingdom Productions and House of Cenikor Music (BMI). Boyd became Austin's manager, and Austin has cut a session in Nashville produced by his Country Kingdom firm.

Now the club opening is set, with Austin performing with some regularity, and outside guests of name value to help fill the structure. The Mickey Gilley Club here already has been expanded to a huge showplace and still can't handle the weekend crowds. Austin feels another country music club is in order.

## 'Day' Hits After Push Via Clubs

LOS ANGELES—Esther Phillips has been "discovered" by disco patrons and this new exposure medium is responsible for the launching of her new Kudu single and LP each bearing the title "What A Difference A Day Makes."

The old Dinah Washington standard was offered to New York disco disk jockeys via test pressings. First spins resulted in a welcome climate for the official single which came out recently with the LP just hitting the stores last week.

Joe Beck, who plays guitar on the song, did the arrangement.

Miss Phillips, a veteran blues singer, is now working her way back home to Los Angeles via a series of personals in such cities as Cleveland, Pittsburgh, Indianapolis, Boston and Chicago.

One side of the LP is disco-oriented; the flip is in the customary blues vein.

Grover Washington Jr., whose "Mr. Magic" single was also a disco favorite, has sold over 500,000 units of the similarly titled LP. This gives the Creed Taylor company, including the flagwaving CTI label, its first "gold" LP. But the label won't be receiving any RIAA gold certification because Motown, which distributes CTI, doesn't belong to the RIAA.

Several weeks ago CTI announced plans for a series of EPs for discos, but label topper Taylor has changed his mind.

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

- This Week**
- 1 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 2 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
  - 3 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - 4 BRAZIL—Richie Family—20th Century
  - 5 FOREVER CAME TODAY—Jackson Five—Motown
  - 6 CHINESE KUNG FU—Banzaii—Scepter
  - 7 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
  - 8 SEXY/T.L.C.—MFSB—Phila. Intl. (LP)
  - 9 TO EACH HIS OWN/MELLOW ME—Faith, Hope And Charity—RCA (LP)
  - 10 PEACE PIPE—B.T. Express (LP version)—Roadshow
  - 11 I LIKE IT/FLY ROBIN, FLY—Silver Convention—Midland International (LP)
  - 12 CHICAGO'S THEME—Hubert Laws—CTI
  - 13 THREE STEPS FROM TRUE LOVE—The Reflections—Capitol
  - 14 FREE MAN—South Shore Commission—Wand
  - 15 IT ONLY TAKES A MINUTE—Tavares—Capitol (Special Disco Version)

### Downstairs Records (New York) Retail Sales

- This Week**
- 1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter
  - 2 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
  - 3 IT ONLY TAKES A MINUTE—Tavares—Capitol
  - 4 MAGIC IN THE AIR—Ronnie Walker—Event
  - 5 BRAZIL—Richie Family—20th Century
  - 6 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
  - 7 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
  - 8 KC AND THE SUNSHINE BAND—(LP)—T.K.
  - 9 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—(LP)—Kudu
  - 10 SILVER CONVENTION—(LP)—Midland International
  - 11 THINK BEFORE YOU STOP—Notations—Gemigo
  - 12 DISCO GOLD—(LP)—Scepter
  - 13 CHINESE KUNG FU—Banzaii—Scepter
  - 14 NON-STOP—B.T. Express—Roadshow
  - 15 PARTY MUSIC—Pat Lundi—Vigor

### Colony Records (New York) Retail Sales

- This Week**
- 1 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - 2 DREAMING A DREAM—Crown Heights Affair—De-Lite
  - 3 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
  - 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
  - 5 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
  - 6 DISCO GOLD (LP)—Scepter
  - 7 NON-STOP—B.T. Express (LP)—Roadshow
  - 8 BRAZIL—Richie Family—20th Century
  - 9 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
  - 10 CHINESE KUNG FU—Banzaii—Scepter
  - 11 THREE STEPS FROM TRUE LOVE—Reflections—Capitol
  - 12 FOREVER CAME TODAY—Jackson Five—Motown
  - 13 SEXY/T.L.C.—MFSB—Phila. Intl. (LP)
  - 14 GIMME SOME—Jimmy Bo Horne—Alston
  - 15 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations

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

- This Week**
- 1 HE'S MY MAN/WHERE DO I GO FROM HERE—The Supremes—Motown (LP)
  - 2 BRAZIL—Richie Family—20th Century
  - 3 NON-STOP—B.T. Express (LP)—Roadshow
  - 4 CHECKMATE—Barrabas—Atco (LP)
  - 5 LOVE POWER—Willie Hutch—Motown (LP)
  - 6 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
  - 7 LADY, YOU'RE LADY—Boogie Man Orch.—Boogie Man Records
  - 8 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
  - 9 CHINESE KUNG FU—Banzaii—Scepter
  - 10 DISCO GOLD (LP)—Scepter
  - 11 I LIKE IT—Silver Convention—Midland International (LP)
  - 12 WHAT A DIFFERENCE (ANYTHING DAY MAKES)—Esther Phillips—Kudu (LP)
  - 13 CALL ME YOUR (ANYTHING MAN)—Bobby Moore—Scepter
  - 14 DANCE, DANCE, DANCE—Calhoun—Warner/Spector
  - 15 FOREVER CAME TODAY—Jackson Five—Motown

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

- This Week**
- 1 HUSTLE—Van McCoy & Soul City Symphony—Avco
  - 2 FOREVER CAME TODAY—Jackson Five—Motown
  - 3 FIGHT THE POWER—Isley Brothers—T-Neck
  - 4 FOOT STOMPIN' MUSIC—Bohannon—Dakor
  - 5 DO IT ANY WAY YOU WANNA—Peoples Choice—T.S.O.P.
  - 6 DREAMIN' A DREAM—Crown Heights Affair—De-Lite
  - 7 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire—PIP

- This Week**
- 8 EASE ON DOWN THE ROAD—Consumer Rappart—Wing & A Prayer
  - 9 GET DOWN TONIGHT—K.C. & The Sunshine Band—T.K.
  - 10 CHINESE KUNG FU—Banzaii—Scepter
  - 11 BRAZIL—Richie Family—20th Century
  - 12 HOLLYWOOD HOT—Eleventh Hour—20th Century
  - 13 IT ONLY TAKES A MINUTE—Tavares—Capitol
  - 14 PEACE & LOVE—Ron Butler & The Ramblers—Playboy
  - 15 FREE MAN—South Shore Commission—Wand

### Top Audience Response Records in Boston Discos

- This Week**
- 1 BRAZIL—Richie Family—20 Century
  - 2 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
  - 3 DO IT ANYWAY YOU WANNA—Peoples Choice—T.S.O.P.
  - 4 CHINESE KUNG FU—Banzaii—Scepter
  - 5 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury

- This Week**
- 6 DREAMING A DREAM—Crown Heights Affair—De-Lite
  - 7 ONE WAY STREET—Beckett Brown
  - 8 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Gary Toms Empire—PIP
  - 9 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man
  - 10 DANCE, DANCE, DANCE—Calhoun—Warner/Spector

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# Classical Pioneer Backs Radio Program

MOONACHIE, N.J.—U.S. Pioneer Electronics Corp., in the first such venture by a high fidelity components manufacturer, has underwritten a classical music radio program for national syndication. This program is Pioneer's first venture in support of "serious" music.

The 90-minute broadcast is of the New Jersey Symphony Orchestra, under the direction of conductor Henry Lewis. The program is an all-Tchaikovsky concert, featuring the Symphony No. 6 in B-minor, Opus

74, the "Pathetique"; and the Concerto in D-major for Violin and Orchestra, Opus 35, with Russian violinist Viktor Tretyakov as soloist.

The concert was recorded live at the Montclair (N.J.) High School Auditorium on Feb. 15. Location Recorders provided a dual 16-track mobile remote recording truck and the 16-track masters were mixed down into SQ-encoded quadraphonic air masters at Bell Sound Studios in New York.

The broadcast is hosted by veter-

eran classical music personality Bob Adams, formerly with WNCN-NY, and is presented in compatible SQ quadraphonic sound.

The program is produced as a joint venture by D.I.R. Broadcasting, New York, and the Philip Stogel Co., Pioneer High Fidelity's advertising agency. D.I.R. is distributing the program, and has signed over 20 stations at this time for broadcast of the concert.

Stations include: WGKA-FM, Atlanta; WFMR-FM, Milwaukee; WMPS-FM, Memphis; WFLN-FM, Philadelphia; KFAC-FM, Los Angeles; KFSD-FM, San Diego; WTMI-FM, Miami; WCAO-FM, Baltimore; WFMT-FM, Chicago; WCLV-FM, Cleveland; WTIC-FM, Hartford; and more.

The 90-minute program is free to participating stations by Pioneer High Fidelity.

## Classical Notes

Law and music don't necessarily mix, except when you're Judge **Richard Owen**, who recently wrote his fourth opera, "Mary Dyer." The judge's musical composing began when he studied with two Juilliard teachers and at the Manhattan School of Music. . . . The New York Philharmonic's free concerts in the park begin Tuesday (29), with **Andre Kostelanetz** as conductor. . . . **Eugene Ormandy** conducted the BSO at Tanglewood over the weekend in an all-Beethoven program. Pianist **Malcolm Frager** was soloist.

**Joyce Moffatt** named manager of the San Antonio Symphony. She's the first woman appointed to this post and the only woman manager of the 31 major symphony orchestras in the U.S. . . . **Eugene Palatsky** named director of press and public relations of Pittsburgh Symphony. . . . **Peter Gelb** named a vice president of Gurtman and Murtha, advertising and public relations firm. . . . Pianist **Garrick Ohlsson** played a solo at Caramoor Festival, Katonah, N.Y. He's also set for Mostly Mozart stints Friday (29), Aug. 1 and 2.

**Avery Fisher** elected to board of directors of Philharmonic-Symphony Society of New York. . . . **Luciano Pavarotti** opens the San Francisco opera season Sept. 12, when he sings in "Il Trovatore." He has some 29 opera performances set, including dates with the Lyric Opera of Chicago and the Metropolitan Opera. . . . **Cornell MacNeil** will sing in no less than four new productions for three major companies in the U.S. during 1975-1976.

**Gregg Smith**, known more for his conducting than for composing, turned writer for "Beware Of The Soldier," new CRI release. Story is a dramatic protest against war. Text is drawn from sources ranging from St. Francis to Mark Twain. . . . **Ellen Siff** added to retail sales staff of WGMS, Washington. . . . **Akira Endo**, associate conductor of Houston Symphony, resigns Dec. 1, to return to American Ballet Theater as music director and principal conductor. He retains musical directorship of Austin, Texas, Symphony.

**Andre Previn**, new Pittsburgh Symphony Orchestra music director, paid his first visit recently to Pittsburgh since his appointment. Schedule for the day called for mid-day meeting with Pittsburgh board of directors. He's working on a new work for narrator and orchestra, with text by **Tom Stoppard**.

The 1975 edition of the WCLV classical music radio station Baedeker lists 178 stations which offer a "significant amount of classical music programming," including stations from Florida to Alberta, Canada. Eleven stations are situated in New York, Wisconsin has 12; Pennsylvania, 11; the leader is California with 14. Eleven of the 14 are FMers. One is an AMer, two are AM and FM.

The **Indianapolis Symphony Orchestra** is offering a special performance by **Van Cliburn** as a free bonus to subscribers of the full series of its 16 concerts in Clowes Hall. First 2,182 subscribers get to hear concert, Nov. 30. . . . **Peter Maag** leads festival orchestra in opening concert Monday (28) of second week of Mostly Mozart Festival, Avery Fisher Hall, New York.

**ROBERT SOBEL**

## Prize For Liszt LP's

BUDAPEST—The Hungarian Ferenc Liszt Society has inaugurated a Gramophone Record Prize, awarded only for recordings of Liszt music which help popularize the works of the 19th century Hungarian composer.

Awards are to be made in three categories—piano and organ works; orchestral and piano works accompanied by orchestra; and choral works. The national jury, headed by Kossuth prize laureat Ferecz Farkas, will pick the 1974 winners on October 22, birthdate of Liszt.

The event is sponsored by the Ministry of Culture.

The society invited some 70 record companies from all over the world to submit recordings and acceptance has already come from the following: Balkanton, Bulgaria; Elektrecord, Rumania; Elektrola, BASF and Christoforus, from West Germany; Pathe-Marconi from France; CBS from the U.S., along with Vox, ABC and Everest; and the Hungarian Recording Company.

Majority of recordings already submitted are organ music and some are in quadraphonic sound.

## ABC New Releases

Last week's special classical section inadvertently omitted ABC titles from the new-release list. The following represents a sampling of new product to be released by the label from August and beyond:

### ABC-COMMAND PERFORMANCE

Da Gagliano-Le Dafne—White, Harmon, Musica Pacifica Members, Vorwerk, cond.  
Spell—Montagnana Trio.  
The Romantic Cello Solow.

### WESTMINSTER MUSIC OF THE EARTH

WEMS-9001—Music Of Guatemala—The San Lucas Band.  
WEMM-9002—Music In Sikim.  
WMM-9003—Traditional Music of Chile.

### WESTMINSTER GOLD

WGM-8320—How The Mistress Met Ivan and other Favorites—Various Artists.  
WGS-8330—Russian Keyboard Masters Vol. III—Greenberg, Rozhdestvenski, Matsov, conds. Moscow Symphony.  
WGS-8324—Mozart: Concerto for Flute and Orchestra in D Major—Leningrad Chamber Orchestra.  
WGM-8321—Rimsky-Korsakov: Trio In C Minor—Oistrakh, Knushevitski, Oborin.  
WGS-8319—Tchaikovsky: Symphony No. 1 in G Minor—USSR State Symphony.  
WGS-8329—Stravinsky: Italian Suite From Ballet Pulcinella—Oistrakh, Zertsalova.

## Mata In Debut; Cleve At Fest

NEW YORK—Eduardo Mata, conductor and music director of the Phoenix Symphony, will make his New York debut, and George Cleve, music director of the San Jose (California) Symphony will appear for the first time at the Lincoln Center Mostly Mozart Festival this summer.

The festival is sponsored by the Herman Goldman Foundation along with public funds provided by the New York State Council on the Arts and the National Endowment for the Arts.

On Aug. 4 and 6, Mata will lead the Festival Orchestra in a program featuring pianist Eugene Istomin playing Mozart's Piano Concerto in C, K.491 and Adolph Herseth, playing Hummel's Trumpet Concerto in E-flat, K.543.

Cleve's first festival appearance is on Aug. 11 (with a repeat on the 13), with John Browning as soloist in the Mozart Horn Concerto No. 3, K.447. The program will also include Haydn's Symphony No. 60 in C and Beethoven's Symphony No. 1 in C, Op. 21.

## Dorati In New National Pact

WASHINGTON—David Lloyd Kreeger, president of the National Symphony Orchestra Assn., announced that music director Antal Dorati has entered into a new four-year contract with the Association.

Dorati became music director of the National Symphony in 1970, and his present contract extends through the 1975-76 season. The new contract provides for his services as music director for the 1976-77 season in which he will lead the Orchestra for 10 weeks. In the three subsequent seasons—1977-78, 1978-79, and 1979-80—he will continue with the orchestra as principal guest Conductor for substantial periods. Mstislav Rostropovich becomes music director in 1977-78.

Dorati just assumed responsibilities as chief conductor of the Royal Philharmonic Orchestra in London. His first major project with that orchestra is to perform and record the complete Beethoven symphonies. He will also continue with his Haydn recording project, completing the concerti and beginning the operas. He will return to Washington for the Haydn Festival in September with the National Symphony Orchestra.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 8/2/75

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	<b>RHINESTONE COWBOY</b> Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
2	3	11	<b>FEELINGS</b> Morris Albert, RCA 10279 (Fermata International, ASCAP)
3	4	8	<b>AT SEVENTEEN</b> Janis Ian, Columbia 10154 (Mine/April, ASCAP)
4	1	9	<b>PLEASE MR. PLEASE</b> Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
5	6	6	<b>MORNIN' BEAUTIFUL</b> Tony Orlando & Dawn, Elektra 45260 (Appleclider/Little Max, ASCAP)
6	5	10	<b>EVERYTIME YOU TOUCH ME (I Get High)</b> Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
7	12	5	<b>HOW SWEET IT IS (To Be Loved By You)</b> James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
8	10	5	<b>BLUEBIRD</b> Helen Reddy, Capitol 4108 (Skyhill, BMI)
9	9	7	<b>JIVE TALKIN'</b> Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
10	8	8	<b>LISTEN TO WHAT THE MAN SAID</b> Wings, Capitol 4091 (McCartney/ATV, BMI)
11	7	12	<b>THE HUSTLE</b> Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
12	17	7	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank and Reynolds, Playboy 6024 (I.C., BMI)
13	18	5	<b>COULD IT BE MAGIC</b> Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
14	13	16	<b>MIDNIGHT BLUE</b> Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
15	19	6	<b>THERE'S A WHOLE LOT OF LOVING</b> Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
16	16	8	<b>ROCKFORD FILES</b> Mike Post, MGM 14772 (Leeds, ASCAP)
17	14	8	<b>SEND IN THE CLOWNS</b> Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
18	23	10	<b>I'M NOT IN LOVE</b> 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
19	11	14	<b>THE WAY WE WERE/TRY TO REMEMBER</b> Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
20	29	4	<b>THAT'S WHEN THE MUSIC TAKES ME</b> Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
21	15	13	<b>PLEASE TELL HIM THAT I SAID HELLO</b> Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
22	25	4	<b>ONE OF THESE NIGHTS</b> Eagles, Asylum 45257 (Long Run, ASCAP)
23	32	5	<b>WASTED DAYS AND WASTED NIGHTS</b> Freddie Fender, ABC/Dot 17558 (Travis, BMI)
24	24	6	<b>TAKE GOOD CARE OF YOURSELF</b> The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
25	21	12	<b>SWEARIN' TO GOD</b> Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
26	20	9	<b>BURNING THING</b> Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
27	36	3	<b>'TIL THE WORLD ENDS</b> Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
28	30	6	<b>WHAT I DID FOR LOVE</b> Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
29	41	2	<b>I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE</b> Paul Anka & Oda Coates, United Artists 685 (Spanka, BMI)
30	33	4	<b>(All I Have To Do Is) DREAM</b> Nitty Gritty Dirt Band, United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
31	31	7	<b>MAKE THE WORLD GO AWAY</b> Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
32	35	3	<b>EL BIMBO</b> Herb Alpert & The T.J.B., A&M 1714 (Artic Wayne/Reizner, ASCAP)
33	37	3	<b>BIG STAR</b> Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
34	34	5	<b>RAG DOLL</b> Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
35	28	6	<b>YOU ARE MY SUNSHINE GIRL</b> Lettermen, Capitol 4096 (House Of Gold, BMI)
36	39	4	<b>OUR LAST SONG TOGETHER</b> Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
37	-	1	<b>DAISY JANE</b> America, Warner Bros. 8118 (Warner Bros., ASCAP)
38	43	2	<b>SOMEONE SAVED MY LIFE TONIGHT</b> Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)
39	49	2	<b>WATERFALL</b> Carly Simon, Elektra 45263 (C'est Music, ASCAP)
40	NEW ENTRY	1	<b>FLYING HIGH</b> Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
41	NEW ENTRY	1	<b>I BELIEVE I'M GONNA LOVE YOU</b> Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
42	22	11	<b>THE LAST PICASSO</b> Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
43	47	3	<b>CAN'T GIVE YOU ANYTHING (But My Love)</b> Stylists, Avco 4656 (Avco Embassy, ASCAP)
44	48	3	<b>WOULD I STILL HAVE YOU</b> Lobo, Big Tree 16040 (Atlantic) (Famous, ASCAP)
45	NEW ENTRY	1	<b>HELP ME RHONDA</b> Johnny Rivers, Epic 8-50121 (Columbia) (Irving, BMI)
46	46	4	<b>BLUE SKY</b> Joan Baez, A&M 1703 (No Exit, BMI)
47	NEW ENTRY	1	<b>DANCE WITH ME</b> Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
48	40	7	<b>FEELIN' THAT GLOW</b> Robert Flack, Atlantic 3271 (Lonport, BMI)
49	NEW ENTRY	1	<b>LIKE THEY SAY IN L.A.</b> East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP)
50	42	9	<b>KING KINGSTON</b> George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)

## Poor Show, Weak Support From Los Angeles Latins

By ELIOT TIEGEL

LOS ANGELES—Although this is one of the major Latin communities in the nation, the Mexican-oriented community still does not support Latin jazz.

A recent concert featuring three attractions, including the king of powerhouse Latin jazz bands, Tito Puente, failed to lure sufficient patrons.

The presentation featuring two shows July 17, one at 7:30 p.m. followed by a 10 p.m. show at the Scottish Rite Auditorium, were examples of the musicians almost playing for themselves.

The presentation failed because the promoters, Down To Earth Productions, foolishly booked Puente, Willie Bobo and local John Nelson into two situations, with the first at the unusually early hour of 7:30.

And as a result of the meager audience (less than 300) for the opening show, Bobo and Puente were hustled offstage after brief sets and never really got together with the people who did enjoy their music.

The Scottish Rite Auditorium is a fine concert hall which has not been used in the past for any musical presentation and the Latin music (as part of a multi-evening bill of fare) sounded fine. The promoters had plenty of equipment on hand plus good lighting.

Johnny Nelson and his 10 pieces played mambos and a guajira during their four-tune, 25-minute portion of the show. This band features an electric piano and electric bass, two trombones, one saxophone, and Nelson, the lead voice, plus a gal who shakes and lends some poor vo-

cal fills. The rhythm is fine and the solos on sax, trombone and piano provide the jazz elements. But an overpowering bass clouded any subtleties in the material. Nelson's timbalist was spectacular.

Nelson's band is more for dancing than listening which is why it didn't wake up the people who sat coolly. They couldn't have danced had they wanted to anyhow.

Willie Bobo and his nine pieces included a trumpeter, saxman and trombonist, regular drums, regular piano, bass, conga and the leader on timbales. But he didn't do anything spectacular, preferring to work his cymbal and leaving any explosions to the regular drummer.

Bobo, who is a delightful character on (and off) stage, really didn't give his all. He played four tunes during his half hour ("Feel So Bad," "Round Trip," "It's Impossible" in Spanish and English and "Camellion.")

This last tune by Herbie Hancock was a fine example of soul and Latin, with the beat quite funky and a high flying trumpet working against the buzzing keyboard riffs of the electric guitarist.

Puente and his 17 pieces, the majority from New York, were sensational during their 25 minutes. The four trumpets, three trombones, four saxes roared through the charts in a spine-tingling manner. Puente, dressed in white, did his well-known dance steps while leading, soloists from the three sections riding on the crest of the fantastic rhythm patterns accented by timbales and cowbell.

(Continued on page 55)

## MARIACHI TO SALSA Ritmos Latinos Rock Bay Area

By DAVE DEXTER JR.

LOS ANGELES—With more than 3 million Spanish-speaking Americans residing in this area, and thousands more living and toiling in the verdant agricultural valleys extending from San Diego County up to the Oregon border, it comes as something of a revelation to learn that the metropolitan San Francisco-Oakland populace also has a burgeoning Latin ambience—and that it shows in the music.

To a Bay Area visitor the change is unmistakable. The new music is abundant. It is virile. It is easy to find.

One of the big reasons is Cesar Ascarrunz.

He has his own radio show, on KOFY. He plays piano. He leads a Latin band. He chases around pro-

moting his recent Flying Dutchman LP, "Cesar 830" in stores and at radio stations. And every night he operates his own night club, Cesar's at 576 Green

Ascarrunz tub-thumps Latin music constantly, plugging and pushing salsa along with his myriad other interests. And partly through his untiring efforts other Latin hot spots have been springing up, much as folkie and strip joints prolifically emerged in the 1960s.

The hot street is Mission. At 3395 is Club Elegante, masterminded by Alfonso Ochoa. It's essentially a dance hall with a \$2 cover and a wide variety of Mexican music. At 3472 Mission is La Terraza, known for its mariachis, a more traditional boite without a cover charge where

salsa is virtually unknown. At 3024 Mission is El Senoral, more intimate than the Elegante and the Terraza and also sans cover. Casino Tropical at 2677 Mission is an oversized, old-fashioned upstairs dance hall reminiscent of the Roseland on New York's Broadway. No cover here.

If the Bay Area visitor craves more, he may stay on Mission all the way out to Hayward, where at 18553 he will encounter the Sting. It's a contemporary, spacious spot catering to youth with youthful musicians—the exact opposite of La Terraza.

Back in San Francisco, there are yet other venues. The Alta Mar on Valencia is a combined restaurant-club where the fanciest Latin dancers congregate. And on 19th, the Centro Sociale Obrero serves up two dance bands every weekend with salsa and musica nortena dominating each set. In Oakland it's the New Yorker on Foothill, a club so small the French wouldn't even describe it as intime. But in the darkness one discerns a miniature dance floor and ear-aching, overamplified Latin rock.

California's Latin music is virtually all of Mexican origin. New York's is Puerto Rican, in the main, and throughout Florida it's mostly of Cuban descent. That's why top-selling Latin disk artists on the East Coast are unknown out here, and vice versa. But eager Cesar Ascarrunz believes he can change all that. "New York, Florida, Illinois—it doesn't matter," he says. "If the record buyer has even an ounce of Latin blood he will react to my music. I touch all humanity."

## Latin Scene

MEXICO CITY

Sonora Santanera has scheduled personal appearances through early August in the states of Vera Cruz, Puebla, Campeche, Tabasco and Tamaulipas. ... Vikki Carr's latest, "En Espanol," album which hit the market in June, is showing excellent sales according to a CBS spokesman.

Musart reports ditto reaction for one of their imports from MCA, "Nothing Fancy," album by Lynyrd Skynyrd. ... Talks have started to combine radio stations XEX, XEQ and XEW into one huge network. XEX, one of the leading outlets for breaking records here, would be turned into an all-news station, while the others would be straight music. ... All are 50,000 watts or more, and, according to an industry source, there could be a radical change in the market. Emilio Azcaraga, co-owner of Telesistema, the nation's leading independent video network (Channels 2, 4, 5 and 8), is coordinating negotiations. ... Musart is getting ready with a new Grand Funk Railroad release. ... Cesar Costa this month is celebrating his 15th year as a solo singer. He

started in 1958 with a group then known as Camisas Negras (Black Shirts).

Two musical shows are now running back-to-back on Channel 2, "Foro 2" and "Exitos." The formula is meeting with success rating-wise, reports a Televisa spokesman. ... Tour is being arranged for Luis "Vivi" Hernandez in Western Europe and Russia later this fall. ... Songstress Claudia Islas shifting to material in the genre of tropical and bolero. ... Gamma getting good response off airplay of Clemencia Torres' latest single, "Yo No Se" ("I Don't Know"). Singer-composer is Colombian-born and lives in Spain.

(Continued on page 55)

Billboard SPECIAL SURVEY for Week Ending 8/2/75

### Billboard Hot Latin LPs™

Special Survey

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Camilo Sesto, Pronto Pts 1011	9	ANGELICA MARIA Angelica Maria, Sonido Internacional SI 8009
2	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	10	ROSEDA BERNAL La Esposa Olvidada, Latin International 5027
3	LOS FREDDYS Epoca De Oro, Peerless 1041	11	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
4	LOS MUECAS Roguera De Amor, Caytronics 1413	12	CELIA & JOHNNY Quimbara, Vaya XVS-31
5	HECTOR LAVOE La Voz, Fania XSLP-00461	13	EDDIE PALMIERI The Sun Of Latin Music, Coco 109XX
6	LOS BABYS Como Sufro, Peerless 1769	14	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
7	JUAN TORRES A Borinquen, Musart 1640	15	LUCHA VILLA Los Discos De Oro, Musart 1636
8	NELSON NED Nelson Ned, United Artists 1550		

### IN NEW YORK

1	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP 00484	8	TICO ALEGRE ALL STARS Live At Carnegie Hall, Tico 1325
2	HECTOR LAVOE La Voz, Fania XSLP-00461	9	SONORA MATANCERA 50 Anos, Secco SSD-4001
3	JOSE FAJARDO Estrellas Del 75, Coco CLP-115	10	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
4	TIPICA 73 Candela, Inca 1043	11	EL GRAN TRIO A Que No Te Atrevas, Montilla 272
5	ORCH. IDEAL Orch. Ideal, Artol-6001	12	RAY RODRIGUEZ And Duro, Mericana XMS-130
6	HARLOW Live In Quad, Fania QXSLP-00472	13	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
7	CELIA & JOHNNY Quimbara, Vaya XVS-31	14	JOHNNY VENTURA En Accion, Discolor-70
		15	MANGUNI & DATATO Understanding Latin Rhythms, LP Ventures-337

## Disking Sessions Droop In Mexico During Confabs

MEXICO CITY—Scheduling of recording sessions here has dropped substantially because of the negotiations which have started between AMPROPHON and SUTM, record companies' 17-member organization and the Mexican musicians' union, respectively. A new two-year contract is being discussed.

Heading the negotiating committee for AMPROPHON is Heinz Klinckwort, owner of Peerless, and Musart's president, Eduardo L. Baptista. Leading the group for SUTM is union president Venus Rey.

One of the key bargaining points for the new pact is a 40 percent increase being asked by the musicians.

AMPROPHON is reportedly offering a 15 percent raise. Speculation is that a settlement will be reached somewhere around the 25 percent bracket.

Although SUTM has okayed a go-ahead on recording, it is unknown whether or not the rates will be applicable to the old contract or the new one. The last two-year pact expired July 1.

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# Soul Sauce

## Gospel Back In Babylon (At WBAB)

By JEAN WILLIAMS

LOS ANGELES—Gospel returns to Babylon. But that's Babylon, Long Island, by way of WBAB-AM.

Ms. Muriel Hornstein, owner of the station including its FM affiliate, claims many families and young people are interested in hearing more gospel. She says she surveyed the market to come up with this conclusion.

Sending circulars to clergymen of all denominations in an effort to gain support for her new venture turned into an "instant" success, she says.

WBAB-AM, a sunrise to sunset station formerly played progressive rock which was simulcast with its 24-hour FM sister.

Ms. Hornstein is separating the two stations, with the AM going completely gospel.

The station which was built 15 years ago, features a cross section of gospel ranging from old standards to contemporary.

The owner is also changing the personnel of WBAB-AM. Al Titch, a former gospel deejay, is now program director and Chuck Risby, who formerly promoted gospel concerts, has joined the staff.

Ms. Hornstein is still searching for announcers with gospel backgrounds.

In her search, she is in the market for another gospel station which she says will be located somewhere in the New England area. But she states she will not buy a presently going station, because she wants to build her own.

An idea for broadening the station's gospel audience is through a chapel which she is having built on the studio grounds. She will advertise for weddings, which will be performed in the chapel and will be broadcast over the air.

Ms. Hornstein also owns and operates a franchise for Columbia School of Broadcasting in Long Island, and has hired Marty Quinn, a newscaster and former student to work at the station.

"The staff of announcers from the stations are instructors at the school," she explains.

WBAB-FM with 3,000 watts presently is raising its antenna. Mark Allen, program and music director of the rock station, says "Long Island is a predominately white area, and whites are getting into gospel programming. We are trying to give this community a service which is not covered here," he says.

"Country music is popular in the areas surrounding Babylon, and the people find country music very close to gospel," he adds.

★ ★ ★

And in Fayetteville, N.C., Bill Hennessee, program and music director of WIDU, an r&b station, says gospel is also growing in that area.

Gospel is aired twice daily and takes the major part of Sunday. Hennessee claims that jazz and blues are also on the upswing there.

"It's being included in our regular r&b format. We are playing jazz and blues and directing it to the young people. We are successfully doing this because we are not tagging it," he says.

"Artists such as Donald Byrd, the Blackbyrds, Grover Washington and Bobbi Humphrey plus B.B.

(Continued on page 33)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	<b>FIGHT THE POWER PT. 1</b> —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	33	26	11	<b>CHOCOLATE CITY</b> —Parliaments (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Maibiz/Rick's Music, BMI)	68	67	8	<b>WE'RE GONNA MAKE IT</b> —Philly Devotions (J. Davis), Columbia 3-10143 (John Davis/Bry-Wek, ASCAP)
2	2	10	<b>SEXY</b> —MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	34	46	6	<b>POTENTIAL</b> —Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Jimpire, BMI)	69	79	3	<b>HE'S MY MAN</b> —Supremes (G. Wright, K. Patterson), Motown 1358 (Jobete, ASCAP)
3	8	7	<b>HOPE THAT WE CAN BE TOGETHER</b> —Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia), (Mighty Three Music, BMI)	35	54	3	<b>GET THE CREAM OFF THE TOP</b> —Eddie Kendricks (B. Holland, E. Holland), Tamla 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	70	80	2	<b>THIS WILL BE</b> —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
4	4	9	<b>DO IT IN THE NAME OF LOVE</b> —Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	36	43	10	<b>SWEARIN' TO GOD</b> —Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)	71	81	2	<b>CHASING RAINBOWS</b> —Blue Magic (T. Mills), Alco 7031 (WIMOT/Mystic Dragon, BMI)
5	6	10	<b>7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)</b> —Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	37	25	8	<b>FEELIN' THAT GLOW</b> —Roberta Flack (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	72	72	6	<b>SEXY SUMMER</b> —Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)
6	3	15	<b>THE HUSTLE</b> —Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	38	31	11	<b>HURT</b> —Manhattans (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	73	78	5	<b>YOU'RE EVERYTHING I NEED</b> —Major Lance (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)
7	11	7	<b>DREAM MERCHANT</b> —New Birth (L. Weiss, J. Ross), Buddha 470 (Saturday, BMI)	39	34	11	<b>IF YOU TALK IN YOUR SLEEP</b> —Little Milton (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)	74	84	2	<b>HOW LONG (Betcha' Got A Chick On The Side)</b> —Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Rubinson), ABC/Blue Thumb 265 (Folio Grounds, BMI/Ebbetts Field, ASCAP)
8	15	8	<b>GET DOWN TONIGHT—K.C. &amp; The Sunshine Band</b> (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	40	60	4	<b>HUSTLE!! (Dead On It)</b> —James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	75	61	12	<b>GOD BLESS OUR LOVE</b> —Charles Bremmer (A. Green, W. Mitchell, E. Eandle), Chelsea 3017 (Hi, BMI)
9	14	6	<b>FOREVER CAME TODAY</b> —Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)	41	38	11	<b>SEVEN LONELY NIGHTS</b> —Four Tops (J.R. Bailey, K. Williams, R. Clark), ABC 12096 (Pocketful of Tunes/Giant, BMI)	76	63	7	<b>IT'S THE J.B.'S MONORAIL PART 1</b> —Fred Wesley & The New JB's (J. Brown), People 655 (Polydor) (Dynatone/Belinda/Chappell, BMI)
10	5	10	<b>I'LL DO FOR YOU ANYTHING YOU WANT ME TO</b> —Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	42	42	12	<b>LOVE BEING YOUR FOOL</b> —Charles Whitehead (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	77	NEW ENTRY		<b>GAMES PEOPLE PLAY</b> —Spinners (J.B. Jefferson, B. Hawes, C. Simmons) Atlantic 3284 (Mighty Three, BMI)
11	9	12	<b>FREE MAN</b> —South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	43	37	13	<b>WHAT CAN I DO FOR YOU</b> —Labelle (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	78	56	13	<b>IT AIN'T NO FUN</b> —Shirley Brown (F. Knight), Truth 3223 (Stax) (East/Memphis/Two Knight, BMI)
12	12	9	<b>THREE STEPS FROM TRUE LOVE</b> —Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tune, BMI)	44	36	14	<b>THE WAY WE WERE/TRY TO REMEMBER</b> —Gladys Knight & The Pips (M. Hamlich, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddha 463 (Colgems, ASCAP/Chappell, ASCAP)	79	77	5	<b>REACH FOR THE MOON (Poor People)</b> —Angelo Bond (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)
13	7	10	<b>PLEASE PARDON ME (You Remind Me Of A Friend)</b> —Rufus Featuring Chaka Khan (B. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	45	33	15	<b>GIVE THE PEOPLE WHAT THEY WANT—O'Jays</b> (K. Gamble, L. Huff), Philadelphia International 8-3565 (Columbia) (Mighty Three, BMI)	80	86	5	<b>HARMOUR LOVE</b> —Syaleta (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
14	10	15	<b>SOONER OR LATER</b> —Impressions (E. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)	46	44	11	<b>FOREVER IN LOVE</b> —Love Unlimited Orchestra (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)	81	93	2	<b>FLYING HIGH</b> —Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI)
15	24	5	<b>OH ME, OH MY (Dream In My Arms)</b> —Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	47	45	10	<b>DISCO QUEEN</b> —Chocolate (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)	82	85	3	<b>EXPANSIONS</b> —Lionie Liston Smith (L.L. Smith), Flying Dutchman 10214 (RCA) (Cosmic Echoes, BMI)
16	29	5	<b>THAT'S THE WAY OF THE WORLD</b> —Earth, Wind & Fire (M. White, C. Stephy, V. White), Columbia 3-10172 (Sagittame, ASCAP)	48	53	5	<b>I'LL BE COMIN' BACK</b> —Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 835 (Cafe Americana/Peabody, ASCAP)	83	NEW ENTRY		<b>OOOLA LA</b> —Betty Wright (L. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI)
17	23	6	<b>MAKE ME FEEL LIKE A WOMAN</b> —Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)	49	48	12	<b>PAIN</b> —Edwin Starr (E. Starr), Granite 522 (ATV/Zonal, BMI)	84	NEW ENTRY		<b>THE GOOD OLD DAYS</b> —Main Ingredient (L. Perry) RCA 10334 (J.L.P./Jazzman, ASCAP)
18	20	9	<b>ACTIONS SPEAK LOUDER THAN WORDS</b> —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)	50	47	6	<b>LOVE INFLATION (Part 1)</b> —The Joneses (G. Dorsey), Mercury 73689 (Phonogram) (Landy/Unichappell, BMI)	85	92	3	<b>ALVIN STONE (Birth &amp; Death Of A Gangster)</b> —Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009
19	27	5	<b>YOUR LOVE</b> —Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	51	57	7	<b>FOOT STOMPIN' MUSIC</b> —Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)	86	87	4	<b>SIX DAYS AND A NIGHT</b> —Candi Staton (F. Wright, D. Greer, G. Jackson, F. Cage), Warner Bros. 8112 (Gre-Jac/Superheavy, BMI)
20	16	11	<b>SNEAKIN' UP BEHIND YOU</b> —Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	52	65	3	<b>DO IT ANY WAY YOU WANNA</b> —Peoples Choice (L. Huff), Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI)	87	97	2	<b>IT'S ALL OVER NOW</b> —Bobby Womack (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
21	19	11	<b>COME AN' GET YOURSELF SOME</b> —Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	53	58	6	<b>GOOD LOVIN' IS JUST A DIME AWAY—The Originals</b> (L. Dozier), Motown 1355 (Dozier, BMI)	88	91	2	<b>LOVE TAKES TEARS</b> —Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)
22	13	11	<b>JUST A LITTLE BIT OF YOU</b> —Michael Jackson (B. Holland, E. Holland) Motown 1349F (Gold Forever/Stone Diamond, BMI)	54	73	2	<b>IT ONLY TAKES A MINUTE</b> —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	89	NEW ENTRY		<b>WHEN YOU'RE YOUNG AND IN LOVE</b> —Ralph Carter (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI)
23	17	15	<b>SLIPPERY WHEN WET</b> —Commodores (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	55	50	14	<b>EASE ON DOWN THE ROAD</b> —Consumer Rapport (C. Smalls), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	90	NEW ENTRY		<b>LOVE'S SO WONDERFUL</b> —Natural Four (L. Hutson) Curtom 0104 (Warner Bros.) (Silent Giant/Aopa, ASCAP)
24	30	8	<b>DREAMING A DREAM</b> —Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	56	39	20	<b>ROCKIN CHAIR</b> —Gwen McCrae (C. Reid, W. Clarke) Cat 1996 (TK) (Sherlyn, BMI)	91	88	3	<b>SOS (Sending Out An SOS)</b> —Retta Young (D. Lener, A. Landon), All Platinum 2355 (Gambi, BMI)
25	28	8	<b>THE PHONE'S BEEN JUMPING ALL DAY</b> —Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	57	69	4	<b>UNDER YOUR POWERFUL LOVE</b> —Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)	92	100	2	<b>GIMME SOME (Part One)</b> —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)
26	18	16	<b>LOOK AT ME (I'm In Love)</b> —Moments (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	58	71	4	<b>A WOMAN NEEDS TO BE LOVED</b> —Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalyne/BRC, BMI)	93	90	5	<b>IF YOU WANT A LOVE AFFAIR</b> —Jesse James (B. Craig, R. Carson, H.B. Barnum), 20th Century 2201 (Hi Ward/EI Patricio, ASCAP)
27	35	6	<b>YOLANDA</b> —Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	59	64	5	<b>LIFE AND DEATH IN G&amp;A (Love Childs Afro)</b> —Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)	94	82	6	<b>I AM HIS LADY</b> —Melba Moore (M. Ames), Buddha 452 (Sweet Hooper, ASCAP/Sky Forest, BMI)
28	40	4	<b>CAN'T GIVE YOU ANYTHING (But My Love)</b> —Stylistics (Hugo & Luigi, G.D. Weiss), avco 4656 (Avco Embassy, ASCAP)	60	62	20	<b>DYNAMITE</b> —Bazuka (T. Camilo), A&M 1666 (Tonob, BMI)	95	95	3	<b>WHAT A DIFFERENCE A DAY MAKES</b> —Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
29	32	8	<b>I COULD DANCE ALL NIGHT</b> —Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsp 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	61	74	3	<b>TRY ME TONIGHT</b> —Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)	96	94	3	<b>(Call Me Your) ANYTHING MAN</b> —Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP)
30	41	4	<b>GLASSHOUSE</b> —Temptations (Charlamagne), Gordy 7144 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	62	70	8	<b>I DON'T WANT TO BE A LONE RANGER</b> —Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowal, BMI)	97	99	2	<b>EIGHTEEN WITH A BULLET</b> —Pete Wingfield (P. Wingfield), Island 026 (Ackee, ASCAP)
31	21	16	<b>TAKE ME TO THE RIVER</b> —Syl Johnson (A. Green, M. Hodges), Hi 2285 (London) (Jec/Al Green, BMI)	63	51	17	<b>MISTER MAGIC</b> —Grover Washington Jr. (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	98	96	4	<b>LOVE AIN'T NO TOY</b> —Yvonne Fair (N. Whitfield), Motown 1354 (Stone Diamond, BMI)
32	22	14	<b>WHY CAN'T WE BE FRIENDS?</b> —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	64	66	6	<b>TAKE GOOD CARE OF YOURSELF</b> —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3568 (Epic/Columbia)	99	75	8	<b>I CAN'T QUIT YOUR LOVE</b> —Buck (L. Caston, C. Wakefield), Playboy 6039 (Jobete/Stone Agate, ASCAP)
				65	68	6	<b>(Baby) DON'T LET IT MESS YOUR MIND</b> —Donny Gerrard (N. Sedaka, P. Cody), Rocket 40405 (MCA) (Don Kirsner, BMI/Kirshner Songs, ASCAP)	100	98	3	<b>SUPERSHIP</b> —George "Bad" Benson (R. Macdonald, W. Salter, W. Eaton, A. Jenkins), CTI 25 (Motown) (Antisia, ASCAP)
				66	76	4	<b>LOVE IS MISSING</b> —Dells & Dramatics (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)				
				67	59	17	<b>CUT THE CAKE</b> —AWB (White, Gorie, McInish), Atlantic 3261 (Average/Cotilion, BMI)				

# Returns Are No Problem For The Gospel Retailer

By JEAN WILLIAMS

LOS ANGELES—Returns on merchandise is one of the headaches eliminated when operating a gospel retail outlet, says Ollie Collins, owner of Monique's gospel specialty chain here.

A continuing problem with gospel music is its seemingly unavailability. "Distributors are not as conscientious about gospel as they are about other product," says Collins.

"Usually, my merchandise arrives late or not at all," he continues. Disputing the claim that young people prefer contemporary gospel to standards, he says, "we sell more traditional gospel, constantly receiving requests for it. But record companies are releasing basically contemporary gospel now."

Collins opened the first Monique shop in 1973 followed by a second in '74 and third in '75. All outlets are in West Los Angeles. He has plans to expand his operation to the Compton, Calif., area.

He says that he does not have to go outside California to make gospel purchases, preferring to deal with Soul City, Record Merchandising and Southwest Distributors.

"Persons working in gospel shops are usually more familiar with the product," says Collins, explaining that gospel is released on an average of 12 records a month, as compared to far more releases in the r&b area.

"The staff can familiarize themselves with the product because there is not an abundance coming in at one time. This gives the customer better service, and we are better able to assist them," he adds.

"Gospel records are not usually released on singles, therefore 99 percent of our merchandise is albums."

Collins claims Los Angeles has limited outlets for gospel exposure. "Gospel is aired on a limited basis,

and its main source of exposure is word of mouth. This is a large church town, and that's the avenue used to exhibit gospel talent," he says.

"Monique's has not felt the economy pinch," he says, explaining, "gospel music sells on a continuous basis, which is one of the reasons for no merchandise returns. If we keep a record in the store long enough, eventually it will sell."

"Contrary to popular opinion, gospel customers are not always senior citizens. The ages of my customers range from 20-40 and gospel is growing among even younger people."

"I have found that many young people do not like being forced to listen to contemporary music, and my sales have increased because for the most part, the only way they will hear their favorite standard gospel record is to buy it."

"As a matter of fact," he continues, "inflation seems to be bringing people back into the church, which is another reason for the upswing in gospel record sales."

"Some of our most popular artists include Shirley Caesar, The Blind Boys, Loving Sisters, Soul Stirrers and of course James Cleveland. Andrae' Crouch is the biggest seller in contemporary."

Collins gives gospel a boost through his daily gospel program on KBCA-FM, Los Angeles, 4 a.m.-5 a.m. and Sunday 8 a.m.-11 a.m. And KBCA is his only-radio advertising outlet.

Because gospel records are difficult to locate, the KBCA advertisement brings customers from as far away as Oxnard and Palm Springs, Calif., approximately 120 miles from Los Angeles.

Monique's also stocks 8-track

tapes, but not cassettes, and Collins says that as many tapes are sold as albums. "Most gospel tapes are packaged as singles. The only double tape that we carry is Aretha Franklin's 'Amazing Grace.'"

All tapes, doubles excluded, sell for \$6.50, and the albums are \$4.98. The family operation is open seven days a week 10 a.m.-6 p.m.

"People are beginning to be turned onto gospel," he says, adding, "there is a market for it, but it is not exposed here."

Collins is also a gospel vocalist on ABC Records with an album on the label "Sound Of Music."

## Fred Catero Named S.F. Academy Boss

SAN FRANCISCO—Fred Catero has been elected president of the local chapter of the National Academy of Recording Arts and Sciences. He replaces Leo Kulka, who became the chapter's first president at its inception last year. Kulka was named vice president in the new election.

Other officers, some of whom continue in the same posts: Tom Scott, 2nd vice president; Michael Andreas, secretary; Phil Karp, assistant secretary; Vance Frost, treasurer, and Ed Wetteland, assistant treasurer.

Catero heads the local Catero Sound Co. He is an associate of producer David Rubinson and has done engineering and production work on many hit albums to have come out of San Francisco in recent years, including records by the Pointer Sisters, Santana and Herbie Hancock.

## Gospel Returns To Babylon's WBAB

• Continued from page 32

King, Bobby Blue Bland and Tyrone Davis are played. We try to stick to contemporary sounds, but never do we say that it's jazz or blues, because labels tend to turn off an audience," he adds.

Fayetteville is the home of Fort Bragg and Pope air force base. A large percentage of WIDU's audience is military personnel, says Hennessee.

"The area is growing because servicemen retire from the military and build homes here," he explains.

Another reason for the cross sectioned programming is, "industry is coming to the area because new major highways are being built right through the city," he claims, adding, "we have to serve several cultural areas because of their varied backgrounds."

WIDU is tied tightly into Fort Bragg through a program which is broadcast directly from the base and aired on the station Sunday 3 p.m.-3:30 p.m.

The r&b Fort Bragg program also gives information of interest to the military. Hennessee admits that this kind of community involvement is necessary when dealing with an area which houses military bases. He adds, "we cannot afford not to have this audience."

This is a reason why the playlist

was deleted. "We are dealing with too many cultures. I now have 60 singles and any number of albums included in the programming," says Hennessee.

"One blues record is injected each hour and one jazz every two hours," he adds.

Hennessee listens to every record received by the station. "I do not select records by types. If I feel my audience will like it, I play it. But records are played on their merits alone," he explains.

And speaking of hit records, he says: "I feel that program directors should recognize that records can be turntable hits, and should be able to treat them as just that and not force them on his audience as hit records. Honesty is important in programming. The best job security for the r&b disk jockey is community involvement, which comes back to being honest with the people."

"The personality r&b deejay must have the community standing behind him in order to survive; that's why it's important for soul stations to deal heavily with its community."

Hennessee takes over the 6 a.m.-9:30 a.m. slot, followed by Sandy Mack 9:30 a.m.-10:30 a.m. Righteous Randy has the 10:30 a.m.-12 p.m. program, and he returns under the name Brother Michaux with a gospel show 12 p.m.-1 p.m.

Righteous Randy comes back 1

p.m.-3:30 p.m. followed by Larry Hendrix 3:30 p.m.-8:30 p.m. (sign-off). Weekends have Johnny Stevenson hosting.

★ ★ ★

KQIZ, formerly KRAY, Amarillo, Tex., has changed its soul format to easy listening, using a down Top 40 chart, says music director Allen Gaines. . . The Chicago chapter, National Assn. Television and Radio Announcers (NATRA) held its local awards July 18, McCormick Place, Chicago.

Cecil Hale and Richard Steel, national and local presidents respectively, hosted the event. Popular disk jockey E. Rodney Jones was master of ceremonies. . . Two Atlantic Recording artists, Major Harris and Blue Magic are appearing onstage together at Disneyland July 27-Aug. 1. . . And Atlantic's Sister Sledge have been named Most Promising New Group by the National Assn. of Broadcasters in Japan.

The four sisters are currently on tour in Japan after winning the Silver Award at the International Music Festival, Tokyo. . . The Staple Singers now on Warner Bros. are collaborating with Curtom Records' boss Curtis Mayfield for his soundtrack of the upcoming Warner Bros. film "Sparkle."

★ ★ ★

Remember . . . we're in communications, so let's communicate.

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	32	34	14	THE WIZ/ORIGINAL CAST RECORDING Atlantic SD 18137
2	3	7	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	33	18	21	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)
3	4	7	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	34	37	11	KOKOMO Kokomo, Columbia PC 33442
4	5	8	CUT THE CAKE Average White Band, Atlantic SD 18140	35	43	2	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)
5	7	10	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	36	39	6	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215
6	6	24	TO BE TRUE Harold Melvin & The Bluenotes, Philadelphia International KZ 33148 (Columbia)	37	19	21	CAUGHT IN THE ACT Commodores, Motown M6-820 S1
7	2	21	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	38	24	8	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic SD 18131
8	10	9	MOVING VIOLATION Jackson 5, Motown M6-829-S1	39	45	3	ODE TO MY LADY Willie Hutch, Motown M6-838 S1
9	11	8	THANK YOU BABY Stylistics, Avco AV 69008	40	47	4	LOVE CORPORATION Hues Corporation, RCA APL1 0938
10	14	27	A SONG FOR YOU Temptations, Motown C6 969S1	41	44	7	RENAISSANCE Ray Charles, Crossover CR 9005
11	15	4	WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	42	NEW ENTRY		LIQUID LOVE Freddie Hubbard, Columbia PC 33556
12	12	8	TALE SPINNIN' Weather Report, Columbia PC 33417	43	46	33	NEW AND IMPROVED Spinners, Atlantic SD 18118
13	8	15	SURVIVAL D'Jays, Philadelphia International KZ 33150 (Columbia)	44	33	10	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201
14	9	15	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	45	49	2	BURNIN' Bob Marley & The Wailers, Island ILPS 9256
15	22	3	THE HIT MAN Eddie Kendricks, Tamla T6-338 S1 (Motown)	46	52	3	HALF A LOVE Chi-Lites, Brunswick BL 754204
16	20	4	LOOK AT ME Moments, Stang ST 1026 (All Platinum)	47	53	2	DISCO DYNAMITE Shirley & Company, Vibration V1-128 (All Platinum)
17	13	32	SUN GODDESS Ramsey Lewis, Columbia KC 33194	48	NEW ENTRY		A SOULFUL EXPERIENCE Rance Allen Group, Truth TRS 4207 (Stax)
18	21	7	ROCKIN' CHAIR Gwen McCrae, Cat 2605 (T.K.)	49	50	4	HEAVEN RIGHT HERE ON EARTH Natural Four, Curtom CU 5004 (Warner Bros.)
19	17	14	ROLLING DOWN A MOUNTAINSIDE Main Ingredient, RCA APL1-0644	50	51	15	A QUIET STORM Smokey Robinson, Tamla T6 337 S1 (Motown)
20	23	11	BLIND BABY New Birth, Buddha BDS 5636	51	57	3	BEST OF Mandrill, Polydor PD 6047
21	16	8	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	52	32	15	CHOCOLATE CITY Parliament, Casablanca NBLP 7014
22	30	4	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	53	56	2	THE BEST OF THE NEW BIRTH RCA APL1-1021
23	27	36	FLYING START Blackbyrds, Fantasy F-9472	54	NEW ENTRY		STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)
24	26	20	THE DRAMATIC JACKPOT Ron Banks & The Dramatics, ABC ABCD 867	55	38	14	IN THE POCKET Stanley Turrentine, Fantasy F 9478
25	25	8	THE SUPREMES Motown M6-828 S1	56	NEW ENTRY		THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017
26	29	4	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)	57	41	26	NIGHT BIRDS La Belle, Epic KE 33075 (Columbia)
27	28	6	EXPANSIONS Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)	58	42	10	SEX MACHINE TODAY James Brown, Polydor PD 6042
28	35	3	GEORGE McCRAE TK 602	59	48	13	THE BRECKER BROTHERS Arista AL 4037
29	31	6	CORNBREAD, EARL AND ME/SOUNDTRACK Blackbyrds, Fantasy F 9483	60	54	17	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White, 20th Century T-466
30	36	3	COME GET TO THIS Nancy Wilson, Capitol ST 11386				
31	40	2	IT'S MY PLEASURE Billy Preston, A&M SP 4532				



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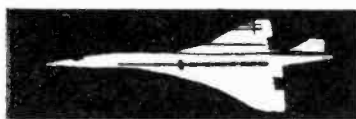
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# 378 HARD- WORKING MUSIC PEOPLE



# GRT Story: The Climb To The Top

By BOB KIRSCH

"It's the rise, the fall and subsequent climb of GRT that really makes the company what it is today. We've learned a lot in 10 years."

So says Alan Bayley, president of GRT Corp. and founder of the company that went from one of "darlings of the business world" in the middle '60s to a state of financial nightmare in the late '60s and, today, has not only climbed back to the top of the prerecorded music tape field but is successfully probing into other musical areas.

As the man who has been involved in the running of the corporation since 1965, nobody is more qualified than Bayley to tell the history of GRT.

"I was a privately employed marketing and management consultant in 1964, doing a job for a tape recorder company," says Bayley. "In the course of that particular job, I found out about the impending release of 8-track players in Ford cars and about RCA's and Motorola's commitments. I decided it would be a hell of a market to get involved in, not so much from the equipment standpoint, but from the tape end.

"So," he continues, "when my consulting work was finished in March of 1965 I set about forming GRT. The only major company doing the same thing at the time was Ampex, so the first thing I did was go out and hire a couple of Ampex guys. On July 2 we were incorporated."

The first labels the firm made deals with were Atlantic and ABC, though Bayley says that "there were a number of people in the licensing game in those days, such as Ampex, ITCC, Muntz and others in Omaha, Los Angeles and Chicago. Rightfully, the record labels took the position of licensing anyone for a modest advance, non-exclusively for a very short period of time to find out who performed."

Bayley says that GRT "marketed tapes from the beginning, and I feel our contribution to the music business has really been a marketing one. In the early phases of tape, however, I found my engineering background valuable as there were some really severe product, engineering and equipment problems, especially in making 8-track cartridges and later cassettes."

GRT debuted with reel-to-reel tapes in October 1965, because "we could get them on the market the fastest. In January of 1966 we came with 4-track and in March of that year we released our first 8-tracks. The delays in releasing the last two configurations were essentially a result of technical problems."

As for the company, "it grew very rapidly in the first year," Bayley continues. "We had nominal sales our first fiscal year, but they jumped to almost \$2 million and went on to triple over the next few years. By calendar 1968 we were quite a profitable company. Having grown so rapidly, however, we were stretched very thin on debt and the price of licenses was beginning to increase. The need for working capital was substantial."

So, in August 1968, GRT decided to go public. "We promptly became the darlings of the West Coast financial community," smiles Bayley, "and the stock, as did the stock of a lot of companies in those days, promptly zoomed out of sight. Since we were now marketing and manufacturing cassettes, we were in all tape formats."

To offer a general picture of how quickly the company was growing, Bayley points out that the stock was initially released at \$17 per share, split 4 for 1 so it was \$4.25 for initial sales, went up to almost \$30 per share "which was about 50 times our earnings and we were all very rich on paper."



Barney Quinn, John Spellman and Bayley, founders, chat 10 years ago. Original building is below and at right groundbreaking for new offices in 1969.



GRT Corp.'s current board (from left), Alan Bayley, Dr. William Ayer, Bertil Nordin, Ernest de la Ossa, Vinton Carver, Leonard Ware.

"Meanwhile," he continues, "we had picked up some very nice catalogs which were all contributing to our success. At the time, however, Atlantic was the key."

Bayley stresses that from the inception of the company, the plan had been to create a vertically integrated music firm. GRT was in the music, not the tape business. "I still believe that if the labels had realized it wasn't records but the music on them they were selling, there would never have been a real reason for us. They did not, however, so I looked at GRT as a music company that just happened to put its music on tape."

It was around the time of the public stock offering that GRT began moving into fields other than music tapes, fields that would involve the company in rather serious trouble eventually and which would, indirectly, provide the impetus for the major comeback that would begin in the early '70s.

"As soon as we had packed the company coffers with money through public offerings," says Bayley, "and had come up with a highly inflated stock, we began diversifying the company and acquiring various operations."

"We diversified," says Bayley, "in the form of a vertical integration. We went backwards into the raw materials, we had already started GRT Records (not the current country label), we acquired Chess at the end of 1968, we entered into a joint venture with Blue Thumb Records and with Kenny Gamble and Leon Huff in a production deal (GRT controlled the marketing and manufacturing of the product and split the profit of the disks) and we acquired Dome Distribution in New York."

Other activities included the acquisition of several retail stores and opening several more called Tape Decks and the acquisition of a pressing plant in Nashville, which came with the Chess deal. The company moved into the manufacture of its own tape through the acquisition of a firm called Magnetic Media and opened a high technology operation in Sunnysvale to make videotape and high quality mastering tape. A data processing company was also among the acquisitions and also began a division to market duplicating equipment. All told, we got into a lot of activities we shouldn't have."

Didn't Bayley or any of his advisors stop to think they might be moving too fast, in too many directions at once?

"Frankly, we did," says Bayley. "But you have to recognize the environment of '68 and '69. In those days the commercial banks actively encouraged the venture capital cycle of starting a company, building up some debt, going public, paying off the debt, building up some more debt, having another public offering and so on. The debts were always paid off be-

cause there was a market for more of the company's stock, so the banks loved it. And we were looking at a market that was essentially doubling every year, with an enormous demand and a shortage of supply. It was difficult to do anything really wrong in the tape market—or at least we thought it was.

"We were a bit concerned in 1969," Bayley continues, "when the economy started to dip. But we went back and analyzed downturns in the economy and how they affected the music business and came to the conclusion that we were reasonably recession proof. Besides, in 1969 all of the experts were projecting a minimal downturn. Let me give you an example. We designed a corporate office building across the street. We went to commercial banks and investment banks regarding financing for the building. Interest rates in real estate at the time were 8 percent, which both the investment and the commercial banks felt were outrageous and both saw them dropping by early 1970. So we were advised to build out of working capital rather than financing it from the beginning and do a sale and leaseback deal after the building was completed.

"By 1970, of course," says Bayley, "interest rates were more like 9½ percent on real estate money available—and the best laid plans. . . ."

Bayley also points out that "we were working in a period when there had been a steady growth in the overall economy for 15 years. Our stock was still selling at 50 times earnings, there was no problem selling additional stock and it simply seemed a question of when the best time to do it would be. Nobody doubted the good conditions would continue, including the best investment bankers in the country. So it really didn't look, after careful analysis, that we were extending ourselves at all."

GRT was overextending itself, however, and rather severely. Bayley is the first to admit that mistakes were made, but he feels strongly that the mistakes made during the period of rapid expansion provided not only a lesson for GRT which will keep the company from repeating such errors in the future

(Continued on page GRT-17)



# SEVEN SOUND REASONS WHY GRT IS NOW THE LEADING INDEPENDENT MARKETER OF ENTERTAINMENT ON TAPE

We think tape's something different and quite special. Always have, ever since we opened for business a decade ago back in 1965. And we feel this attitude about tape contributed heavily to our becoming the world's leading independent marketer of entertainment on tape.

More and more recording companies in the music industry are coming to think we're something different and special, too. Our music and entertainment roster is growing larger with each passing day. GRT currently has exclusive licenses with 34 different recording companies, covering the rights to reproduce and market music on tape from 70 separate record labels. These agreements—representing the largest reservoir of prerecorded music available to GRT in its 10-year history—are directly attributable to several factors. And we thought this might be a good time to repeat them again for you.

Or to put it more simply, what's so different about GRT?

## 1. GRT: A HARD-WORKING TRADITION

Much of our success is due in great part to the fact that we work hard. We've attained a reputation as a marketing organization of skill, drive and resourcefulness. Ever since 1965, we've done everything in our power to acquire the hottest labels and most gifted performers, to deliver a fair-priced product on time, and to back our entire tape catalog with highly personalized service and exciting promotion programs.

Tape is the center of our Universe; it's not a stepchild. Our staff knows that there are differences between tapes and records and how to maximize sales based, in part, on these differences. We also know that there are similarities and we keep in touch with the music scene—at all levels. We've proved by our actions that we *do* care about people's specific problems. And such small company attention to detail has helped us add many important new members to our tape family roster during these past 10 years.



## 2. WE CONSISTENTLY DELIVER 98% FILL

Our experienced team of tape experts—supported by extensive computerization—is able to fill

incoming orders on virtually a 100% basis. Now, that's pretty good in this crazy business. But we keep on doing it, day in and day out. This kind of fill rate permits us to have a "no back-order" policy and so both of us are relieved from the frustration of cumbersome paperwork.

## 3. WE GIVE YOU FAST TURNAROUND

As the demand for a particular artist or group surges and grows, it's vitally important to be able to respond quickly to this situation. It almost never takes more than five working days to get our product. This means if you order on a Monday, you'll see results by Friday, or sooner. We've a factory full of people who take pride in their ability to respond to the demands of the market.

## 4. WE DELIVER A HIGH-QUALITY PRODUCT

Our 8-tracks and cassettes are fashioned from tough, stretch-resistant tape with small particle oxide coatings to reduce the noise level. Everything has been done at our manufacturing facilities to assure a properly tensioned, unbinding flow of tape, and a sound as close to the artist's original performance as is humanly possible to achieve.



## 5. WE'VE A FAIR & EQUITABLE RETURN POLICY

Our policy is to sell what will sell *through*. But no one is perfect, and so returns are a fact of life. We treat our customers fairly and expect them to reciprocate. When we do issue an RA, we process the credit with the kind of speed we're famous for.

## 6. WE DON'T ABANDON THE PRODUCT

We feel one of the major reasons we've survived and prospered in this risky business is that we stay involved with the product—from start to finish. We try to release every album to take advantage of all the initial excitement that goes with the record. We work with a licensor's field people, distributors or branches to promote the *music* and the *artist*. Our 150 distributors nationwide eliminate steps to the retailer.

And most accounts are serviced at least every two weeks to avoid out-of-stock problems.



We've established a strong reputation for creating highly individualized and imaginative sales promotion programs—at both national and local levels—to fully support product to the end. Many people in the music business enjoy trying to second-guess what our fertile marketing brains will concoct next.

## 7. WE KNOW PEOPLE MAKE A DIFFERENCE

We are convinced that most of the "magic" surrounding our successful tape handling is directly due to the people involved. Our salesmen in the field aren't just selling tape. They're businessmen. And they're expert at it. Our people keep in close and constant contact with our distribution channels. New release and catalog product support advertising and P.O.P. materials are often delivered personally, even before they're needed. Our own market research staff is continually busy plotting broad trend lines in the music industry to help GRT better develop its planning and long-term development activities. And in our sales and customer service, we maintain a highly qualified fulltime staff to answer your questions in every geographic area of the country.

# AND THE FUTURE LOOKS EVEN SOUNDER

The excitement appears to be only beginning for GRT. We're testing several promising new

ventures—including special TV broadcast packages and direct mail. We're looking forward eagerly to the days ahead. And we'd like to have you aboard to share the view with us. For more detailed information not covered in this ad, please feel free to call our friendly switchboard operator. She'll make certain you speak directly to the person most qualified to assist you.



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E.A.R.  
Everest Records: Everest, Olympic  
Fantasy Records: Fantasy, Milestone, Prestige  
4-Star  
GNP Crescendo  
Granite  
GRT Records  
Increase/Cruisin'  
Jubilee  
Just Sunshine  
Mega  
Passport  
Plantation  
Private Stock  
Ranwood  
Respond  
Roulette  
Sire  
Small Record Co.  
Sound Bird  
Stormy Forest  
Vanguard: Cardinal, Vanguard, Vanguard Everyman

# GRT's Financial History

(or a growth company's first decade)



GRT's financial record in its first decade of corporate existence has been dominated by four periods: dynamic growth, major setback, convalescence and complete recovery.

In the opening period—if you leave out FY '66—GRT's growth by all the standard financial measurements seemed virtually exponential. But in the summer of 1966 when President Alan Bayley made his first annual report to the small band of curious shareholders waiting for news of their investment in General Recorded Tape, it looked like a modest start, compared to what happened later.

Sales, he announced, had hit \$175,000 in the young company's opening fiscal year, for an operating loss of \$146,000.

Within the next 12 months of fiscal 1967, however, volume mushroomed tenfold and the first year's loss was converted

to a profit of \$88,000. Shareholders' equity was already building. Which brings us to FY '68.

That year sales tripled, volume climbing to \$5,761,000 and profits quadrupling on GRT's single product line of reel-to-reel, 4-track and 8-track music tapes. But fiscal 1969 was to be the year of GRT's quantum jump.

The first plans to take the company from a single line to a multi-line organization were drawn up in fiscal 1968. Most of the program was actually completed before the fiscal year was out, and the pace was tremendous. Twelve companies were acquired for cash, long term notes and stock during the fiscal year. GRT integrated forward into distribution and retail stores, and backward into blank tape production, tape dupli-

cation equipment and EDP systems and consulting services. New tape manufacturing facilities were opened in New Jersey. A video tape development project was started in California. GRT of Canada was established. Through the Chess acquisition and other moves, GRT entered the phonograph record market. Construction began on a new headquarters building in Sunnyvale. On top of it all, GRT went public in August, 1968, obtaining \$6,400,000 in new equity capital from both public and private sources to help fund the expansion that year.

By June 30, 1969, the close of the fiscal year, GRT's consolidated sales had climbed to \$15,300,000 and earnings to \$814,000. Assets, reflecting the sheer scope of the expansion, soared to \$18,335,000, seven times the level of the previous year. True, some \$3,000,000 in debt had appeared on the balance sheet, but against \$10,200,000 in equity the ratio looked healthy.

It takes an effort of will to remember the capital markets of the late Sixties, as they were then, not as they subsequently evolved. Those were years when the dynamic growth company could borrow from the banks, lay off the debt with equity, and borrow again to fuel expansion. In GRT's first year as a publicly held company the stock did very well. It was split four-for-one early in 1969 and that summer the split shares were being bid at \$25 a share. The PE ratio rose to 50, based on projected earnings for FY '70, which dawned as a continuation of FY '69 and became something vastly different.

With a greatly expanded organization to digest and manage, GRT decelerated the growth program in fiscal 1970, while allocating considerable capital to the new operations to make them fully self supporting. Cash demands, in short, remained heavy. With every promise of success in the stock market climate of the day, the company prepared a new public offering to raise \$12,000,000 in early 1970. Indeed, GRT

(Continued on page GRT-19)

## GRT CORPORATION SALES & EARNINGS RECORD 1966-1975

(In thousands except per share amounts)

	Years Ended March 31,			Nine Months Ended 3/31		Years Ended June 30,				
	1975	1974	1973	1972	1971	1970	1969	1968	1967	1966
Net sales from Continuing Operations	\$33,064	32,772	29,658	23,242	14,106(a)	25,934(a)	14,107(a)	5,761	1,868	175
Net Income (Loss)	964	2,311	1,953	46	(11,799)	1,002	814	377	88	(146)
Income (Loss) per share (b)	.27	.64	.56	.01	(4.14)(a)	.34(a)	.28(a)	.22	.07	(.12)

(a) Excluding operations subsequently terminated.

(b) Based on Fully Diluted or Primary Earnings per share, as applicable.

# We're proud to be with you...



MUSIC TAPES

## "KEEP ON TRACKIN'..."



PLEASURE FROM THE BUDDAH GROUP



# GRT's Great Service Extends to Custom Tape Duplication and Record Pressing, too.

You know us. Our standards for servicing studio quality tapes and records are set by the demanding music industry where nobody wants excuses, and mistakes and delays simply aren't tolerated. But, maybe, you didn't know our great full service also extends to custom tape duplication and record pressing.

That's right.

GRT's fully professional services for custom tape duplication and record pressing include:

- **Fast turnaround.** Your first shipment is returned to you in no more than 10 working days from receipt of your source material. Re-orders are even faster; normally in five days or better.
- **Highly personalized attention to each individual order processed.** We'll phone you with all the critical details about your order the day after we ship it out.
- **Competitive pricing.**
- **Full-color labeling.**



- **Unexcelled reproduction on all 8-track cartridges, cassettes and record albums.**

- **Kid glove treatment of your source master.** If there's any problem, our technical experts will contact you directly to discuss the situation.

- **Bulk and drop shipping to numerous locations.** We've custom tape production facilities both in California and N.Y. to save you time and freight charges. Our record pressing in Nashville serves many markets faster and more economically than alternate sources.

- **A no-back-order, 100%-fill delivery policy.**

It doesn't pay to go to dynasties. Or to strangers. Go with the GRT pros who'll give you big company results, with small company friendliness and individual attention. We've some warm, knowledgeable people waiting to hear from you at the other end of our telephone hotlines. Why not tell them all about your specific needs right now?

GRT Record Pressing,  
4800 Tennessee Avenue,  
Nashville, Tennessee 37209,  
(615) 383-7881.



GRT Custom Products Division,  
1286 Lawrence Station Rd., Sunnyvale, CA. 94086. (800) 538-7980,  
(out-of-state), (800) 662-9810 (CA.)

To many people, Tom Bonetti represents GRT, because probably no executive gets around the country and around the world more. Two-thirds of his time is spent on the road, in Los Angeles, Nashville, New York, Canada and Europe. Most of this commuter activity involves acquisition of tape rights, his prime responsibility for eight years but since January 1975, when he assumed responsibility for GRT's record operations, an ever increasing percentage of his time has been devoted to the restructure of Chess/Janus and GRT Records.

His background suits him well to the difficult tasks of interfacing with artists, labels, producers and the myriad people involved in contract negotiations. Bonetti started out in the San Francisco area in record distribution in 1958. In 1962 he joined Mercury Records as Western regional manager, later becoming national sales manager and

Tom Bonetti, executive vice president, goes over contracts with royalties administrator Bjorg Norstraum.



## Evolution In Licensing

By EARL PAIGE

prerecorded tape division manager of Mercury in Chicago. In 1964 he joined GRT as marketing manager, becoming vice president and general manager of GRT Music Tapes in 1969 and division president in 1971. In January 1975 he was made GRT's executive vice president.

When Bonetti joined GRT, there were about 100 people in the company and all but 15 were involved in manufacturing. It was a time when there were five companies licensing tape rights from recording companies for manufacturing and marketing in America and some cases in Canada. Almost all licensed on a non-exclusive basis. "When I joined the company every license we had was non-exclusive.

"Today we have only one or two lines that are non-exclusive, that have been with us for some time, but they represent far less than 1 percent of our business.

"The business also changed to exclusive licensing with the company that was the best in opening up new areas of marketing and exposure growing rapidly. Five other tape licensing companies went out of the business.

"As for reasons why we're successful, I would say that we first of all developed a marketing organization, even when we had reps before we went to salesmen. We're bright, experienced music merchants. We opened up many new avenues for the distribution of prerecorded music and offered the record companies a tremendous sales force advantage.

"Therefore, a lot of them opted to do business with us over the years on an exclusive basis. In the long run, this kept us in business and put our competitors out.

"Another factor is that over the years a lot of companies got in trouble over bidding wars (to obtain licensing rights) with various labels. Obviously, we were in there at a certain point but we didn't have an ego problem in not picking up a line. As a result, we didn't get saddled with millions of dollars in unrecoverable writeoffs as happened with some of our former competitors."

In backgrounding the growth of GRT and how non-exclusive licensing developed, Bonetti notes that GRT was an unknown entity. "We weren't located in New York City or a major entertainment center, so we had to develop a reputation. The reputation was built in the field with our distributors. They liked the way we did business, the way we serviced them. They liked the delivery. They liked the fact that when we said something it came true. This was very refreshing in terms of how the other tape companies treated them and even how they were treated by many independent labels, where it was load 'em up and forget 'em until the next phone call.

"Steadily, we were able to knock off some lines on an exclusive basis and this helped our distributors by providing

for them exclusive lines. One of the first in early '68 was the Chess line and that was followed by the King line when James Brown was hot."

The acquisition of Chess, the old-line Chicago label, came after GRT had secured exclusive tape duplication rights and Chess was subsequently moved from Chicago to New York shortly after founder Leonard Chess' death. During all this time, tape was doubling in growth every year.

Interestingly, though Chess/Janus is a competitor of other independent labels this has never influenced licensing negotiations. "I don't recall in over 100 negotiations of it ever being a factor."

A tape duplicator/marketer offers added exposure that the disk company could not afford or otherwise obtain. And the guaranteed income from a tape duplicating license pact as opposed to carrying inventory, tape receivables and overhead expenses becomes increasingly attractive.

"Most companies we deal with do from \$1 million to \$5-6 million, although some, such as ABC and Arista, obviously do much more than this. Talking about principally the independent company as opposed to the vertical label with its own manufacturing and branch distribution, the independent label is typically a specialist in acquiring new product and promoting it, both in terms of getting it played on the air and creating a general excitement for the product.

"Usually, they are not specialists in the area of merchandising to the retailer and that's where GRT becomes a tremendous asset to these companies." Coupled closely with this is the whole marketing thrust GRT offers in terms of display, advertising, point of purchase, retail contests, and packaging.

Evolution of licensing negotiations has resulted in virtually all GRT pacts being constructed much like a disk contract with an act or a production company. "A one-year agreement with options to continue."

As for a change in tape royalties, Bonetti notes that nowadays there is not that difference between tape and disk. "Frankly, the amount of tape royalty is only different with a label that licenses as opposed to a label that duplicates its own. It's difficult for a record company to justify a different royalty rate (for tape vis a vis disk).

"Where a record company licenses the tape rights, there is usually a clause that the production company or the artist gets a percentage of what they (disk label) receives. The percentage is negotiable, more than often it's half, split 50/50."

Another area of similarity between tape license contracts and artist-label contracts is that the tape licensing agreement anticipates returns, costs of packaging and distress merchandise and deals with them much in the same way an artist's contract does.

(Continued on page GRT-1)

# CANADA

## WHERE OUR FRIENDS ARE!

**ROSS REYNOLDS**  
**JEFF BURNS**  
**NORMA McLELLAN**  
 & THE REST OF THE GRT STAFF

# CONGRATULATIONS

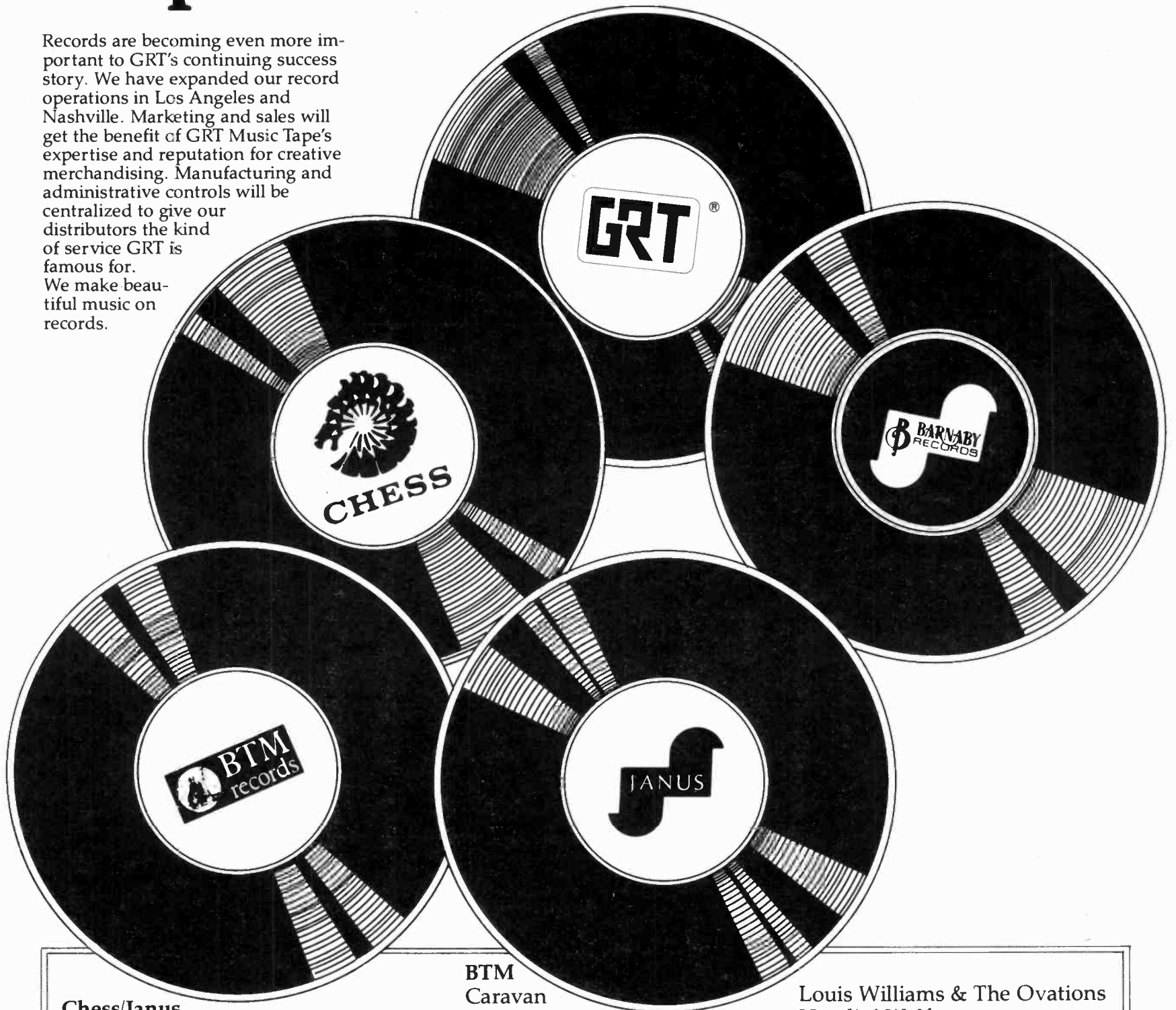
20<sup>TH</sup>  
 CENTURY  
 RECORDS  
 A SUBSIDIARY OF  
 20TH CENTURY-FOX FILM  
 CORPORATION

**RUSS REGAN**  
 PRESIDENT

**PETER PASTERNAK**  
 DIRECTOR OF INTERNATIONAL

# These Are The Talented People Who Make Music For Us.

Records are becoming even more important to GRT's continuing success story. We have expanded our record operations in Los Angeles and Nashville. Marketing and sales will get the benefit of GRT Music Tape's expertise and reputation for creative merchandising. Manufacturing and administrative controls will be centralized to give our distributors the kind of service GRT is famous for. We make beautiful music on records.



#### Chess/Janus

Ed DeJoy

Vice President & General Manager

Alan Mason

Vice President A&R

#### GRT Records

Dick Heard

Vice President & General Manager

Nelson Larkin

Assistant Manager

#### Barnaby

Claudine Longet

Layng Martine, Jr.

Ray Stevens

Andy & David Williams

#### BTM

Caravan

Curved Air

Lucifer's Friend

#### Chess

American Gypsy

Chuck Berry

Solomon Burke

Clay Culley

The Dells

Al Downing

Tony Gregory & Family Child

Etta James

Jack McDuff

Bobby Miller

Jimmy Ruffin

Brown Stitching

Muddy Waters

Wild Fire

Louis Williams & The Ovations

Howlin' Wolf

#### GRT

Earl Conley

Jerri Kelly

Price Mitchell

Bobby G. Rice

Mel Street

#### Janus

Camel

Eloy

The Seventh Wave

Bobby Sherman

Al Stewart

Tolonen

#### Shakat

Lonnie Youngblood

GRT Records  
1310 16th Avenue South  
Nashville, Tennessee 37212  
(615) 383-0800



Chess/Janus  
8776 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 659-6444



# Philosophy: A Fractionalized Market Within the Mass Market

When White Sonner arrived at GRT five years ago, he knew little about the music business, as he is the first to admit.

But, having come from Heublein, Sonner did know the liquor business. And he learned to apply certain basic marketing principles of the liquor and other consumer fields to the world of music.

Sonner previously was with other "blue chip" marketers: Procter & Gamble, Bristol-Myers and Johnson & Johnson.

As the years have gone by, Sonner, of course, has learned the music business. But he still believes strongly that it is a business and that despite its uniqueness, decisions must be made on a studied and objective basis as often as possible.

"There was one thing I noticed immediately that the liquor business and the music business had in common," says Sonner. "Both deal with a fractionalized market within a mass market."

"There is no real mass market," he continues. "There may be a mass market for a certain kind of liquor, just as there may be a mass market for a certain type of music. But within each category is a brand (of liquor) or certain artist consumers prefer. You've got to deal with fractions within the mass, not the whole."

"Distribution is another key similarity I learned existed between the liquor and music industries," he adds. "You've got to have strong distribution networks in both fields. You have to have strong relationships with the distributor, promote with him and through him and enjoy his cooperation."

"And in both businesses we find the relative unimportance of advertising. Certainly ads serve a purpose, but there is a limit to how well advertising works to convince a consumer to buy your hit product. The music business, of course, has airplay, concerts that, today, are more critical."

Sonner strongly feels the music business lacks a strong consumer orientation, a feeling that has been reinforced over the past half decade. "The expression I really dislike," he says, "is 'put it out.' It implies that we can put something on a shelf and then we should just wait and hope and pray and see what happens. Distribution is important, but I want to see distribution backed with some kind of selling program."

"Advertising plays a part, here," Sonner says. "It is good business for us, the distributor and retailer to advertise hit product—tell people where to buy and what price. Another way is through merchandising programs," he continues. "This really works for catalog and our budget line."

Sonner sees the 1971-72 period as a major turning point.

**Busy activity in the 8-track assembly area at right where one shift can produce 36,000 albums is translated into pleased look by K. White Sonner, president, GRT Music Tapes.**



"We weren't running scared, but it was a matter of consolidating and maximizing what we were doing well and not jumping head long into new ventures. In 1972 we felt strong enough to really start stepping out and believed that as a company we could orient our people toward getting to know the ultimate consumer. And we feel that is the real key. The first step toward that goal was getting to know the sales manager at the distributor level, then the retailer. I know that doesn't sound like much, but it was."

Sonner has a number of definite ideas on the music business (and he is emphatic that GRT is in the music business).

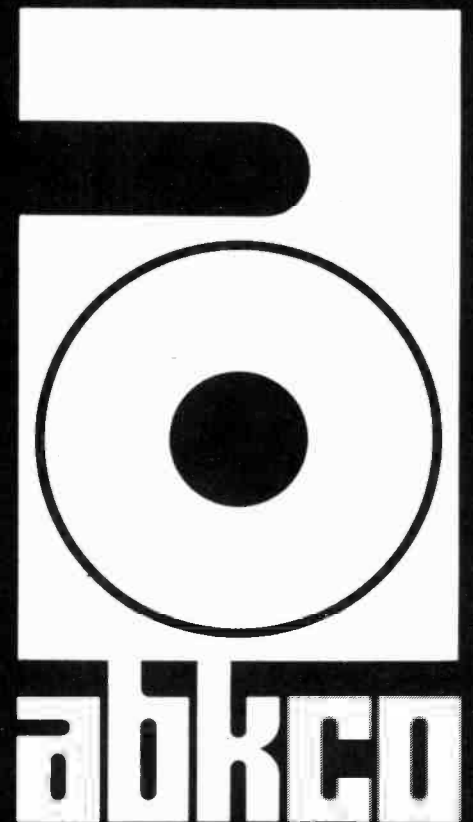
"We marketed more tape last year than Ampex," he says, "which was the first time we had passed them. But one of the things that happened to us during that hell we went through five years back was a lot of forced learning. We all had to learn very fast and we had to get things accomplished while we were learning. I remember calling on a distributor once, who happened to be our second largest at the time, who said he wanted 120 days billing or else. What do you do in a case like that? We always had a reputation of being straight but fair, people who wouldn't play games. We told him, 'No.' I think that kind of fair play kept us going. You really can't play games in any kind of business and last too long."

What are some of the policies GRT and Sonner adhere to, and how does he make them work?

"There is nothing to prohibit a major label from handling tape on its own and it is obviously something we have to concern ourselves with constantly," says Sonner. "On the other hand," he adds, "we feel that it is a better proposition to let us, as a specialist, handle their product for them. The old cliché that there is no such thing as a hit tape is right in a way. Hits come from record airplay. But if you are a label in what is essentially a gambling business anyway and we offer a guarantee, those are sure dollars whether your business goes up or down. That alone is a very strong motivation for signing a tape license. What we are telling somebody is that they can make more money for the label from tape sales than they can by performing a function themselves. What that really means, Sonner emphasizes, "is that the money is made for both of us when we exceed the guarantee. That's why it is so important to take a businesslike approach to all of this."

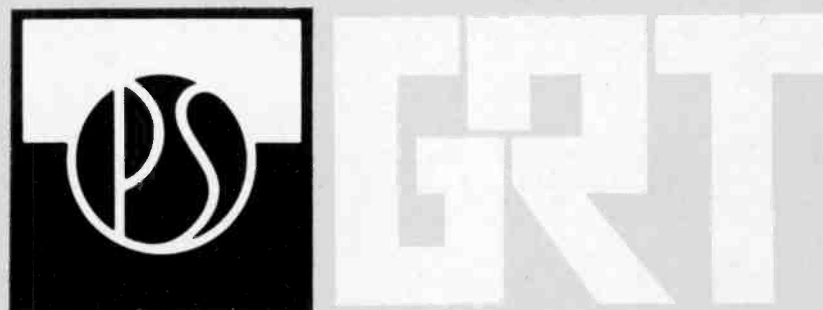
"When we look at a license deal, we look at the sales picture," he continues. "If it's a producer starting his own label or an established label, we can look up their track record and we do. We do this every time a license is up for renewal and

*(Continued on page GRT-21)*



**A Tag  
We're Mighty Proud Of..**

**...Available At All  
Record Stores On  
Private Stock Records And  
GRT Tapes.**



**Congratulations  
On Your 10th Anniversary!**



**PRIVATE STOCK  
RECORDS, LTD.** 40 West 57th Street • New York, N.Y. • 10019

# Music Industry Growth Tied To Tape

"The major growth area in the music industry over the last decade has been in the area of tape, both 8-track and cassette, and now quadraphonic," so states Herbert B. Hershfield, vice president of marketing, GRT Corp.

Drawing on twenty years' experience in the tape industry, going back to the early days of openreel, Hershfield further believes a very small percentage of tape sales are made at the expense of records. "Tape has expanded the usage and consumption of recorded music and had tape not come on the scene, industry growth would have been substantially less," he states.

"Let's look at the facts. In 1966 music industry sales at retail were \$1,020,000,000 with tape representing \$61,000,000. Eight years later total industry figures were at \$2,184,000,000 with tape representing \$654,000,000. What this means to us at GRT is that while the industry has doubled over the last eight years, if we extract tape sales, the growth is reduced to 50%. Add to this the fact that much of the growth

is in inflated dollars and it's apparent that the record industry was doing a good job of selling records in 1966 and about the same now, but along came tape and created a whole new market for our music . . . the portable market: automobile, portable cassette and 8-track players, etc.

"Tape has grown ten fold in eight years and personally I think the record companies should tip their hats to the independent tape duplicators who invested heavily, at times with tremendous financial risk, to develop the tape market for the entire industry to share in . . . tape is added income to everyone . . . the writers, the artists, the producers, the publishers, the retailers, the distributors, and on and on."

"In the early days," says Hershfield, "all we had to sell was catalog and this deceived us somewhat. We thought we were doing a great job selling catalog. Now we've come to the recognition that we have another profit opportunity. We now release as much new product from a label as we can and we support it aggressively. But catalog must also be given support because when you come down to it, who the hell can't sell hits? Really, the best way we can be of value to the labels we are working with is to work the catalog."

Why is catalog so important? "There are three major rea-

sons that come to mind immediately," answers Hershfield. "Obviously, the more we work catalog the more profitable it is to us. Second, it fulfills our responsibility to the labels we represent and helps our relationship on the whole. Third, and perhaps most important, the consumer is better served."

"The record industry almost abandoned catalog (at least until the recent upsurge in budget catalog product) and it's not necessarily their fault. If you go to a racked account, he is screaming 'turn turn turn.' So, you put in 400 pieces of four different numbers and spread another 100 pieces around. The consumer hasn't had the chance to see any catalog product, so how is he going to buy it?"

"Now," continues Hershfield, "the real wealth in catalog is in all kinds of music. Go into any traditional record store and watch the people browse. It's just like a book store. Browsing in a record store is entertainment. You can see more interesting items in less square footage than in any other retail operation, unless you're fascinated by greeting cards and deodorant."

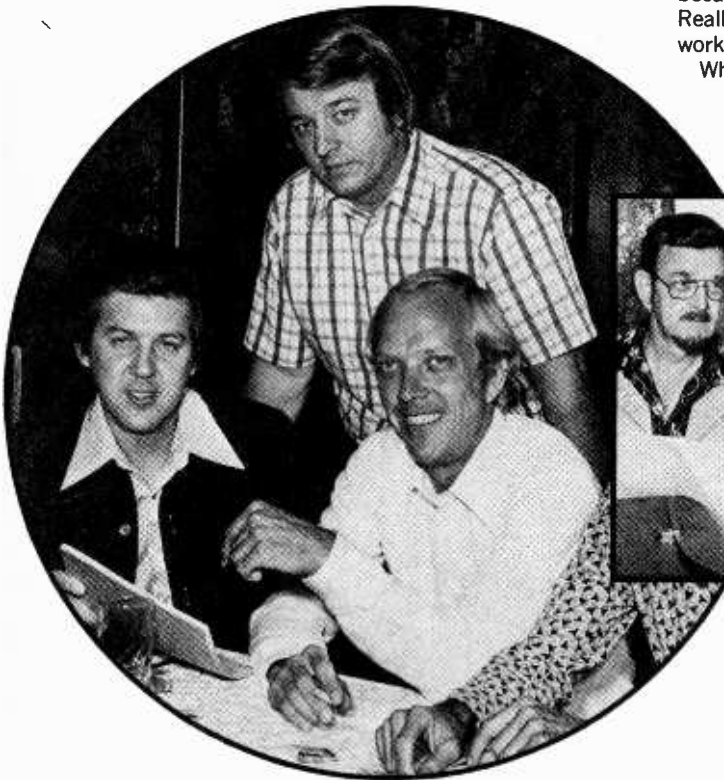
Despite the fact that GRT is indeed in the music business, there are still obvious differences in marketing a tape as opposed to a disk, and Hershfield explained some of these differences.

"The basic difference," he says, "is in distribution, not in marketing. We can probably count on the fingers of one hand the people in this country who distribute tape and don't carry practically everyone's tape product. That's a major difference. Looking at that, it means every distributor in the country except for factory branches is a potential customer for our product."

"We represent the catalogs of some 50 record companies and although these catalogs represent a terrific marketing opportunity by the sheer weight of numbers, there are many problems as well. We have to make sure new artists are not overshadowed by superstars and we have to balance our releases to insure that all product receives equal attention. It may not sound difficult, but when you're releasing over one hundred titles a month, it's a bear. And remember, we're not only releasing 8-tracks, but we have to make decisions on whether to release or not release in other formats."

"Probably the basic difference in marketing practices," says Hershfield, "is that we have little promotional responsibility as far as breaking an act. To be sure, we're interested and give help wherever possible, but we feel our major obligation is to get the tapes to market at the same time as the record so that they can be jointly displayed and promoted. Simultaneous releases with the record companies is always our goal and in most cases we accomplish the goal. I feel it's re-

(Continued on page GRT-22)



Close coordination keys production. From left (circle) John Jones, district sales manager; Paul Davis, district sales manager; Bob Rice, promotion manager; Les Silver, Western division sales manager. Insert at right (from left) Jay Albrecht, national accounts manager and Tom Benjamin, district sales manager.

## TAPE-O-GRAM

**To: GRT**

**RE: 10th ANNIVERSARY**

BEST WISHES ON YOUR  
DECADE OF PROGRESS.

HERE'S HOPING AN ENCORE.

**EL MAR PLASTICS**  
CARSON, CALIF.





congratulates



on ten years  
of peerless  
tape-making



Herb Hershfield, vice president marketing, Susan Trone, secretary, marketing and advertising promotion, Jack Woodman, national sales manager (all from left) confer over statistics.

Jack Woodman is the former advertising and sales promotion manager of GRT. Then—and now as the new national sales manager, he is the man who spends a great deal of his time making direct contact with music retailers—something he feels many manufacturers have forgotten how to do but which is an extremely important part of the music business. It is also part of Woodman's philosophy that point-of-purchase material should be designed to last, that a promotion should almost be a catalog promotion. He feels that there is as much room for creativity in promotion as there is in the actual recorded product. And he is a firm believer in talking to the retailer rather than coming up with a quick brainchild and shoving it down the dealer's throat. "We are most definitely trying to become more retail oriented," says Woodman, "and by offering the retailer point-of-purchase aids on a direct basis, as well as ad mats, advice on radio spots and so on, we can come up with what almost amounts to a catalog promotion." "For instance," Woodman continues, "we have posters that say the 'Mood Is' or 'Rock Is.' A poster like this can be used for 10 years as opposed to the kind of poster than shows a photo of the artist and splashes the name of the current product across the front. That kind of display becomes obsolete as soon as the next album is released. We feel that we have to look for multi-purpose point-of-purchase material. If a

# Merchandising With Innovation

salesman calls on an account and the two come up with a classical promotion idea, there is a bank of display material ready. The dealer doesn't have to wait forever to begin his promotion. "There is an economic factor involved in this kind of approach as well," says Woodman. "You can produce 4,000 posters and these posters can easily cost a dollar each by the time printing, color separation and so forth is completed. But, in our 'Mood' series, for example, we've kept the look generic, we've run the posters off three or four times now and the cost is down to about a dime each." Woodman is a great believer in the survey as a tool for finding out what the retailer wants. "We've conducted a number of them," he says, "and we are in constant touch with 400 to 500 independent retailers around the country. All we ask is 'What can we do for you?' and almost to a man, they say they want display material. "Now," Woodman continues, "every major record label is producing display material, so why aren't retailers getting the material? For one thing, display items often end up sitting in the distributor's warehouse, really through no fault of the distributor. He's got enough to worry about without handing out posters and the like. Or if you talk to a major rackjobber or one-stop about promotional pieces he's going to say that's great, but all of the stores I deal with have store decoration policies and there's no wall space anyway! "So, the only way we've found to really make sure the dealer gets display material is to get it to him directly. Let me give you an example. We made up a few thousand Barry Manilow T-shirts recently and we wanted certain accounts to have one of their clerks wear the shirts for a few days. But how do we get them the shirts? We can't give them to our salesmen because they live on planes and there's no way they can be expected to haul T-shirts around the country. We really can't send them to the distributor because everyone there is going to grab a shirt. And understandably so. Every time a batch of shirts comes in here everyone grabs for one. So I took our list and mailed the shirts directly to the retail stores. I received letters of appreciation, letters saying the size was wrong, all kinds of letters. But at least we had the people taking an interest. The reaction was positive and that's the real point." Woodman says that other generic promotions, such as an advertising planner (now in its third edition) which did nothing more than explain some of the rudiments of advertising, and a radio planning guide which was another basic primer, were also well received. "The object was to get people more interested in selling music," says Woodman, "and I believe we succeeded." The various trip promotions and contests staged by the

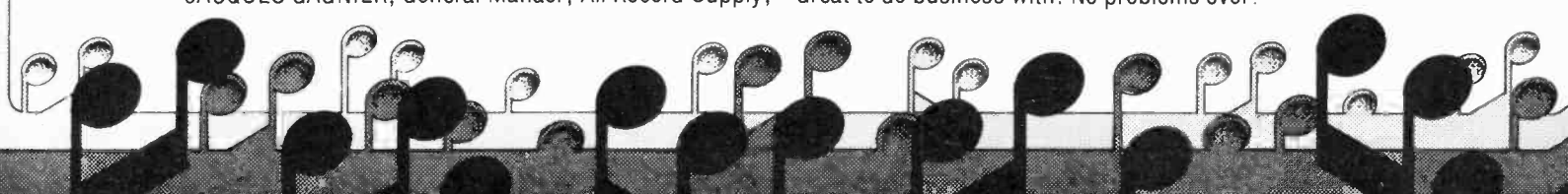
company have also been successful, for, as Woodman says, "There are so many benefits derived from spending a week with your customers. You do business during the trip, but the effect of the visiting lasts throughout the year. It adds a personal touch in a business that no longer has a lot of that quality. And it also gives you a flexibility in moving field people around. I can take someone from Atlanta and bring him to Los Angeles and he knows the people he has to deal with. I can walk into any account in the country and know the people on a first-name basis. It's no longer just a voice on the phone type of thing. Besides," he smiles, "our accounts receivable are in the best shape of the year after one of these trips." Woodman says the company was not sending out point-of-purchase material "three years ago because three years ago the advertising emphasis was directed more at the media (Continued on page GRT-15)

Max Anderson, field sales manager, broadcast marketing (left insert) and Carl Mindling, market research analyst. Below (from left) Ron Steele, regional sales manager, Bruce Reiman, Eastern division sales manager, John Craft, regional sales manager.



## In the 5 years GRT has grown and prospered in the record business in Canada, 7 one time major record companies have gone out of the music business. Why?

- BOB WOOD, Program Director - CHUM-AM, Toronto, "GRT is one of the most innovative, creative, and aggressive companies on the Canadian record scene."
- DUFF ROMAN, Program Director - CHUM-FM, Toronto, "Most consistent supporter of Canadian talent and has the willingness to try new and creative things in promotion."
- TOM McLEAN, Program Director - CKGM, Montreal, "Very impressed with contribution and establishment of their product and Canadian talent."
- BOB LAINE, Station Manager - CFRW, Winnipeg, "GRT is probably the most aggressive Canadian record company and they're still the only record label that made Lighthouse sound like Lighthouse."
- GREG HARALDSON, Program Director - CKXL, Calgary, "I have always been impressed with GRT who stand out among Canadian record companies. It's been a pleasure from a radio station's point of view to be associated with record people like Ross Reynolds, Jeff Burns, and Brian Tucker."
- CHUCK McCOY, Program Manager - CFUN Vancouver, "Always received good service from GRT's promotion people and we have established a good working relationship. Quite satisfied with the service. Good product."
- TONY SMITH, Charisma Records, London, England, "Charisma went with GRT because we consider Canada as an exploding market in its own right and GRT was best fitted to give our product individual care and promotion. The first 6 month figures with our product have proved how right we were."
- GORD EDWARDS, Handleman, "Excellent service, promotional minded, a pleasure to do business with."
- BILLY JOHNSTON, Muntz, "GRT - an honest, reliable company to deal with, top-notch service and promotion."
- BRUCE WILSON, A & A Records, "It's a pleasure for us to work with people like GRT has in their organization."
- SAM SNIDERMAN, Sam the Record Man, "I would request that if at any time you are considering a change of distribution for your product, that all consideration be given to Ross Reynolds. I have found that not only is he a man that you can deal with, but he is a man you can trust."
- TAYLOR CAMPBELL, Vice President & General Manager, Pindoff Record Sales, "Competitive discounts, excellent return policy, selling done on a realistic basis, sales staff superb -- a great company!"
- JACQUES GAGNIER, General Manager, All Record Supply, "Great to do business with. No problems ever."



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# Statistics, Analysis Tell Excitement Of Tape

Statistics may appear a rather dry topic, but handled properly, they can provide a profit making tool for any company and can offer some interesting food for thought as well.

GRT's Biruta McShane deals in statistics and surveys, working with retailers, record labels and the industry in general—and her work tells the firm not only where they stand in the industry but where they are likely to go as a result of particular deals and/or projects.

"We have made great use of the survey as a business tool," she says, pointing to a retail study conducted a year ago. "We mailed some 500 questionnaires to try and discover just what the average free-standing music retailer wanted, and from a 65 percent response we got some interesting answers.

"For instance," she continues, "we discovered that most retailers felt they were not receiving the promotional aid they should be getting—from anyone. They welcomed a manufacturer finally coming and asking what they thought and what they wanted, and their first gripe was the lack of point of purchase material.

So we went into an aggressive campaign to send such material directly to the retailer. We know there are some 15,000 music specialty stores in the United States, and these are the people we are addressing our campaign to initially. At the same time we are not ignoring the large discount and department store whose display requirements are unique.

"We also found in this survey," she adds, "that only half of the people who contacted us carried budget tape product and only half carried cutouts. These facts provided us with a good base from which to market our classical line and other budget merchandise."

It was because of a number of such surveys that GRT decided to aim directly at the retailers. But if this is such an important and obvious step, why weren't such surveys and programs instigated during the past?

"I guess we always depended totally on distributors," says Ms. McShane. "Then Jack Woodman came in and was sharp enough to see that distributors have enough problems of their own and that we should try and help the retailer ourselves.

"We found that if a manufacturer took the time to supply such simple items as posters, window streamers, mobiles and other material, a dealer was pleased. We also found that most retailers will always utilize a poster display whenever they are offered a new one. They apparently receive creative material so infrequently that it almost becomes a major occasion."

GRT, like most other tape manufacturers and marketers, has continually fought the battle of the locked display case. Last June the firm decided to do something about the situation, and the results are expected shortly.

"We have a tray that holds four 8-track tapes and fits into a

standard LP browser bin or a step-down display," says Ms. McShane. "We have several dealers in various parts of the country trying out this system, with some stores showing all of their tapes in this manner. This is not a GRT promotion per se—it is a means to try and help the tape industry on the



How busy the assemblers at right are depends on the statistics and analysis Biruta McShane gathers.



whole. What we can accomplish with such a display is being able to place 300 8-track cartridges in the space that is allocated for 400 LPs. But the real test is just how much the tape penetration will increase. There are other benefits. A consumer who looks at one tape automatically looks at three others, so this becomes an ideal way to display catalog along with an artist's current hit package.

"The preliminary conclusion," she continues, "is that this type of display is likely to work for the full line record and tape store only."

How does GRT apply statistics to its dealings with record labels?

"You've got to understand that we release some 45 pieces of product a month," says Ms. McShane, "which is more than most record labels. What we have to do is check with all of our labels to see what kind of LP sales they are anticipating so we can plan our tape release accordingly. Initially we may see only a 15 percent tape penetration, but it will go up. If we happen to underestimate initial success we can run off the amount necessary to compensate almost immediately.

"One way we decide on how much tape to release on a given piece of product is to go back and see how we did on prior releases from that artist," continues Ms. McShane. But we do more than that. We have a committee that meets, takes all the

factors that influence sales into account, and comes up with a forecast of what we believe we will do on an initial release. We check the promotional plans a label is planning on a new act, when there is obviously no track record to base our decisions upon. And there are other factors in deciding how much tape to run off. A tour can play just as important a role in tape sales as it can in LP sales. The sales don't come in one big batch, but they do follow the trail of the tour. Take the recent Melissa Manchester tour as an example. In each city she worked, tape sales jumped.

"The number of records pressed can also influence how many tapes we will run off," she continues. "For instance, on an LP with an initial pressing of 20,000, 10 percent is the logical amount to expect in tape sales. The reason? On a new artist, it is unlikely the racks will initially stock the LP and thus will not be right on the tape."

What about catalog sales? "In country and western," says Ms. McShane, "we may go up to 50 percent of LP sales within two months of release. It is not just on the initial release of a tape that the label really benefits. It is later on, in the long term. Take the LP 'Rufusized' from Rufus. It was a huge selling LP, but in the last quarter we sold tape on a 65 percent ratio to album sales. On 'Three Dog Night Around The World,'

(Continued on page GRT-21).

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# Merchandising Innovation

• Continued from page GRT-12

than in-store. Now we are at least dressing a store up a bit and adding a little excitement."

It's all very well and good that Woodman is sending material directly to his accounts, but how does he know that material is going to get up on the wall? "I became bound and determined," he says, "that when I ran off 5,000 posters I was going to get them up. We require our salesman to make far more retail calls than they once did. And we make sure they always have something to give the dealer, be it a ruler or some other minor item. There is another point. It's not all GRT. If one of our people spots a way a retailer can move an item better, or display a poster in a stronger way, be it ours or someone else's, he's likely to tell that dealer."

"It's tough to generate store traffic," says Woodman. "It costs a lot of money just to get one customer into a store, and I don't feel that GRT's money should be spent on trying to drive people into a store. Hopefully, a consumer is excited enough about the music industry to come into a store on his own. Or, in a mall situation, I would hope that all the merchants are getting together and working on ways of bringing people in. It's once a consumer gets into a store that I feel my real job of trying to sell him begins."

Does all of the GRT promotion work make the name more familiar to the general public, or, for that matter, to the average retail clerk?

"I doubt it," says Woodman. "The big benefit in our retail push is our catalog and our chance to show how we can merchandise it. A salesman may walk into a store where the manager has never seen a GRT catalog and show it to him. And I think that manager is likely to say, 'Gee, I didn't know all of that stuff was still available.' Or, he may say, 'I've wanted to do a gospel promotion for some time and I see you guys have the merchandise I need to do it.' So we go to our distributor and set up the promotion. Country and easy listening are also fantastic catalog areas. Or a line like the Mystic Moods."

"There is a very important point in promotion that is too often overlooked," adds Woodman. "If we do everything we're supposed to on a promotion, such as providing the material and displays on time, and it bombs, it's usually not held against us and should not be considered an outright failure. We can clean that merchandise out and go right back to taking care of business. You can fail and still be a hero. You can't blow it nine times in a row and expect to be welcomed back with open arms, but one disaster will not ruin us or our image."

"Another term that irks me is sell-through, which seems to be the magic word in promotional goods. And it's probably the most ludicrous term I know. Say we put 20,000 tapes in a

(Continued on page GRT-22)

# Chess/Janus Direction

Restructured, Moved To Los Angeles

"Our main objective is to break artists," says new general manager, Ed DeJoy. "The days of Chess/Janus being primarily a singles label is past. It's far too time consuming and expensive to break a single record by an artist. The public forgets the moment the record leaves the charts."

Chess/Janus is looking to maintain and develop a roster of artists that will be able to grow with their audience over a period of time.

Ed DeJoy is a man who knows his records well. Beginning as a local promotion man for Schwartz Brothers in Washington, D.C., he moved to A&M Records in Los Angeles where he instituted secondary market promotion on a national level.

"The basis for establishing our artists will depend greatly on our ability to promote them properly. Every key position at our company is held by someone who at one time was actually involved in record promotion."

The Chess/Janus Staff:

**ALLAN MASON**—coming off the streets of Berkeley University, Mason helped establish artists such as Cat Stevens, Free and Carole King. While national FM promotion manager at A&M Records and moving to Chess/Janus just two short years ago as national FM director, Mason was largely responsible for bringing to the attention of the public Al Stewart, Camel, Seventh Wave and Caravan to name a few. Mason has recently been promoted to our vice-president of a&r.

**HOWARD SILVERS**—a veteran of many years in the record industry. Howard began as a local promotion man in Baltimore/Washington area. Soon after, he was moved to Mercury Records as national sales manager, then joined Chess/Janus as national sales manager six years ago. Howard has recently relocated to Sunnyvale where he will work closely with the GRT tape sales force to effectively merchandise and promote our new artists.

**JOHN ANTOON**—began as a local sales & promotion man for Liberty Records in 1964. He spent several years as national promotion director for both Liberty and Mercury Records. He joined Chess/Janus in March of this year and was recently promoted to national director of promotion.

**STEVE BEGOR**—began his career at Southland Distributing in Atlanta as their tape buyer. Three years ago he moved into the promotion department at the distributor; one year ago Steve joined Chess/Janus Records as our Southeast regional promotion director.

**MICHAEL PLUMMER**—joined Chess/Janus 18 months ago as our college promotion director. Due to the outstanding job done for our company he was promoted to West Coast album director six months ago. Michael continues to be an important part of our growth.

**DICK WINGATE**—came to our attention as one of the finest

college radio music directors in the country. We hired Dick one year ago to cover the Northeast area for our company. He has done an excellent job of building relations with both radio & distributor personnel in his area.

**CHUCK REICHENBACH**—for the past six months Chuck has been in charge of our college department. Due to his outstanding performance in this area he has been promoted to Southern California promotion director.

**RON BROOKS**—the newest member to join our company, Ron began his career in Cleveland as a local promotion man. He moved up the ladder when he became regional album director for Capitol Records. Ron's knowledge of music as well as the promotion of artists is a welcome addition to our company.

**JON TIVEN**—former contributing editor of Circus/Rave and columnist for Kal Rudman's Friday Morning Quarterback. Jon is now our national publicity director. His energy will be directed toward establishing the communication lines we need with the trade publications and reviewers.

**TANGEE MILES**—began her career at Liberty Records ten years ago. Due to her extensive record experience has been named office manager for the Los Angeles office.

Chess/Janus distributes two labels nationally—Barnaby Records, owned by singer Andy Williams, and BTM Records, owned jointly by British Talent Management and Chess/Janus Records.

DeJoy comments, "In the past year and one half we have sold over four and a half million records with the Barnaby artists. We are very proud of the success and look forward to many years of association."

"BTM records is a new label with artists in the contemporary field. We have already had one chart album with Curved Air's 'Live' and the newest BTM album—Caravan's 'Cunning Stunts' is about to hit the charts also."

"We intend to make Chess/Janus records an important part of the continued growth of GRT Corporation."

## Credits

Special issues editor, Earl Paige. Editorial coordination, K. White Sonner, GRT. Principally written by Bob Kirsch, review and country music West editor. Copy editing, Dave Dexter. Chess/Janus coordination, Jim Fishel, campus editor. Canadian story, Marty Melhuish. All photos are GRT's. Sales direction, Bill Moran. Account executive, Joe Fleischman. Production, John Halloran.

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# GRT Canada Charts Steady Growth

By MARTIN MELHUISE

Combining a bullish a&r policy within the Canadian music industry and an intelligent, yet often adventurous outlook in the development of those artists on their roster, as well as a solid representation for the many international labels that they distribute in Canada, GRT of Canada Ltd. has established itself as one of the most vibrant and active of the major labels in this country.

Directed by President Ross Reynolds, the company has seen remarkable growth since its beginnings in 1969 as a tape manufacturing and distributing Canadian branch operation. In those days, 100 percent of GRT's product was distributed by independent distributors across Canada. At this point, the company sells directly to close to 80 percent of the market. GRT's independence in the Canadian market took another big step forward recently with the opening of a branch operation in Calgary headed by Bryan Tucker, who came to GRT from their former distributors in that area, Taylor, Pearson and Carson.

Emerson Sales Ltd. still handles GRT product in British Co-

lumbia and Laurel Record Distributors handle the GRT catalog in Saskatchewan and Manitoba.

Reynolds, who moved to Canada from GRT's American operation in 1969 to head up the newly established Canadian subsidiary, has been the guiding light in the company's development in the Canadian market over the last six years. It was his foresight that led to GRT's first ventures into the acquisition of a number of Canada's top artists and over the years, their roster has taken on the appearance of a who's-who of Canadian talent.

From the 1970 release of a Ronnie Hawkins' disk, the label's first Canadian signing, Reynolds, along with Jeff Burns, GRT's national a&r and promotion manager in Canada, have constantly and, in most cases, successfully gambled on Canadian talent to the extent that the company won Juno Awards as "Canadian Content Company Of The Year" in 1971 and 1973 before that category was discontinued.

They have built a domestic talent roster that is impressive  
(Continued on page GRT-23)



Ross Reynolds, president of GRT Canada, Jeff Burns, national promotion and a&r manager and Jim Corbett, national marketing manager (all from left).

## GRT's Growing Nashville Operation

One of the newer members of the GRT family is GRT Records, headquartered on the heart of Music Row on Nashville's Sixteenth Avenue South and sporting one of the more successful track records in country music today.

"The label was started in March of 1974," explains Dick Heard, the man in charge. "I was in charge of Metromedia country when GRT acquired the operation, and I've stayed on. From Metromedia came some of our most successful artists here, including Mel Street, Bobby G. Rice and Price Mitchell.

"We decided to call the record label GRT (not to be confused with GRT of Canada or the earlier GRT label), based on the good, solid reputation the parent firm enjoys with stations, rackjobbers and one-stops. We remained in the same office, we kept all of the old Metromedia masters and we revised the artist roster somewhat."

Besides Street, Rice and Mitchell, the current roster includes Jerri Kelly and Earl Conley. The label also handles country promotion for Barnaby, which boasts Ray Stevens as one of its superstars.

Heard feels it is the smartest move at the moment to keep the label a small one. He has a basic staff of three, with Nelson Larkin handling a good deal of the production and a&r for the label.

GRT is involved with Chess in several publishing companies, including Heavy Music and Andromeda, with Heard reporting to Tom Bonetti, GRT's executive vice-president.

"We are a closely knit corporation, the most closely knit I have ever been involved in," says Heard. "As far as our being involved in country, everybody seems to take a direct interest in us. The executives know the artists and they know their records, which is a bit unusual in itself.

"Our five-artist roster is just about right for now," Heard continues, "and I don't think I would want more than eight or 10 unless we had a huge field staff. We can have a lot of personal contact with the artists now, and I like things that way."

The label cuts its artists at various Nashville studios, but Heard says some 90 percent of the work is done at Woodland Studios. All pressing is handled at the local GRT plant, which was acquired when the parent corporation purchased Chess.

It would seem difficult to find a man more qualified than Heard to handle GRT. He was a songwriter who wrote such hits as "Kentucky Rain" and "Tears & Roses" (the latter for Al Martino), as well as the rock hit "Abigail Beecher" for Freddy Cannon. He was involved in April/Blackwood Publishing, got into production by accident (a demo he had done was

sold as a hit record), and handled country material for some half a dozen labels.

"I guess I've done a lot more phone work here than ever before," he laughs, "though I do manage to get out on the road several times a year. But we also receive good strong support from the Chess promotion team."

Heard says his main goal is to establish all artists on the label firmly before any expansion, and plans to sign pop artists are still in the future—though not discounted. "What I do want to do," Heard emphasizes, "is maintain a steady balance between more or less traditional country and what some people are calling the newer sound or modern country. Price Mitchell, for example, is into some country rock.

"Country is such a fragmented market now," says Heard, "that you've got to diversify on what you release. But you must cut honest country records. If you try to cross over that's when you get into trouble. But we are confident that we will have a cross-over hit eventually."

The label has already enjoyed several such hits through their promotion of Ray Stevens on Barnaby. "What we want to do with our artists," says Heard, "is broaden the base of their careers without changing the artist."

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# The Climb To The Top

• Continued from page GRT-2

and will provide it with growth guidelines, but can also offer guidelines for most businesses.

"The first sign of poor times to come came in early 1970," Bayley says, "when most of the merchandise we sold for the 1969 Christmas season began coming back via returns. Next, the distributors and retailers began getting into rather serious financial difficulties themselves. Interest rates were extremely high, a lot of distributors and retailers were being kicked out of the commercial banks and rates at secondary financing sources were in the 15 to 17 percent range.

"What then happened is that music tape sales leveled off rather than tripling every year as they had been. That in itself didn't present any major problem to the overall corporation because we continued to be profitable in music tapes. We had not overextended ourselves in licensing agreements. What really hurt us was that all the other operations we had become involved in began to come apart. We were making money in music and losing our shirts in the rest. We built up about \$10 million worth of debt which was supposed to be paid off via another public offering in the spring or early summer of 1970. But when the public offering was aborted because there was no stock market, we were in serious trouble. We were sitting with this debt and a number of peripheral operations that continued to drain cash. So, in the latter part of 1970 we began to try and plug up the holes."

GRT had now reached its low point, and from 1970 on the trend has been upward and positive. It is the return to the "darling" posture—only this time with some basic strength to back up that posture, that Bayley enjoys going into great detail on. For, as trying a part of his life as it was—"gruesome" is the word he uses to sum it up—he looks back and finds the recovery period one of the most challenging and ultimately rewarding periods for both himself and GRT.

"First, I released some of my staff in 1970. I brought in White Sonner to head marketing for music tapes. In early 1971 I hired Bert Nordin to head up finance. Herb Hershfield had left in early '70 to form his own company but we convinced him to come back. We strengthened our financial department. And we started shedding some of those peripheral operations.

"From late 1970 to the summer of 1971," Bayley continues, "we either closed down or sold the duplicating plant we had acquired in New Jersey (thus consolidating all of the duplicating in Sunnyside). We liquidated Dome Distributing. We sold Magnetic Media. We closed down our four retail stores and we sold the data processing company as well as the video-tape company. We closed up our capital equipment division.

We owned half of Precision Tapes in England and we sold that half to our partner, Pye, in exchange for their half of Janus Records, which we were also in partnership with them on. So, we now had 100 percent of Janus, a pure music company. We closed down the manufacturing portion of the company we had opened in Canada and we extricated ourselves from the Blue Thumb and Gamble & Huff joint ventures.

"In effect," says Bayley, "we took a good hard look at ourselves and decided we were really a music company. We didn't belong in all of these other operations because we simply did not possess the knowledge to do a good job in them."

What was left of GRT Corp. at this point? There was, of course, the Music Tapes Division. There was GRT of Canada which licensed product but did not do its own manufacturing. Chess Records and Janus Records were merged to Chess/Janus. The pressing plant in Nashville was still a factor and the Sunnyside facilities were left fairly intact.

There is more to a comeback, however, than simply unloading unprofitable operations. How does Bayley look at the road back now?

"In late 1968 and early 1969," says Bayley, "the ABC-ITT merger had been aborted and under the terms of the negotiations, ABC had borrowed a substantial amount of money from IT&T. ABC had a year to pay back the monies borrowed, and we went to ABC with a substantial cash offer for a long-term license, which would be non-exclusive until the Ampex license expired in 1973.

"What we also did," Bayley continues, "was keep Music Tapes a profitable division. This gave us at least some semblance of credibility, even during the darkest days. You see, we never actually lost any money in music tapes, we always paid our royalties, throughout the entire period we maintained a strong marketing organization that was selling tape and generating royalties even though the parent corporation was sick. And there was also the rapidity with which we recovered. We basically took the whole organization apart and put it back together in nine months, and by June of 1971 we were profitable again."

The resurgence of Chess Records is another part of the GRT comeback.

"Chess was in a negative cash flow position in 1970," Bayley reflects, "which is one reason we had to go into a crash divestiture program. We had no time to solve the problems at the time; we just had to get rid of them because the negative cash flow was so severe. I mean the cash flow of the entire corporation, but Chess was certainly a major contributor to this. Let me back up for a minute. We had acquired Chess in January of 1969, and I had tremendous personal and professional respect for Leonard Chess. He wanted to withdraw from the music business and devote more time to his radio stations, but as part of our deal he was to stay on board for two years to build up the management of Chess.

"The only thing that went wrong with these fine plans," Bayley says now, "is that within six months of the acquisition, four key members of the Chess management team died or became so ill they had to leave, and eight months after the acquisition Leonard died. So we had to spend all our time bringing in new people rather than building the company. We could plot the fortunes of Chess from Leonard's death in October of 1969, because the company started to move downhill in November. Now, it was literally impossible for anyone to fill Leonard's shoes, but we felt that given a couple of years, we could convert the company to a point where such a move would be possible.

"At the time," Bayley continues, "we simply had no alternative but to put somebody in charge immediately and have him restructure the firm. The first person we tried was good, but things just did not work out. Now, if you remember, I had negotiated for the second half of Janus in 1971. I did that to get Marv Schlachter, who was president of Janus. He had done well with the label during the period when we had half ownership with Pye and total responsibility for management. So, because of this responsibility, I couldn't pull Marv out and put him in charge of Chess. But when we got all of Janus we merged it with Chess and put Marv in charge, and the venture improved."

So, Chess was taken care of. What about the diversification GRT is involved in currently? How does the firm expect to prevent the same problems that caused the temporary downfall in the late '60s from reoccurring?

"We've diversified," Bayley says, "but we've diversified within the music business. This has been a horizontal diversification in terms of product rather than a vertical move, like our backwards venture into raw materials. But before I get into that, let me go over another one of the key decisions we all played a part in that helped us on the road to recovery. That's the MGM deal.

"In the spring of 1971, after intensive negotiations that lasted some 10 days beginning in Los Angeles, moving to New York and involving phone calls to Africa where some of the MGM heads were on safari, we entered into a licensing agreement with the label. Now, at the time they had the Osmonds (they still do) who were huge, several other top pop artists and a great country roster. The deal was a strong contributor to bailing the corporation out of trouble, because these profits helped sustain us while we were shucking off various and sundry divisions."

There was also a brief period when Bayley stepped down as president and Bert Nordin assumed that title.

"1972 was a period of further recovery," says Bayley, "and substantially increased profits. We were simply building up solid licensing deals and keeping away from businesses we did not belong in. However, we were still saddled with a fairly  
(Continued on page GRT-18)

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# Custom Growth Skyrocketing

One of Dave Travis' favorite moments as head of custom services came recently when he watched young children five and up recording film strips for an educational project of Harcourt, Brace Jovanovich Films. It is a program where children will instruct children, and typical of the far-reaching programs in education, industry and business GRT Custom is moving into.

Travis, 29, single and once sure he wanted to get into the ministry, is also a well-travelled GRT executive because he is responsible for sales out of the Nashville disk pressing operation, GRT Sunnyvale and GRT New York.

This adds to the diversity and complexity of the custom division, now representing one out of every four pieces GRT produces. The division divides its tape production at 60 percent music, 30 percent non-music and 10 percent blank tape.

And though GRT custom is getting involved with giant corporations such as Standard Oil, its philosophy is one of never underplaying the importance of a small order. As the headline in a custom ad reads: "We think small orders deserve great service, too."

As a matter of fact, it is in working with companies duplicating small quantities that is the growing edge of custom expansion.

In terms of custom duplication price trends, Travis sees a plateauing off. "Right now, among the majors, there is not too much of a difference. The smaller duplicators are trying to survive, playing games and bringing down their prices as low as possible, in order to just absorb overhead for the moment—forget profits. A small, hungry duplicator, will cut as much as 20, 25 percent."

Travis believes that large runs will become a common aspect of duplicating and says large runs derive from the switch in business, industry and education from disk to cassette. "Recent studies show that schools' hardware is more in cassette than records."

GRT still insists on stringent quality. Travis tells of one duplicator who believes that a certain cassette configuration will suffice for jobs under 10 minutes. "It doesn't have any mylar sheets, no rollers, just stationary posts, and so on. Quality does interface with the length of program, but I don't believe in a cassette of this type. The cassette housing is critical. There's definitely a shaving of oxide from the stationary posts. Without the mylar sheet there's a problem in kind of a coning effect, of course, that usually comes with longer programs. There is the theory that some of these type cassettes can be used for programs that might only be used once or twice and then thrown away."

One dramatic change in custom is that at GRT it is no longer a stepchild. "GRT is now taking a different attitude toward custom and that's due to the support of upper management and on down through. The market is unlimited, GRT's reputation in it is excellent, and now GRT's view is more long-term in regard to custom duplication."

"I must add, though, that this is not a one-man situation. One of the keys are good people and one such vital person is Cheryl Hutchinson. She really takes care of many of the details of dealing with accounts. She started out eight years ago in production, then went into production control and now is our customer service supervisor."

Travis believes no customer ever tries to stick GRT with a return that is truly not defective. It's all part of a professional relationship that on GRT's side amounts to careful attention to detail. "This personalized service constantly surprises clients and we try to keep the surprise going. As an example, we will call if a master is not up to what we think the client will expect. And every single day when we ship product we call up and tell the customer the shipping details."

There are other significant differences. For example, publishing differs from that in the pop field. In many cases, GRT would be negotiating licenses directly with the publisher, who may be a religious group. "Logistically, there may be more disadvantages in religious music, but in terms of the bottom line it is promising. Perhaps the volume wouldn't be there, but the profit margin is desirable."

Travis is modest about his own religious feelings. But he says, "I identify. That's probably the best way to put it. I identify with the people in the religious field. It's a personal thing and the fact that the people are very easy to deal with." Many of his close contacts in the field have been inspiring, such as Jimmy Swaggart. "Jimmy Swaggart epitomizes not only the growth of the religious market, but also good business practice."

Record pressing is another growing element. GRT Record Pressing in Nashville is an operation, though far removed from Sunnyvale, is handled in terms of external sales by Travis. He says he suffers not from the distance because the Nashville plant is on computer and tied to GRT's Sunnyvale Singer computer. In terms of clients, Travis points out Atlantic is the largest. Of course, a major client is in-house—Chess/Janus. Most of the other labels are religious, not so coincidentally perhaps. Religious and country.

Travis says the pressing is so superior that in many cases producers want it stipulated in negotiations that the production be done at GRT Record Pressing. The Nashville operation, headed up by Larry Jones in production, has been completely reorganized during the past year with all new production controls and quality control procedures. Jones reports directly to Alan Bayley and Travis to White Sonner.

Just as in overall expansion, GRT is looking not only to expand Nashville's pressing plant but also into the possible installation of pressing plants in California and in the East. The Nashville pressing operation has been expanding at the rate of 25 percent a year.

Just recently, GRT set up for tape duplication in the East, in Manhattan. The plant, a joint operation, has a capacity of around 40,000-50,000 tapes a day, 8-track and cassette.



Dave Travis, division manager, custom products (left in circle) and Jim Levy, manager direct marketing. Immediate right (from left) Charles Adams, district sales manager, Andy Cook, product coordinator, Joe Schneider, product manager.

## The Climb To The Top

• Continued from page GRT-17

substantial debt which was basically in default as a result of the terms of the original loan agreements. It became apparent that if the company were to continue its strong growth pattern, the debt would have to be restructured. We just could not live in the position of being in permanent default on our loan agreements.

"Since I had been president of GRT in the period when we ran into our serious problems," Bayley smiles, "the creditors had, shall we say, less than supreme confidence in my judgment and ability and wanted to see someone else making the basic decisions. I was getting a bit tired myself at the time, having gone through two years of hell. So I proposed that Bert, my financial vice president, become president and I move up to chairman of the board and take a far less active role in the company. In exchange for myself stepping out and moving Bert in, the debt was restructured and the company refinanced. So he became president in 1973 and he continued the GRT recovery process. This was kind of the last act in the recovery and restructuring of the company."

"After a year, however, Bert decided he wanted to move back to Atlanta. He had told me when he was first hired that he wanted to go back there some day and get into the real estate business, and that's exactly what he did. But I was quite surprised that he would give up the presidency to do so. As for me, I had my handicap down to eight and found that that was not a suitable objective in life. I was well rested, having worked only three days a week or so for a year and I felt like running the show again."

"But back to the future. We realize that further expansion must come from within the realms of music. You see, we've got to be able to look back and understand what happened to us and be able to grasp that our various catastrophes really had nothing to do with Music Tapes and that the division remained reasonably healthy while everything else was somewhat less than thriving. What we have to concern ourselves with now is any rapid expansion away from the music business. And we've got to retain a tight control over what expansion moves we make. We cannot build up a substantial amount of debt and we've got to keep in mind that there are three important financial reports. In the '60s the only important one was profit and loss. Now we've got the balance sheet and the cash flow to go with this."

"As for the direct future," says Bayley, "it is our intention to expand within the music business in as many facets as we can afford and/or when we see a reasonable opportunity to make a profit. For example, we are now going into the direct mail business on a full scale effort (we have been involved for a year or so in direct mail already) and we are in broadcast ac-

tivities, marketing several packages on TV under the GRT name. We are also involved in a line of budget classical tapes that we feel is strong. We've also come up with some new techniques for compatible stereo and quad tapes. What we have got to do, and what I feel we are doing, is combine marketing and technological skills. We are far more than a duplicator and we should take advantage of these skills."

The expansion Bayley mentions certainly falls into the realm of music in one way or another, though he emphasizes that there will "also be some very cautious expansion moves outside the music business where we have similar types of products and problems and compatible business thinking. If you really analyze what we are doing in this business, it's making hard business decisions based on very subjective evaluations. This is not foreign to us and we understand it. We have developed techniques for quantifying highly subjective decisions and for monitoring and controlling these decisions. The point is, if we make an error in judgment now, we will not get into the kind of trouble we did a number of years back and we will know the best possible avenues for correcting errors."

"We've got to realize, also," Bayley says, "that we are in a business where product has an extremely high obsolescence rate and a business where huge amounts of new product are introduced consistently. Bowing 75 to 100 new products a month is something totally foreign and probably terrifying to most companies, and learning how to handle something like this is a unique business capability. What I'm getting at is the basis for any expansion outside of music. If you can analyze what it is we do and the unique capabilities involved, then we can find other businesses that require essentially the same capabilities and really bring something meaningful to those businesses. That is the kind of expansion we will be looking at and for—doing things on a very selective basis and one at a time. And we will not pile one potential mistake on top of another as we did in the late '60s."

"You see," Bayley continues, "in the late '60s we made several mistakes but didn't have the time to realize we'd made them before we had made two or three more. The end result was that all of a sudden we had to try and cure half a dozen mistakes at once rather than correct an error and go on to the next project."

GRT has refined itself in other areas as well. "There has been much more selectivity in licensing in the past four years and the days of running around with open checkbooks to get licenses has stopped. And this has permitted us to make deals which are reasonable. What we have to offer now is a tape marketing operation that is second to none which can take a label's product and market more of that product and do it better than the label can. We can do it because it's our specialty. And the important thing is not how many labels we have (we used to have 50 and it's probably around 70 now); it's how many viable artists we have to work with and in what areas. We are covering a broader spectrum of music than we ever did

before. And we feel it is good music. In fact, we have turned down labels because we didn't feel we could do a good job with their product. You have to watch more than money when you sign a deal, and that's something we have learned. You've got to be sure you can help that label, and that the label is willing to work with and support us. The Arista, Private Stock and Buddah deals are examples of this kind of thing."

GRT has long been a trendsetter in tape marketing, and the company is now moving into extensive programs dealing directly with retailers and distributors (discussed at length later in this section) that few labels and probably no tape firms have been involved with previously. The retailer is all important to GRT, and Bayley explains the origins of this posture.

"Around 1970," he says, "we realized we were not really doing any tape marketing. We were following the labels and we were not doing anything to enhance what the record company brought to the act. We were simply selling tape. This is one of the main reasons I looked specifically for a professional marketing man and hired White Sonner, who demonstrated quite a flexibility in going from Procter & Gamble the liquor business to the music business."

Bayley also stresses that GRT has recognized over the past several years the need to deal with a highly fragmented and segmented market rather than a mass market, and as a result of this has developed a skill in that area. "We were really incapable during the period of the late '60s of bringing out budget lines, classical lines, entering broadcast music and going into other specialized areas. We did it anyway, but we fell flat on our faces. We just could not follow through on things. If something was a big hit we could sell a hell of a lot of tapes. If it was a moderate hit, we couldn't sell any."

So, GRT has learned how to market all kinds of product over the past several years, and has made a special effort to perfect the catalog business.

GRT today is the most successful of the tape duplicator/marketers. It is, in fact, the only one, since the demise of Ampex from the business. Yet it is not only by default that it is currently on top. It is through hard work, a terrible internal crisis and the ability to rebound from that crisis. The company has entered the areas Bayley discusses, showing some success in the areas of broadcast marketing, custom duplicating, direct mail and other fields—with promise of greater success in the future. Perhaps the most important step for the firm has been the realization that it is in the music business—not simply the tape business.

In a speech given in 1973, Bayley advised businessmen to constantly evaluate and upgrade management, keep the information system timely and responsive, be sure of your financing ahead of time and—demonstrating a sense of humor he still possesses—"If you have an investment in a company that has just been elected stock of the year (as GRT was in 1969)—sell."



# GRT's Financial History

• Continued from page GRT-4

was voted "Stock of the year" for 1970 by the financial analysts of the West. Had the issue gone forward, the developments of the next several months might have taken a much less calamitous course. For reasons beyond GRT's control, the offering was not ready to go until the summer of 1970. By then it was too late. Market support had evaporated.

Sales, meantime, roared ahead, doubling again in fiscal 1970 to \$31,100,000 reflecting the company as it was structured at the time. Earnings surpassed \$1,000,000. But there were ominous signs of pending trouble. In the final quarter the company lost \$80,000. To meet cash requirements, GRT increased its debt position substantially. Working capital shrank from \$3,500,000 to \$440,000.

It was not the best financial platform in the world from which to confront a nonexistent equity market, tight money and a growing recession. Even the music tape business, GRT's big mainstay, was slowing down as distributors and retailers began living off their inventories. To obtain working capital, the company went deeper into debt through a private placement. Accounts receivable mounted. By the fall of 1970, GRT was losing \$500,000 a month. Drastic action was required, and taken.

Many things were done. The payroll, for example, was cut in half. But the strategic judgment was to return GRT to its original identity, that of a music company. Operations not directly supportive of music were sold or inactivated in an across-the-company effort to reverse the drain on cash. The financial consequences of booking losses from discontinued operations, extraordinary charges, additional reserves and write-offs were stupendous. Changing the fiscal year to March 31, GRT reported a net loss to its shareholders for the nine months of \$11,800,000 or \$4.14 a share. Debt had mounted to \$14,500,000, and current liabilities exceeded current assets by \$2,000,000.

But the surgery worked. Its benefits, in fact, have strongly continued. While losses were recorded through the spring quarter of fiscal 1972, GRT was again profitable by July. Sales also picked up. For FY '72 as a whole, due to the greatly improved second half, GRT produced marginal net earnings of \$46,000, and was on the road to recovery. Once again the financial analysts of the West were impressed. Noting the turnaround, they elected GRT runner-up in their "Stock of the Year" poll for 1972. But within the company there were plenty of financial scars. Debt still exceeded \$14,000,000 equity had nearly disappeared and interest costs were running \$1,000,000 a year.

From quarter to quarter GRT steadily gained ground as the

company convalesced. FY '73 proved another good year for music tapes. Phonograph records, which had been a loss operation, swung into the black. Cash flow improved appreciably, permitting an impressive easing of the debt load. By the close of fiscal 1973, GRT's sales had moved back up to \$29,700,000, on which the company earned \$1,953,000, its best year so far. Equity was looking much better. Working capital turned marginally positive.

One of the most significant developments of GRT's recovery period from the financial standpoint was the refinancing agreement reached with the company's two major creditors, Bank of America and Source Capital, Inc. in August, 1973, midway in fiscal 1974. By that time the debt level had been reduced by company cash payments to \$7,500,000, part of which was still short term bank debt and a current liability.

The agreement replaced the short term debt with term loans, exchanged \$1,750,000 of debt owned Source Capital for equity in the form of convertible preferred stock and warrants, and provided the company a revolving credit line of \$2,500,000. GRT's working capital position was immediately strengthened. The term debt was placed on an amortization timetable, with the final payment due June 30, 1977.

With its financial structure now in good shape, GRT went on to finish FY '74 with an all-time sales record (even counting discontinued operations) of \$32,772,000 and net income of \$2,310,000 or 64 cents a share, the highest earnings achieved by the company. GRT was able to inform its shareholders that as of March 31, 1974, it again had a healthy current ratio and that their equity in the company once again exceeded GRT's debt.

The business cycle was to work against GRT a second time in FY '75, the final year of the company's first decade. But as a result of the course followed since the big loss of FY '71, GRT was far better braced to roll with the economic punch than it was five years before. Despite the earlier acclaim of the West Coast financial analysts, however, the price of GRT's stock fell so low that for more than a year it disappeared from the daily NASDAQ quotations, there was little chance of raising equity capital to meet company needs. But with its strong balance sheet and solid cash position it didn't have to.

Sales moved up slightly this past fiscal year to \$33,064,000. But earnings were penalized by a large loss in the phonograph record division and to a lesser extent by the startup cost of a new direct mail operation. As a consequence, net income declined to \$964,000 or 27 cents a share. In the last few weeks, the company has curtailed and restructured the phonograph record division to place it on a break-even or even moderately profitable basis. Music Tapes again did very well in profit contribution, and GRT of Canada is now solidly in the black.

The combination of a recession and little or no access to the equity market can be lethal for a young growth company fully

committed to a major expansion program requiring lots of cash, unless its creditors refuse to worry about how much debt it's taking on. It can be a dangerously exposed position, one which more or less describes GRT's situation in 1970. But not in 1975. And that is not to brush aside on-going financial problems, which never seem to disappear entirely. The California sales tax imposed on royalties GRT pays record companies for the use of their music is a case in point. By the end of fiscal 1975, the assessment against GRT, which is protesting energetically along with the music industry in California, amounted to \$1,500,000. It could go into extensive litigation. Yet in the context of the time of troubles faced by the company five years ago it doesn't look unmanageable. And GRT's stock is back on NASDAQ.

The long term test of a corporation, it has been said, is survival. GRT, its debt back down to \$2,700,000 and its equity-debt ratio back up to 2 to 1, has not only come through its first decade a much stronger company. It has survived as the country's leading independent producer and marketer of prerecorded music, the business it pioneered back in FY '66.

## Evolution In Licensing

• Continued from page GRT-6

"We're in the U.S. selling to the mass market and by and large what is applicable to the disk is applicable to the tape.

Of course, GRT is not just in the U.S.; GRT's growth in Canada has been steady, starting with a number of tape agreements which have now broadened into both tape and disk pacts. "Now I would say 90 percent of our business in Canada comes from record / tape pacts as opposed to tape only licenses."

Canada, because it is a similar market to America, works well in GRT's plans because it has chosen to build a base in the U.S. rather than to venture into areas where it cannot depend on the sophistication built up in America.

Also, though GRT is involved in a variety of music types, its main thrust is the bread and butter rackjobber main stream product. In other words, the mass market.

At the same time, however, GRT is looking into new areas such as video tape duplicating. "In fact, we've had some forays into the manufacturing of video tape.

"With regard to new areas, broadcast music is a relatively new area for us. It's also an opportunity. Companies that were red hot two or three years ago have kind of faded out. And we intend to apply the same logic and expertise that we applied to the prerecorded tape business. That there were five companies really bigger than us when we got into it didn't bother us.

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# Speed and Control Key to GRT's Service

As operations manager, Chuck Duncan feels that part of GRT's growth and success has been the internal compatibility of our system designed for one purpose—service to the customer. From receipt of an order into our customer service department until the product arrives at our customer's shipping dock is usually less than four days with only two of these days being in-house at GRT. "We have actually turned orders around overnight to the East Coast on a priority basis," Duncan says.

"The in-house system works like this," Duncan adds. "Upon receipt of the order at customer service, the order is speeded to data processing then to shipping. Our inventory, control, production control and invoicing are all computerized. This helps expedite the flow of paper and information, as well as reduce the probability of error to a bare minimum."

"From an operations viewpoint, we have reduced our in-house time by over 50% within the last three years. Our pro-

duction control system has enabled us to control inventory size, accuracy and overall effectiveness. Our raw materials EOQ levels are adjusted to meet different seasonal demands with an eye toward economics and prevention of stock-outs and production interruptions. One of the criteria that is used for vendor selection is their ability to respond to our needs on short notice."

GRT's shipping and production control departments have a daily order status report that tells them the status of each order, missing line items, necessary line items needed to fill 100%, and date order was received in-house. This report eliminated dead time looking for product that isn't in stock. This report also gives the P.C. department a list of line items by priority needed to fill orders.

Ike Cundiff (retired chief petty officer) is in charge of GRT's traffic department (incidentally, he runs a very "tight ship"). Ike feels that the freight system is unique in the industry. "We

work very close with Peninsula Air Delivery (picking up freight) and Burlington Northern (freight forwarder). We obtain personalized service from these people." In fact, over the years GRT feels that the claim factor has been reduced significantly with immediate follow-up on problems. The delivery of product to most cities has been overnight.

Looking into the future, Chuck Duncan says, "GRT has come a long way, most of which has been accomplished by systems being compatible. Of course, you can't overlook the great cooperation and coordination between marketing and operations which has greatly accelerated our ability to get things done quickly. When your turnaround time is within two days, your order fill rate is 98% + and the loss factor almost nil, it becomes extremely hard to improve upon these figures. But, operations will continue being aggressive and forward thinking in an effort to reach the 100% mark." Duncan adds, "GRT Music Tapes is the only business I know of where 99.9% is not good enough."

## Automation With The Human Factor

Even though as a production manager Jerry Hutchinson is charged with responsibilities that include making as much use of automation as possible, he is extremely conscious of the human factor in manufacturing. Perhaps this is a spirit that characterizes GRT in an overall sense.

Hutchinson, with the company seven years and during which he married key custom products supervisor Cheryl Hutchinson, points out that already tremendous automation growth has occurred and yet never has an employee been laid off. It has been a process of attrition due to natural departure.

Going back to 1969, over 200 direct laborers produced 18,000-20,000 pieces a day with two shifts. Now, 65 produce 38,000-40,000 a day with one shift.

Other innovations include what Hutchinson calls "job enrichment," i.e., combining several of the robot-like assembly tasks so that an employee rotates among them to guard against monotony.

This consciousness of the human factor becomes more and more critical as automation looms along with electronic miniaturization.

Hutchinson, like several in the engineering at GRT, sees the time perhaps not too far off when a recording may be no larger than a postage-stamp size electronic chip. Hopefully, he wishes for a more orderly transition that has occurred historically when going from one configuration to another. In one respect, the GRT classical 8-track series has as its bases the philosophy of compatibility in that these cartridges can move back and forth from a stereo to a quad deck. The GRT series, in fact, presented some problems because of massive lengths involved, but Hutchinson's department's checks and tests are capable of providing guidelines.

An on-going part of manufacturing at GRT is watching closely all areas of component parts and raw tape. In this

respect, lengths greater than 50 minutes GRT will exercise. "Anything 49 minutes and down we will not exercise because we've gained pretty good controls of the winding tension and assembly procedures where we can guarantee about 1-ounce of tension."

Another exception is twin-packs, which do get the exercise procedure.

Tolerances are critical and even variations in shell (or tape holders) contour as little as 17/1000ths of an inch can be detected, for example, in the process where the label is printed directly on the cassette.

Of course, all this is tied to productivity pressure. The manufacturing department must have a contingency plan and uses computer readouts to anticipate fluctuations in orders. To illustrate how surges can be accommodated, in February 1974 the production was 721,000 units and in the following month 1,050,000. "There have been times we have almost doubled capacity in three weeks' time to meet objectives."

Integration of key departments is another way of preparing for the steady expansion. For example, the art department now reports to Hutchinson.

Yet another aspect of production controls is the disposition of returned goods. There are three categories: scrap, obsolete goods, that goes to distress/cutout marketers, and finished goods, the latter being items that are still active in the catalog.

With about 22 percent of all shipped goods coming back in returns, the biggest part is in perfect condition. Several steps in all departments are being taken to thwart overages of returns. The causes are over promotion of an item, initial forecast inaccuracy and manufacturing over production. The latter happens very seldom.

A dramatic step is the computer categorizing of items into A, B, C groups. An A is an item that was 60 percent of the

previous week's demand, a B 30 percent and a C 10 percent. "Now that's prior-week demand, not shipments, from distributors." There can be items that were backordered or cancelled.

Steady sophistication of computer usage now has resulted in a system where instead of estimating 20 albums from a pancake the figure can be specific and is shown on the computer sheet opposite the piece of product. Some pancakes are 16 albums long and others are 24.

The readout provides month to date shipments, month to date production and month to date returns. "We also have an exponential smoothing formula as the computer reads across these demands. It's a weighted average. It tells us very rapidly not to build product when it is dropping. As sales swing up, it tells you quite rapidly to turn your building on. And it tells you the amount you should build above present inventory to cover a two weeks' supply."

Every Monday, the entire catalog is printed out and Hutchinson knows everything about every item. Then during the next four days, any item that has activity prints out. It is a system of exception. "If nothing's happening with an item, it won't print it."

Hutchinson sees his department's challenge as including how to stay current with the state of the art. "Every company's faced with the problems of economics today. How do we keep raising the quality and getting the cost down? Learn to build faster and cheaper, and not affect the quality. Automatic assembly, this is something every tape manufacturer is pursuing wholeheartedly."

Looking way beyond, again to the tiny chip of prerecorded music, Hutchinson feels this will present a packaging challenge. "There's got to be a way to make it attractive to the consumer. Everything will change."

## The Fast Pace In Technology

GRT Corp. spans an evolutionary and revolutionary period in developing tape duplicating technology and close to this is engineering manager Stewart Smith. Early in its history, GRT developed its own duplicating machinery and for a long period marketed this high technology hardware.

Central to the philosophy Smith espouses is the deep-seated desire to always look for better ways to duplicate, and not necessarily faster ways. Actually, technology is intricately woven into what GRT has in mind as a total manufacturing position. In other words, productivity is the bottom line. If this means more is better and faster is more then Smith and Chuck Duncan and the whole crew in engineering and production will get cracking. But in the meantime, Smith is studying all sorts of approaches, even printing as a process, rather than copying as has been the historical method in tape duplication. And of course, GRT is not limited to tape because it is growing in disk manufacturing too.

GRT is still basically 16:1 but has two 32:1 lines, one for 8-track and one for cassette. It is Smith's philosophy that many factors go into decisions about adding new (and this usually means faster) duplicating equipment. For instance, he has seen the work going on with the horizontal loop bin and a speed of 480 ips, or twice the loop speed GRT has with its 32:1 lines. As for speed alone, he says, "It's not obviously a this is good and that is bad situation. It depends on how many units you run of a number. There's so many factors that go into whether speed of duplication is the critical thing that's costing you money—you have to actually compute these factors.

"If you have valid reasons for wanting to double your duplicating speed (say to 64:1) it's technically feasible. It has been feasible for years."

But among the considerations for increasing speed of duplication is the problem of handling tape, and Smith points out that there are problems at both ends of the scale—slow and fast. "Like 15/160ths of an inch per second, for geophysical recordings of mild earth tremors with tapes that would run for a week to two weeks. The frequencies are very low and the tape speed can be very low. But there are problems. You have 'sticktion.' When the tape moves that slowly across the head, it wants to stick to it and then it will jump.

"At high speeds, you run into the problem of the surface of the tape interfacing with the air and as it moves the tape grabs air molecules—there is also static electricity and free electron knock-off occurring at the same time—and it develops an air film between the tape and the head. There are lots of potential problems.

"When I joined GRT in 1967, some problems basic to tape duplication were evident. In almost all other industries where copies are made, they're made via a process of stamping from a mechanical master image.

"In the tape industry, we re-record every copy. Now your first thought as a technical man when you come to work for a company publishing in that fashion, is—is this the way to do it? Can't we print the music from a master tape onto the copy tape? And of course you can. Work has been done for years along that line. I have done work here at GRT and we have perfected in the lab quite acceptable means for duplicating without re-recording.

"The concept utilizes a master recording on tape, which is high energy, meaning it's stronger magnetized material than a normal piece of tape or harder to erase. And you record the master with a negative image, meaning the tracks are all reversed. Then you bring it into contact with an ordinary piece of tape, face to face, intimate contact. Then you transfer it with a transfer field. This is all available technology. So you transfer from the stronger tape to the weaker tape, which becomes the consumer copy.

"There are a number of video copiers using this technique that are now on the market. Now I don't mean to disparage development that is going on in high speed duplication, but I feel in the long run, we should come up with more usable printing technology than we have right now, rather than just run to super speeds."

As for why video has gone the printing route, and audio has not, it's because the speed at which you can run video is already as high as the technology permits, just in making the original recording. "They can't make a video copy twice as fast as real time because that puts them in a frequency domain that's outside the capability of the tape machine.

"But we (audio) can go so fast that we get up into the video range. Video is going 1,500 ips, roughly. And it's not just the

speed of the medium, either. They're into a frequency domain at which heads don't work properly. So you have two things against you (in going to higher video speed), you have frequency and velocity. They've reached the technical limits, certainly economically speaking."

Of course, video duplication has the possibility of multiplication not via speed but via add-on slaves. You can have 100 slaves, meaning theoretically, that in one hour you can mass produce 100 hour-length copies. But then Smith notes, you are into the area of not knowing if each slave is producing uniformly. "This is the sneaky problem with re-recording: if you have 10 slaves, does each slave make exactly the same kind of copy?"

"You can run faster with audio and perhaps it's easier to do this than to develop new, fundamental processes."

Smith points out that rarely does a manufacturer make its existing manufacturing systems obsolete. Rather it will gradually add on. "So if there is seen a need to add another system and if manufacturing believes a 64:1 system is needed it could be added with no problem.

"When I came here I set up an engineering group and developed a line of duplicating equipment, winders and devices to improve our ability to produce better quality product, and particularly to test incoming materials.

"Ultimately, we set up a complete duplicating machine manufacturing wing and eventually sold enough to sustain this as a complete operation. We got out of that in the late '70s and '71, because of our own needs, and also, the sale of duplicating machinery at that time in the face of extensive bootlegging made it highly questionable as to whether we were doing a service to our own company by continuing. It's almost impossible to tell who's legitimate and who's not when you're selling equipment."

Much of the equipment GRT uses today was built by GRT. GRT also developed its own plastics and other support material.

The thrust is still toward new and better ways of accomplishing its manufacturing requirements. Smith intends to apply any advance in technology that will further that objective.

# A Fractionalized Market

• Continued from page GRT-8

this is a very key part of the way we work. In a sense it's no different from a record company, except that they examine an artist or producer and we examine the whole label. And they, in turn, examine us."

Does GRT really mean anything to anybody, except for the fact that it's "that company that makes the tapes?"

"I think GRT definitely stands for something with our licensors, our distributors," says Sonner, "and more and more I feel we are meaning something to the retailer. And, I guess, I am beginning to feel we're meaning something to the consumer—not because we're advertising three letters that fall into the milieu of three letter companies, but because of the consistent use of a logotype, because of our packaging and because of some of the broadcast material we're beginning to get involved in.

"The packaging is something I feel is very important," stresses Sonner. "We have a uniform package. All tapes have the LP slick on the face (shot down from the cover, not redone), the artist's name, the title and the number. But the graphic of the LP cover is not, in our minds, primarily for display purposes. It is the equivalent of a stamp of authenticity in the consumer's mind. It means you're getting exactly the same thing you get on a piece of vinyl. We are in the music business, not just the tape business. The consumer gets the same thing but he gets it in a slightly different format."

GRT also offers the time on each tape ("People don't buy by the minute but they do look," says Sonner) and will add a sticker pointing out a hit single or other salable aspect of the tape. "If we have to reprint the graphics," says Sonner, "then we will. Once on a Jim Croce tape we had to redo the entire tape. We split the song that eventually became a hit single and we offered every distributor a chance to exchange stock. We'd rather recall and scrap than turn out weak product."

Sonner also feels the consistent blue color helps distributor, retailer and ultimate consumer become acquainted with GRT. And he believes listing the entire program on the front rather than the back of each tape is a distinct advantage. "Tapes are displayed either spine forward or front up," he says. "So at least the consumer has a chance to see what he's getting. Not only that, but the consumer can read most of the program while it's still in the machine."

Taking an interest in packaging has also played an important role in the firm's classical tape program, an example of the kind of program Sonner feels is long overdue in the tape music business and which offers some special innovations of its own.

"For one thing," he points out, "the liner notes that are on

the LP are included. To me, liner notes are part of the added value principle of marketing. I feel strongly that meaningful, interesting liner notes can provide knowledge and add enjoyment to the product. One of the drawbacks in tape is that you cannot add liner notes very easily. You can't print them on the back of the tape. But you can include a small leaflet. We have done things like offering an opera libretto with a coupon, but that's not the same as having your information the day you get your music. Granted, our notes are not likely to stick with the product forever because it's not a physical part of the tape. But they will be read at the time. I feel they enhance the enjoyment of music and the music is what we are selling. We can't measure what the added cost of printing and inserting that piece of paper gets us, but I'd like to see it done to every tape that has a corresponding LP with meaningful liner notes."

As for the classical tapes themselves, Sonner feels the area is "a market not currently being satisfied and we are going after that market. These tapes are not for the guy who can hear dog whistles because it's not for the total hi fi buff. But we have 50 titles and we feel we can hit this very special market by adding liner notes, by using an expensive clear plastic slipcase, by breaking the program only once, and then merchandising the hell out of these advantages."

Sonner also believes the tape customer is much closer to being a "collector" than the LP customer, and feels marketing tape product with this in mind can be valuable. "I think this is one reason we are able to sell catalog and greatest hits packages on a consistent basis," he says. "People tend to keep tape as a permanent thing. It doesn't scratch or warp and it's harder to break than an album. So we keep this in mind when planning our promotions."

In the area of 4-channel, Sonner sees the market remaining where it is until the Christmas of 1976 at the earliest, primarily because "the equipment market is at a standstill."

In other areas, GRT is moving into broadcast marketing with a number of packages including "Basic Black," "The Everly Brothers" and a country package. "That's primarily Dave Law's baby," Sonner says, "but we all feel this can develop into a huge market for GRT. We are in the crawling stage of marketing now, and historically this has been a very crowded field. A lot of people have taken their lumps in it the past year or so. So for us to go leaping in full speed would be to do so at our peril. We are being extremely cautious and approaching this on a make money from the start basis. This is not a 'dump a lot of money in and see what happens' proposition.

"What we have done," he continues, "is put together just a few packages. If it takes five years to make it work, it's okay and if it takes a day it's okay. We will be in 46 markets by the end of the summer, covering most of the country. By going into TV, of course, we are dealing with a mass market. So we need some sort of mass market appeal. We are going through

the mail now, but soon we'll be testing the retail market with the packages. We will be two-stepping, going from distributor to retailer. But we will be selective and careful and we will make money in this business.

"We will also start to make money in direct mail," Sonner continues, "because we will go in more carefully and selectively once more by letting an experienced man like Jim Levy handle the project and by taking our time.

"The principles we all learned five years ago," sums up Sonner, "are the ones we still operate under today. We combined good judgment, controls and spirit. We acted on our problems rather than simply getting rid of them. The business of music is unique, fun, and challenging. Our business is music and we will not stray too far from it in the future. And we will be fully prepared in all we do."

## Excitement Of Tape

• Continued from page GRT-14

which is several years old, we have almost equalled LP sales. And on 'Steppenwolf's Greatest Hits' we have surpassed album sales. The point I am trying to make is that we forecast primarily by the artist, considering the musical category, and the label secondary. These are all important, but the artist and the label's plans for that artist on a particular release are the important factors."

In other surveys, GRT has discovered that six out of 10 car 8-track owners reached also own three forms of home equipment, generally the basic turntable, tape player, speaker set. Most of those purchasing TV packages own three or four forms of equipment. Thus, multiple ownership is an extremely important part of tape marketing, as the firm must realize that a potential customer will probably be playing product in more than one location and may therefore buy more than one copy of the same album.

"We feel GRT is unique," says Ms. McShane, "in that when we look at a license we analyze it from the bottom up. We're all for both us and the label making money, but we are not going to bid foolishly. If we are working with a label that has been with someone else, we know pretty much what the inventory will be from the previous license and what we will be up against for the first few months. And we like to get a general idea of what kind of a contract the artist has. All of this helps us, along with the less personal things like going over a track record.

"In today's market," she says, "the labels seem a lot more willing to tell us what a given artist has sold. And by telling us we are able to market a product with a lot more competence."

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# GRT's Entry Into Direct Mail

"We have gone through the painful process of getting into the direct mail business, starting with our first mailings in July of 1974. From then until now we've been testing, reading, testing and proving to the point where we are now solidly on our feet in this business."

So says Jim Levy, a veteran of the direct mail business at Time-Life who arrived at GRT some 18 months ago to bring the firm into the business on an ongoing basis.

The firm launched its program with the six-record "Lawrence Welk Story" and a multi-disk set featuring Sir Lawrence Olivier reading selections from the Bible.

"We had our startup problems," says Levy, "partly because of economic conditions and partly because of the political turmoil of last year. Direct mail is an impulse business and most items sold in this manner are discretionary purchases.

"So," continues Levy, "anything that affects the public's sense of security, politically or economically, can hurt the direct mail business. We certainly didn't know when we mailed the Bible in July that the House Committee would vote the Articles of Impeachment on July 27. Three days afterwards, the flow of mail orders stopped as if it had hit a concrete wall. But we have recovered."

GRT made its entry into the direct mail field by mailing individual promotional pieces on THE BIBLE and THE LAWRENCE WELK STORY to appropriate mailing lists.

"We went in slowly," says Levy. "We acquired mailing lists by rental or exchange, from sources we felt knew the people who were and are in the market for our kind of product. And we tried to design attractive promotional packages."

Levy says GRT has been able to double the response on the Welk package since its inception by pruning selectively from large lists and seeking the population segment which is really in the market for Welk, either geographically or demographically.

"Every offer has its own market," Levy says. "You begin with certain basic assumptions about the kinds of lists that might be responsive. Then you go into testing and discover which of your assumptions were correct and which were not and you discover what you have to do to get the response you need. It's generally a two or three-stage process before you get up to speed. We are now proceeding with momentum, with history and education behind us."

What is a good direct mail list for Welk? "We've acquired lists from two or three publications whose prime audience is over 40 and these have proved responsive," Levy says. "We've used lists from certain catalog houses that market conservative merchandise. We've done a lot of careful analysis. We've just finished testing another 25 lists, and we are now in the process of refining our markets even more. We passed through an exceptionally difficult year in which to begin a direct mail business, but we are now making it work. We have certain goals that, with reasonable and cautious work, we feel certain we can reach."

Levy feels GRT's "editorial approach" to product is impor-

tant to their success. "In other words, we make the Welk package a biographical collection that has some quality, not just quantity. And we include a 52-page book."

Levy agrees with GRT's president, Alan Bayley in the basic logic of GRT entering the direct mail field. "We are essentially a marketing organization and we are in the music business," he says, "and this is an expansion of our marketing abilities. Obviously, we need to create new product for these new channels of distribution if we are to tap them. At the same time, we are expanding our knowledge of the various ways of getting music from the source to the consumer. This helps us in our music tapes business because we are learning more and more about the music audience. The more we learn about Lawrence Welk's audience, the better job we can do with his label. We are building direct mail on our ability to take music, package it uniquely and take it to markets it might not otherwise reach."

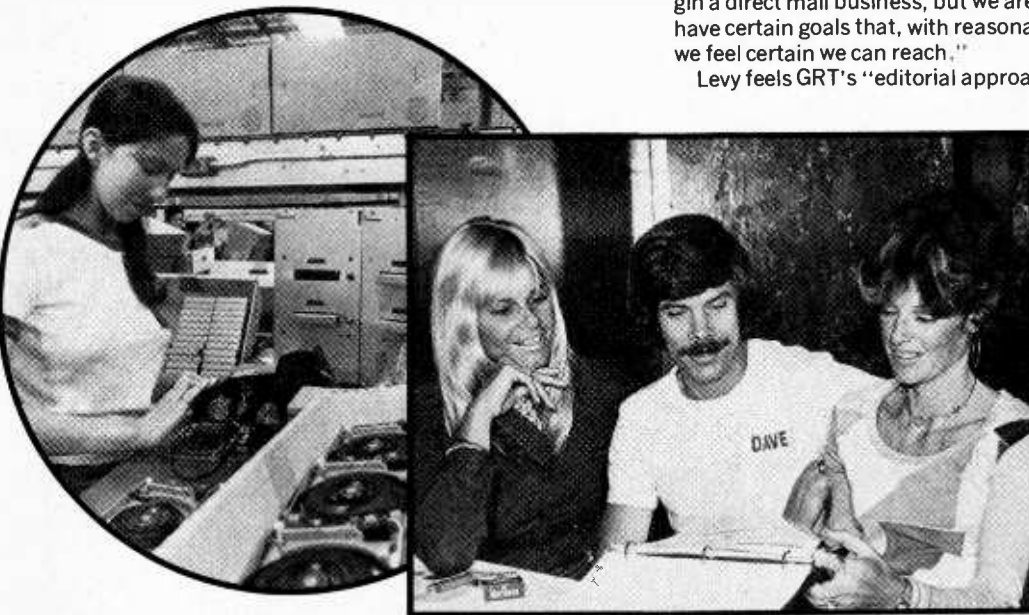
## Broadcast Music Positions GRT In New Market

Broadcast music is the newest venture of GRT and is probably the best example of the corporation's determination to expand its horizons while still remaining within the confines of the business it knows best—music.

The firm is currently marketing four packages via TV: "Basic Black," "The Everly Brothers," "Country Music," and "The Magic Organ."

"We started small, testing broadcast marketing as a new channel of distribution for GRT, in secondary markets, by purchasing time as well as on a per inquiry basis," says Dave Law, Manager, broadcast marketing. "This testing period lasted approximately eight months before we felt ready to move forward with larger efforts."

"Now we have internal, computerized order processing and fulfillment systems, and plans for direct lines to handle orders from everywhere in the country. We have also established an in-house agency to purchase and maintain schedules. We are now in the process of expanding our markets to achieve the potential of our current products as well as developing three new packages. Concurrently, we have been using our current distributor network to sell our packages through retail outlets. We have planned a minimum of twelve retail promotions for the remainder of Fiscal 1976, covering various markets around the country."



Close integration of all production functions allows for diversification into new areas such as direct mail under Jim Levy, and more recently, broadcast music, under Dave Law, seen flanked by Bonnie Killian, Secretary (left) and Donna Brelant, coordinator.

## Growth Tied To Tape

• Continued from page GRT-10

markable in that we often receive masters and artwork hours before a record is shipping. And remember, we ship to some 150 distribution points while the record company may be shipping to 30 or less distributors or branches."

Why should GRT support a tape release when the label is obviously going to be promoting and supporting their artists anyway?

"Essentially," says Hershfield, "all promotional material from a label is record oriented. We are not simply selling music on tape, we are selling a concept, the concept that music on tape lasts longer and goes anywhere. When we come out with display material we've got to pitch the music, but we've also got to pitch tape. If we can convince a classical fan that tape is the form his music should be in through promoting classics heavily, then he may convert to tape, and eventually start buying other kinds of music as well."

Hershfield also stresses that "GRT wants to be known as a music company, not just a music company that distributes other music companies. The first thing we had to do toward accomplishing this was to overcome the stigma that seems to rest on the head of a lot of distributors which says, basically, 'stay away from our customers.' We finally had to say, 'these are not just your customers, they are our customers as well. We are not here to usurp any of your responsibilities or opportunities, but we do need to know what's happening. We are here primarily for informational purposes so we can better serve the retailer, the consumer and you, the distributor.'

"We found huge waste when we began looking around. We produce enormous amounts of point of purchase materials, and we discovered it was being used, among other things, as packing material by some distributors. Meanwhile, the retailer is screaming for this kind of thing. So, we decided to invite the retailer to order directly from us—if he wanted it. The response has been startling and it has not been restricted to stores in remote areas. It is the alert retailers who take the time to respond. And the distributors are glad to have us help."

Hershfield says there has been a reasonable involvement with the retailer since 1968. "But it was not the active kind of role," says Hershfield, "where we said to ourselves, 'let's go learn something about retail.' We began to realize that we had to generate this feeling in our sales organization. We have to make sure our sales force is superior to others, and it is. Modesty only prevents me from saying how much better. We've allocated time to each member of our sales team so he can spend as much time as possible with each account."

"In most businesses, the two most important elements are buying and selling. Now, take a look at some buyers in the mu-

sic business. He has a good memory, knows how to ask for a 10 percent discount and a 25 percent return and that's pretty much it. There isn't as much training as there should be, and buying is truly an art. Now take a look at some of the salesmen in the business. He gets an account list, a release sheet, a copy of Billboard, and he's sent onto the streets with a pat on the butt and a \$150 a week draw. I don't say all salesmen receive this little training, but there should be more."

"Anyway," he continues, "professionalism in buying and selling, the two most important functions, are undernourished, and we can't afford this. We don't put all our people through a long, formal training program, but we like to think they are being trained by conditioning. If they have a particular weakness, we try to neutralize it. If there is a particular strength, we encourage it. We only have 12 men in the field, so they are very conspicuous. We want our people to be good."

"I think we have managed to break down some of the adversarial relationship that has long existed between buyer and seller. The partnership angle has been stressed and respected. We let people know we don't play with price and that our policies are reasonable but pretty damn firm."

Hershfield is also in constant touch with his distributors and retailers, and it is his job to help both when it comes to GRT tape product. What would he say if a dealer called, said he knew nothing about tape but wanted to get into the market?

"First I'd call my distributor in that area and tell him to pay a visit to that retailer. I can't tell him what his product mix should be. The distributor has to do that after he's found out what kind of audience the dealer wants to attract. If a guy is starting with only four walls, my first advice would be to make sure the tape is in the open where it can be seen and browsed through, just like records. And if he says he'll be robbed blind, my only answer would be that I feel he'll make more money with a potentially higher pilferage rate than he would if he locked everything up. Closed display is probably the biggest inhibitor to tape sales today. Anyway, I'd find out the retailer's needs, let my distributor know, let him explore further and we would take it from there."

As for what happens when there is already a store and the sales force is already selling, Hershfield says "We want our people to think about what is going to happen after a sale. A warehouse full of tape doesn't help us or our distributors or labels one damn bit. Get it into the store however possible. We want our people to run self-generated promotions, we want them to know what is happening with a particular LP and then get out and work that tape in a like manner. The one big exception is in catalog product, where we may be promoting something totally different than the label. On current product it is unlikely we will sell product if the record label isn't promoting it. On catalog product we can sell it. We do try and work with the labels on all programs, but they usually end up

as separate entities. We can also cross-promote labels."

How has promotion of tape changed? "Tape was a bastard child in the '60s," says Hershfield. "The labels created us and as tape began to grow there seemed to be a proportionate growth in resentment from labels toward all tape firms. They seemed to think we were parasitic, even though we paid for our rights. Then they thought we were looney because of the bidding contests. Then tape began making money and back came the resentment. They didn't find a liking for us until recently when they discovered that we were in fact music people, that we are most definitely business people and that our success is not accidental. Our sales became more than just the offshoot of riding the coattails of a hit release and much of our success was obviously a result of our own efforts. Today it has evolved to a point where the labels are beginning to realize that we are a valuable asset, that we are contributors and almost like partners. I feel we are on better terms with our labels than ever."

"Furthermore," says Hershfield, "we are more than simply duplicators. We market and we innovate. But it has not been a revolution, it's been evolution. It's been a conscious realization that we are in the music business, and that attitude is recognized more and more at the retail and distributor level. At one time there were obvious record and tape industries. I think all of that has changed. The consumer is buying music, and that's the way it should be."

## Merchandising Innovation

• Continued from page GRT-15

market, sell 15,000 and everyone says what a fantastic job we've done—75% sell-through. But what if we put in 40,000 and sell the same 15,000? In this case we achieved a 37% sell-through and everybody is complaining we've run a poor promotion. But, we've still sold 15,000 albums we wouldn't have sold without the promotion. Hell, I can achieve a 100% sell-through everytime out. Put one tape in the market and go buy it myself. Screw sell-through. I want tonnage!"

Finally, Woodman and his team are now initiating a research program in the never ending battle against the locked case display. "We are going to pick six retailers, indemnify them against loss if they will put our product in the open, and see how profit goes up in comparison to pilferage," says Woodman. "I think the profit will go up far faster and higher than the pilferage rate, and we will hopefully have some ammunition to get all tape product out in the open."

Whatever happens, Jack Woodman will continue to sell, promote, display, generate new ideas and try to add some excitement to a business too many people seem to accept as nothing more than a business.

# Canada Steady Growth

• Continued from page GRT-16

to say the least and have played a big part in building the careers of such artists as Lighthouse, Ian Thomas, Moe Koffman, Dan Hill, James Leroy, Tony Kosinec, Dr. Music, Beverly Glen-Copeland, Aarons and Ackley, Shooter, Adam Mitchell, Downchild Blues Band and others. Through various buy-and-sell arrangements made with some of Canada's top independent labels, they also now represent such artists as Gary and Dave, Jay Telfer and Thundermug on Greg Hambleton's Axe Records; Vicki Allen and Pendleton Brown on Ralph Murphy's Hardcore Records; and A Foot In Coldwater, Klaatu, Cochrane and Dillinger on Frank Davies' Daffodil Records label. GRT also distributes Dave Coult's Smile Records in Canada.

As well as their heavy involvement in domestic talent, GRT also distributes a number of international labels in this country including 20th Century, Barnaby, Chess/Janus, Brunswick, Bang, Delite, Passport and most recently, added the Charisma label to that list. In all, the company distributes over 20 international labels in Canada.

A major area of growth for the company in the last few years has been in the international distribution of GRT-generated product. Label and sub-publishing deals have been established in Germany, the Benelux countries, South Africa, Australia, New Zealand, Brazil, England, Italy and Japan.

Late last year, GRT of Canada's growth necessitated a move to new offices at 3816 Victoria Park Ave., in Toronto. For the first time, GRT had their executive offices and warehouse under one roof. The move not only served to meet their current space requirements but also allowed for future innovation and enlargement. At the time of the move Reynolds stated, "We are pleased that we are now going to be able to give a lot better service regarding order turn-over. To date we've always been under the handicap of being in two separate locations in Toronto, which only increased the inevitable communications problems between office and warehouse."

In addition to the move at that time, GRT took on a new graphic image with a newly-designed logo, added more staff to their operation across Canada and instigated a weekly hype sheet under the name "Hear and Now."

A more current priority within the company in Reynolds' mind is an extension of their activities in both of their publishing divisions, Tarana Music and Corinth Music. "This is certainly one of our priority areas these days," says Reynolds. "With the acquisition of Frank Davies' Love Productions' publishing catalog as well as the services of Davies himself to head up our publishing division, I believe we have taken a step in the right direction."

Due to financial difficulties, Love Productions recently had to close down but to stave off bankruptcy a three-year master

lease agreement for Love artists was negotiated with GRT of Canada. GRT licenses Love product for manufacturing and distribution and pays Love royalties on sales. GRT picks up all production costs. The artists remained Love Productions artists and will be released on that company's Daffodil Records label. A three-year publishing administration deal was also arranged whereby GRT became the administrator for the entire Love publishing catalog. Frank Davies subsequently joined GRT in an executive capacity as administrator of the publishing for all GRT and Love product.

Reynolds is more than happy with this arrangement. "With Frank Davies international background in the music industry and with his contacts and unique perspective on the business, I feel that we will see a significant increase in the activity of our publishing division over the next year."

At the beginning of this year, concerned with the exclusivity of service that GRT was getting from its distributors in Western Canada, the company set aside a monthly promotional budget for those distributors to be used to promote GRT product and artists. The budget is apart from the two percent advertising allowance that comes out of sales. Jeff Burns explains, "When you are dealing with distributors, you are not going to get the same type of service you might get if you were dealing with your own branch."

As an offshoot of the revitalized system, GRT's distributors began servicing the media in each market with product. Formerly all promotion copies of product had been sent directly.

Besides GRT of Canada's day-to-day involvement in their own corporate growth, they have also ventured into particular problem areas of the industry in an attempt to make some changes in those situations that adversely effect their business as well as the business of others in the record industry.

Early this year, GRT won a decision in the Federal Court of Canada that blocked Caravan Stereo Ltd., a Quebec corporation and the defendant in the case, from importing Lighthouse product manufactured in the U.S. and offering it for sale in Canada at prices substantially lower than the normal trade prices.

A separate action was subsequently filed against Record Warehouse Ltd. on the same basis and in March of this year, GRT of Canada Ltd. won a precedential case against Record Warehouse and as a result, U.S. imported cutouts containing Canadian copyright material were henceforth banned from Canada. The ruling was seen as significant in aiding other Canadian artists who have licensing deals with U.S. labels and have also experienced similar problems in the past.

GRT of Canada's president Ross Reynolds has also held the position of president of the Canadian Recording Industry Association, a post he held for the customary one-year term before relinquishing it to George Struth, general manager of Quality Records a few months ago. Because of Reynolds' often-demonstrated value to CRIA, he was asked to sit on the executive board as a past president.

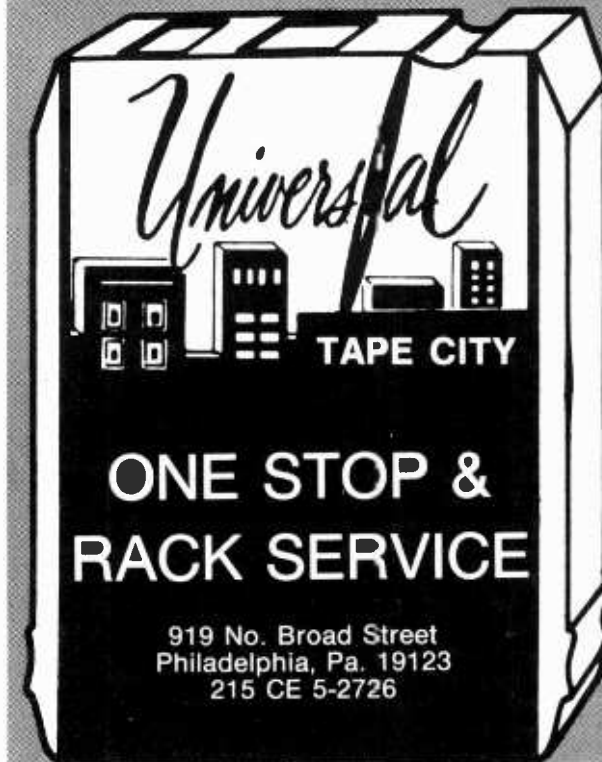
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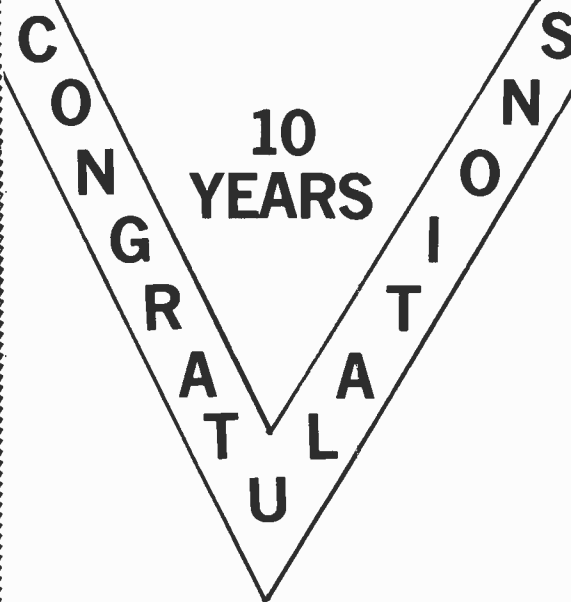
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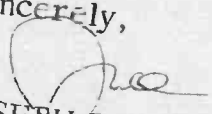
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# Vox Jox

• Continued from page 22

and KCBQ in San Diego prior to that I believe. . . KOOL in Phoenix has an opening 6-midnight. MOR. Talk to music director Joe Bailey.

★ ★ ★  
Ron Fraiser is now doing the morning show at WNDR in Syr-

## Distrib Pack Firm

MINNEAPOLIS—"When She Cries" by Sherwin Linton on Black Gold Records is written by Shel Silverstein. Sherwin, owner of the label, has signed a national distribution deal with Nationwide Sound, Nashville.

acuse, N.Y. . . . Michael (Willie Shears) Farzynsky has been hired from WGNG in Providence, R.I., to WLTQ (T3Q for you number freaks) in the early evening slot. Bill Tanner, the national program director of the Heffel chain, is doing a show on the rocker. Michael Henry Martin does mid-morning, Dennis Waters does the noon-3 p.m. show. Don Cox is in afternoon drive, and Jessi, a chick, does 10 p.m.-2 a.m. and Tanner says she's good (which was a mistake because Rick Sklar will read this column and hire her for one of his ABC operations).

★ ★ ★  
Tim Mercer, music director at

WJAK in Jackson, Tenn., sent me a newspaper item on Rick Dees of WMPS in Memphis. The article mentions that Dees could talk by the time he was eight years old and began noticing girls soon after he got married. The lineup at WJAK now has program director Joe Case 6-9 a.m., Gary Mark does 2-6 p.m. Karolyn Henry moved from the 9 a.m.-2 p.m. slot to take over the news department, which is probably the slot now by Mercer. Mercer says the format is a tight top 30 with scattered gold and "partly cloudy through the week with heavier precipitation on weekends."

★ ★ ★  
Todd T. Taylor has been promoted from assistant program director to operations manager of WHBC in Canton, Ohio. He'll continue to handle music director duties, too. . . . Doc Siegel has been set to direct KRLA's "Good Old Radio Show" 24-hour marathon to benefit hemophilia research. The marathon will be aired in September. Siegel, an audio engineer and mixer, is currently with Krofft Productions, Los Angeles.

★ ★ ★  
Robert Bruno has been named program director of WNEW-AM in New York; he'd been program director and mid-morning personality at WVIP in Mt. Kisco, just north of

New York. . . . Lineup at WWUN, country music operation in Jackson, Miss., now has Charlie Brewer 5-9 a.m., Ken Holly 9 a.m.-1 p.m., music director Charlie Cook 1-6 p.m., Bob Clark 6-11 p.m., and Randy Davis 11 p.m.-5 a.m. with program director John Lyon helping on the board on weekends with weekend air personalities Wade Anderson and Mary Bennett. Cook wants all of the guys who worked with him in AFRTS in Iraq Lion, Crete, to write him. Cook also says he has to buy ABC and Dot product to get it on the air.

★ ★ ★  
Don Wright has been named program director of KSJO in San Jose, Calif., and Bo Donovan, national program director for the Sterling Recreation Organization chain, is moving his headquarters to Los Angeles in August. . . . Charlie Murdock, general manager of WLW in Cincinnati, has a cassette library of airchecks of stations and speeches that he listens to in the car. . . . Lee Hanner of Radio Avon in New Zealand dropped by. Ostensibly, he's on vacation with his wife. In reality, he's visiting radio stations such as KKDJ in Los Angeles. Sharon Nelson, music director of KKDJ, was most pleasant. Another Los Angeles station, which shall go unnamed, was willing to let Lee go on the "public tour."

★ ★ ★  
At WNOB in Daytona Beach, Fla., you'll find John Ferree doing the 6-10 a.m. show. John Hofmann until 2 p.m., Ron Kay 2-6 p.m., Gary De-mand 6-midnight, and Vance Tyler midnight-6 a.m. Kay says: "A happy staff at WNOB is in celebration amid the declarations that MOR is not dead. At least not in Daytona Beach."

★ ★ ★  
Olga James, wife of Cannonball Adderley, would like radio stations to ask listeners to pray for the great jazz artist. Already, such stations as WRVR and WQIV in New York are broadcasting prayer calls, along with KJAZ in San Francisco, KBSA in Los Angeles, and WJZZ in Detroit. Adderley was recently stricken with a stroke and is still in a Gary, Ind., hospital.

## Label Sets Distrib

CINCINNATI—Fraternity Records has signed a national distribution deal with Laurie Records, New York, to handle the label's release "Anthem" by Sonny Flaharty and Bob Norris.

Fraternity has also released a comedy record, "Y-Tell Presents."

## N.O. Superdome

• Continued from page 25

Plans call for a greater expansion by the firm into the concert side of the business. And, along those lines, Becker says that PACE has secured an exclusive agreement with the Summit in Houston, a 17,150 seat hall to be opened Nov. 1, for 24 music dates during the first year of its operation. Becker will be working with New York's Ron Delsener in coordinating many of the Summit shows.

## 'Youth' Stars Set

NOTRE DAME, Ind.—Anson Williams of ABC's "Happy Days," Bo Donaldson and the Heywoods and Clint Holmes are set to star in Don Sartell's production of "America's Youth On Parade" to be held at Notre Dame Univ. Aug. 2.

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When Answering Ads Say You Saw It in Billboard

## Marino Playing Like Jimi Hendrix

• Continued from page 26

When pressed about the Hendrix bad rap, Marino admits "It's driving me out of my mind. Here I am with my third album, and if people haven't already seen that the first two were totally me this one is more so. No one will ever play like Hendrix—I just started out playing this way and no other way."

In addition to his style, the U.S. tour, with Queen usually headlining, brought its own frustrations. Marino feels that they at last won over audiences in Texas and California at the end of the tour.

"San Francisco was a crazy audience. It reminded me of Detroit (where Mahogany Rush three years ago attained cult status)," says Marino.

Frankie (the extra "e" was recently added because of his newfound interest in numerology) produced the trio's new "Strange Universe" LP himself.

Not only does the album offer wide variety from disco-oriented thumpers to mystical jaunts like the title tune, an eerie excursion with guest appearance by fellow-Montrealer drummer Corky Laing (of West, Bruce & Laing and Mountain), but he sheds some of his Hendrix "image" without sacrificing technique. Soundwise, he's used bassist Paul Harwood and drummer Jimmy Ayoub in more prominent solid roles.

## McCartney'S HAT TRICK

LOS ANGELES—This week marks the third time that Paul McCartney and Wings have had the No. 1 album and single simultaneously. They did it two summers ago with "Red Rose Speedway" and "My Love," and last summer with "Band On The Run." Only the Beatles have had more concurrent chart-toppers since Billboard originated the Top 150 LP chart in the spring of 1961. They did the trick 14 times.

## House OK On End Of Fair Trade

WASHINGTON—The House voted last week, 380 to 11, to repeal state fair trade laws by making them a violation of the Sherman Antitrust Act. The bill, H.R. 6971, in effect repeals the depression-spawned McGuire Act, and later Miller-Tydings bill, which carved out the exception to federal antitrust law ostensibly to save small retailers from price undercutting by giant chains and discounters.

A companion bill cleared the anti-trust subcommittee of the Senate Judiciary Committee, but the full committee has yet to act on the bill due to the illness of its chairman, Sen. James Eastland (D., Miss.). With administration backing, it is virtually certain to be signed by President Ford as soon as it clears the committee and gets expected approval from the full Senate.

In the consumer electronics field, the action is mostly moot, with such major firms as Pioneer, TEAC and Sansui, among others, abandoning

(Continued on page 37)

## IEEE Electro/76 Set

LOS ANGELES—Electro/76, the bicentennial Institute of Electrical & Electronic Engineers (IEEE) Show, is set for next May 11-14 at Boston's Hynes Auditorium and Sheraton-Boston Hotel. Information is available from William Weber Jr., general manager, Electro/76, 3600 Wilshire Blvd., Los Angeles, Calif. 90010.

## TOPPER TADA TALKS Sansui Broadens Line For U.S.

By EARL PAIGE

LOS ANGELES—While Sansui's emphasis seems to be in establishing quad in broadcasting, dealers might miss the point that the company is, after all, an audio equipment manufacturer. What's more, Sansui's top man in America says that fair trade's demise will allow Sansui to expand faster in hi fi with a broader line.

A scheduled series of trade show-

ings kicked off here recently demonstrates that Sansui is broadening its price points up to \$1,300 and down to \$169.95 and adding high end pieces such as its \$350 QSDI "ultimate matrix decoder" to a series of speakers that includes a new radiation baffle concept. Also hinted at is an expansion of its tape decks.

Sansui's U.S. strategy is spear-

headed by Hiroshi Tada, New York-based executive vice president, who was with Sony prior to joining Sansui in 1966.

Essentially, Tada outlines these goals:

- Encouraging independent audio dealers to follow the example of chains in setting up quad demo rooms.
- Pushing stations to push quad and therefore capitalize on what he hopes will be evolution of the first "quad-hit" record.

(Continued on page 39)

## AIDS SMALL RETAILER

### NARDA Pfanstiehl in Tie

CHICAGO—The small retailer is being aided during a difficult survival period through a distribution program established by National Appliance and Radio-Electronic Dealer Assn. (NARDA) in conjunction with Pfanstiehl. The total Pfanstiehl accessory catalog, including needles, cartridges, cable and connectors and other accessories is available to member dealers at a 10 percent discount.

Julie Steinberg, executive vice president, NARDA, describes the nine-month-old program, in which the association acts as distributor, as the result of a realization that dealers were being overcharged for merchandise to provide lower profit requirements for large accounts.

The cost of mailing to members announcing the program and including a kit containing price sheets, inventory control forms, order blank and illustrated catalog, was shared equally by Pfanstiehl, service manager of the accessory firm Bob White, says. For his firm, the opportunity to broaden the sales base and reach dealers who were not handling

the merchandise was attractive. "If NARDA adds other accessory manufacturers to the program, we would reconsider," he states.

Accessories offer dealers an excellent profit margin, according to a table conceived by NARDA for its members. With a 500 percent markup on needles, and 200 percent markup on accessories, a dealer can expect to make a gross profit of \$12.285 in a projected three year plan, with an investment of \$4,305.

Initial inventory to cover 75 percent of customers needs can be as little as \$300, with a gross profit of \$2,450 on gross sales figure of \$3,300. An added advantage, according to George Serritella, the association's assistant managing director, is the minimal display and storage space, requiring one-half square foot of counter space for needles, and a three-foot by three-foot wall area for other accessory items.

Serritella, who notes that this is the first time NARDA has moved into offering product to dealers (other offers have been for traffic

(Continued on page 38)

## CALIFORNIA BILL WOULD NUMBER SETS

SACRAMENTO—Manufacturers would be required to equip all "electronic sets" with a model number and a unique serial number and with schematic diagrams and shadowgraphs of the set in a proposal (Senate bill 1126) introduced recently by Sen. Ruben S. Ayala (Dem.), San Bernardino.

The bill would prohibit the sale of "electronic sets" after Jan. 1, 1977, unless the manufacturer followed the required numbering concept and essential data about the model.

The proposal states "the schematic diagram, including voltage and waveform specifications necessary for repairing defects and malfunctions and for making adjustments to such sets and shadowgraphs of printed circuit board" must be included with the set.

## U.K. Lecson Delays U.S. Market Bow

NEW YORK—A reported financial crisis within the London-based Lecson Co. has slowed the firm's planned entry into the U.S. hi fi equipment market. The firm had originally hoped to market its products here immediately following this year's summer CES.

The British hi fi manufacturer excited visitors to both the winter and summer Consumer Electronics Shows with its bold new concepts in equipment design, as well as its extensive use of printed circuits to reduce the size and weight of usually bulky components (Billboard, Jan. 18, June 14).

According to informed sources, the firm had made a last-minute decision to show its products in Chicago during CES on the premise that the venture was being underwritten by interested British investors.

However, it is believed that internal politics has snarled progress of the financial negotiations, and threatened the future of the line. Sources close to the company still hope that the financial woes can be ironed out, and that the line can still be marketed in this country.

Chicago-based Audiophile Imports was the U.S. distributor for Lecson until July 15, when a shift reportedly was made to Gale Electronics in Los Angeles. Informed sources say that F.J. Moray, former owner of Lecson Audio, sold the company in June to a Mr. Sanghania of Simpor-tex Ltd. in London, with the company's name changed to Lecson Ltd.

The Lecson line included tuner, amplifier, pre-amp and speakers.

# Russia Hosts Biggest Consumer Electronics Showcase

• Continued from page 1

the fair and Soviet companies introduced lines of radios, tape players and electronic musical instruments currently available in small quantities only, with some to go into mass production in the near future.

The Russian display was impressive, proof that consumer electronics is a fast-developing field, with manufacturing companies working on new lines of quality radios, record players and tape hardware. Quadraphonic formats are only in the experimental design stages, but production of pilot equipment is expected soon. The tape cassette for-

mat is developing fast but 8-track will not be introduced here.

Videotape products are already a reality, with the first batches of several models to be introduced later this year reportedly producing some sales to several West European companies at the show. In electronic musical instruments, until now imported from East Germany, a company in Riga (Latvia) is now manufacturing a quality organ that could prove a rival to some models of Forfissa or Yamaha. Manufacture of electric guitars is developing, but not in the same quality range of international firms, and several companies presented audio/sound

equipment for concert halls, arenas and schools.

In the U.S. area, featuring 20 companies, relatively little space was given to consumer electronics, but Marantz introduced its line of Stereo 2/Quadraxial 4-channel receivers, amplifiers and adaptors through its European distributor, Superscope Europe, S.A.

Stereo broadcasting is limited to about 35 hours a week here, with FM stations in major cities but only about 70,000 FM stereo radios in private use, although it is expected to develop fast and soon. Quad radio is virtually unknown, so the Marantz stand evoked great interest.

West Germany's exhibit, organized by Glahe International and the NOWEA companies, included 69 exhibiting companies, including Grundig, ITT-Schaub-Lorenz and Dual, all presenting current lines.

Dynacord, already with a reputation for the best sound equipment for general "show business use" in Russia, presented several new lines, including Teeny, Twen, Perfect and Star compact amplifiers; Eminent public address amplifiers and mixers; inexpensive Echocord 100 echo and reverb units; DC 2004/R organ cabinets; Minimoog synthesizers, and D210, 310 and 410 sound columns.

Show business acts here use BEAG sound equipment, made in Hungary and ordered through Soviet foreign trade companies by concert agencies, but leading Soviet pop acts use the Dynacord amps and Echocord line. It was the first time

for many Dynacord products at the fair, with their booth decorated by posters of Russian pop acts such as Vio Sovremennik, the leading jazz band led by Anatolii Korll, using Dynacord equipment.

Japan was represented by 30 companies, including Sony, Aiwa, Sanyo and TEAC, with Sony highlighting its videocassette units. Included were its 3/4-inch U-Matic VP 1230 player for PAL, SECAM and NTSC color TV systems; VO 2850S SECAM videotape recorder/player and VO 3800P PAL VTR with DXC-1600P color camera, and KV 1310R (13-inch) and KV 1800R (18-inch) Trinitron color TV monitors.

From Eastern Europe, TESLA, Czechoslovakia's largest radio/electronic company, exhibited its ESS recording studio console, large hall concert equipment and hi fi amplifiers, through the KOVO export/import firm. Many Soviet recording and TV studios are equipped with Czech recorders and consoles.

One big surprise to Russian visitors was the exhibit of Finland's Salora, one of the biggest Scandinavian electronics firms with color TV exports to 15 countries. Salora also presented stereo amplifiers, tuners, record players (under license from Dual) and speakers.



Dynacord products were highlighted in posters of key Russian pop groups in exhibit at SVJAZ '75 international trade fair, biggest held in Moscow.



Billboard photos by Vadim Yurchenkov  
Marantz quad units, FM broadcasts were big hit in U.S. firm's display.



## Italy's Amtroncraft Kits Into U.S. Hi Fi Kit Market

NEW YORK—Amtroncraft Kits of Milan will market a line of electronic hobby kits in North America, according to Hy Schwartz, general manager of Amtroncraft Kits of New York.

The firm is the second major kit manufacturer within a month to announce that it will sell its products in the U.S., as a challenge to the lucrative Heathkit franchise.

Last month Sinclair Radionics of England, disclosed that it was marketing its popular line of miniaturized home electronics components in kit form in this country (Billboard, July 5).

Twenty-two products of the 165 units Amtroncraft line will be introduced initially through rackjobbers and electronics parts dealers in the U.S. and Canada. The firm will graduate the line upwards as demand improves. The firm has no immediate plans to sell the line through the mail as has been done so successfully by Heathkit, the major kit manufacturer in this country.

Amtroncraft has already appointed 15 representatives to push the line across the country. Reps are

located in Massachusetts, California, New York, Ohio, Illinois and Colorado.

Amtroncraft's decision to market the line in this country is a direct result of what Schwartz calls encouraging response to previews at this year's NEWCOM and CES shows in Las Vegas and Chicago, respectively.

The line includes such products as hi fi amplifiers and preamps, FM receivers, tuners, audio mixers and noise suppressors, Citizens' Band and amateur radio converters, accessories for electronic musical instruments and a broad range of other products including test instruments and equipment cabinets.

Markets being targeted by Amtroncraft include the very lucrative hobbyist marts, as well as vocational schools, technical institutes, community colleges that offer electronic courses, and veterans training programs.

Amtroncraft products, though new to the U.S., have been available on the world market for more than 20 years.

## Car Stereo

### Car Wash—Future Outlet

By FRANK BARRON

LOS ANGELES—A Hollywood car wash on busy Sunset Blvd. advertises itself as an "auto stereo showroom," and Mrs. Bert Greenbaum, who manages the room, sees the day when any location where cars come in will become stereo markets.

The Sunset Blvd. Car Wash is owned by Bob Bush and Burt Myerson. It was Bush who got the idea to install auto stereo equipment, and his sister now manages the tiny room. "We are the only car wash in Los Angeles, I believe, selling stereo equipment on this scale," she says, "although there is one in Las Vegas."

The facility, located opposite the Directors Guild of America building, uses a Pioneer seven-foot display board, which contains sample units of most auto stereo equipment. "We order off it," explains Mrs. Greenbaum, "including the Dolby. We stock most units, but if we have to order, at the most it takes four to five days."

The car wash works with the GDS branch of Pioneer, here locally. "They're handy. We have no problem getting equipment delivered immediately. And we work with a nearby installer who takes about 45 minutes to do any installation job—either here or at their place."

Sunset Blvd. Car Wash "used to

stock Panasonic, but now it's Pioneer, with some Audiovox. The most popular item is the Pioneer 4000 car stereo cassette with the AM/FM stereo. The under-dash units are also extremely popular—the 8-track with FM. But units change in popularity," notes Mrs. Greenbaum.

Customers not only get to see the Pioneer board, but are given the Pioneer catalog, which lists such items as the 800 series/8-track stereo; 8-track quad/8-track stereo; 8-track stereo; the cassette series; radios without tape; full range of speakers; complete quad systems; complete 8-track stereo systems and 8-track decks.

Although limited in space, the car wash stocks as many items as possible, orders whatever is needed, with fast-service delivery assured.

Immediately adjacent to the stereo showroom are several tape display cases, with tapes ranging in price from \$6.98 to \$14.98, although the leaders are priced at \$2.99. "They (\$2.99) are brand new tapes, but they've been in stock some time," Mrs. Greenbaum explains. "We sell top 50 mostly. We cater mainly to the Sunset Strip and Hollywood crowd. They are hip."

The car wash also advertises on local stations KIIS and K100, with a smart car wash-stereo rebate pro-

(Continued on page 38)

## Phono Sales Up—Except By Consoles

WASHINGTON—Sales to dealers of portable, compact and component phonograph systems for the first six months of 1975 totaled nearly 1.55 million units, up 5.7 percent from a year ago, according to the Electronic Industries Assn. marketing services department.

However, with sales of console units down nearly 35 percent to only 225,000, overall phonograph sales for the first half of the year were down about 2 percent, with 1.77 million sold to dealers.

Auto radios, including 8-track/cassette players, continued their comeback in June, but the 4.1 million units sold to dealers in the first six months are still behind last year by more than 17 percent.

## Mayfair Sound In Importing Move & Private Labels

CHICAGO—Mayfair Sound Products has moved from selling directly to consumers with its line of 8-track and cassette recorders and players, to direct importing and private label for large mail-order and mass merchandiser customers.

Gary Braver, president, refers to the change as "concentrating on larger orders with less customers rather than small orders with many customers. We have been moving in this direction, and the opportunity seemed proper to us at this time."

The difference, he emphasizes, is that the product is sold at the time of purchase. "We design and engineer the equipment, sell it to a mass merchandiser or mail-order house, and then place the order in the Orient." The Mayfair brand will still appear on some product.

Skip Braver, formerly vice president of sales, has left to form his own manufacturer's representative agency with Ted Rullman, B & R Associates, in Chicago.

### House OK Fair Trade

• Continued from page 36

their pro fair-trade stance and removing their products from resale price maintenance. Only Panasonic and Marantz/Sony/Superscope remain among the big companies still backing fair trade, where legal.



ERA photo

NEW ERA CHAPTER—San Diego joins the Electronic Representatives Assn. as its newest chapter. At recent welcoming ceremony, from left, national president Clark Gibb and board chairman Robert Trinkle greet first president, Jim Daniels, of Daniels and Doty Sales Co.

## Rep Rap

San Diego joins the Electronic Representatives Assn. as its newest chapter, and an official installation ceremony for president Jim Daniels, Daniels & Doty Sales Co., included many marketing and publishing executives and industry spokesmen.

Representatives from the National Electronic Distributors Assn. (NEDA) and the Electronic Industry Assn. (EIA), were on hand to greet members Tom McCarthy, SR Electronics; Gretchen R. Climes, OHM Spun Electronics; Bob Tauber, Tauber & Associates; Dan Purcell, CELTEC Co.; Tony Earle, Earle Associates; Kenneth Doty, Daniels & Doty Sales Co.; Wayne H. Hadden, Hadden Associates, and Edward Sainz, Harvey King Inc.

Robert C. Trinkle, board chairman of ERA, and Clark R. Gibb, national president, officiated.

The national office of the ERA in Chicago has expanded its area by one third, and is offering more services, including a new insurance policy. Under development is a salesman sample float policy to protect stolen samples.

The midyear board meeting coming up Aug. 29-30 in Vail, Colo., will be looking at the educational program with a view to including business institutes at universities. The development of closer relationships between individual chapter

members and the national organization through broader responsibilities of the board delegate will also be examined.

Plans for a fall membership drive will be firm. Manuals and promotions have already been sent to the chapters.

\*\*\*

Fidelitone has added Larry Tannenbaum & Associates, 1133 Broadway, New York, as rep. Also named as military rep is NAAFEXCO-America Corp.

\*\*\*

Kenneth C. Prince, well-known lawyer in electronic circles, became president-elect of the Chicago Bar Assn.

Prince handled the incorporation of the first predecessor organization to the present-day Electronic Industry Show Corp., and is general counsel for the NEW/CON show and ERA. He is on the board of directors of more than 50 companies, including many electronic firms.

His involvement as counsel to electronic companies and trade associations began in 1935 when he represented the Midwestern Sales managers club, now the central region of the Distributor Products Division of EIA.

AUGUST 2, 1975, BILLBOARD

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### JOINT TAPE VENTURE

## QCA-South Eastern Bows

CINCINNATI — QCA - South Eastern, a new Florida corporation, has been formed to manufacture and distribute blank 8-tracks and cassettes by Edward Bosken, president of Queen City Albums and QCA Records headquartered here, and Mateo San Martin, head of South Eastern Records Mfg., Opa-Locka, Fla.

Sales and billing will be handled out of the local QCA office, with manufacturing and distribution confined to South Eastern's Florida plant.

Queen City Albums was founded by Bosken 25 years ago and has long been known as one of the major pressers and packagers of gospel music. The firm recently opened its new 24-track recording studio and introduced its own label, QCA Records (Billboard, July 26). It also has its own publishing companies, Bosken Publishing (BMI) and ERB Publishing (ASCAP).

San Martin is one of the leading pressers and packagers of disks in the Florida area and also is a veteran manufacturer of 8-track tapes.



## JAPAN AUDIO SCENE

## Brand Competition Fierce

By HIDEO EGUCHI

(Focus on the shifting audio market began last week.)

TOKYO—Audio brand competition is fierce as all FM radio listeners and TV viewers in Japan will agree. For "hi fi" stereo systems and components, the "heavies" have adopted "non-corporate" brand names: Aurex (Toshiba), Diatone (Mitsubishi) and Lo-D (Hitachi). The last is an acronym for "low distortion." The special brand names of the light electrical makers are: Optonica (Sharp), Oto (Sanyo) and Technics (Matsushita). Others are Accuphase (Kensonic), Denon (Nippon Columbia), Fostex (Foster), Integra (Onkyo), Luxman (Lux), Rotel (Roland) and Secloff (Sony).

In Japan, list prices of phonograph pickup cartridges range from 5,900 yen (\$19.66) for an Excel ES-70S Type II to 58,000 yen (\$193.33) for an Empire 4000/III (professional), from 7,000 yen (\$23.33) for an Excel ES-701 tone arm to 55,000 yen (\$183.33) for an EMT 929, from 21,500 yen (\$71.66) for a Micro MB-400S turntable to 98,000 yen (\$326.66) for a Technics SP-10, from 24,800 yen (\$82.66) for an Aiwa AP-2050, the BSR 310X or a Pioneer PLM10 record player to 850,000 yen (\$283.33) for an EMT 930st without plinth.

Likewise, from 32,000 yen (\$106.66) for a Rotel RX-150A stereo receiver to 450,000 yen (\$1,500) for a McIntosh MAC1900, from 68,000 yen (\$226.66) for a Pioneer 4-channel receiver to 200,000 yen (\$666.66) for an Akai AS-980, from 3,700 yen (\$12.33) for a Liston LE-30 bookshelf speaker system

(one unit) to 1,640,000 yen (\$5,466.66) for the JBL D44000 "Paragon," from 43,000 yen (\$143.33) for a Technics RS-724U open-reel deck to 1,350,000 yen (\$4,500) for a Telefunken M-28C, from 25,800 yen (\$86) for a Toshiba PT-400 cassette deck to 248,000 yen (\$826.66) for the Nakamichi 1000 "Tri-Tracer," from 1,700 yen (\$5.66) for a pair of Ashida ST-70 headphones to 41,000 yen (\$136.66) for Superex PEP-71.

Domestic retail price of the Yamaha B-1 FET power amplifier with a rated output of 150 watts per channel is 335,000 yen (\$1,116.66), the Sony TAN-8550 V-FET 100W x 2 power amplifier and TA-8650 V-FET 80W x 2 integrated amplifier, 295,000 yen (\$983.33) per unit, the Sony TA-4650 V-FET 35W x 2 integrated amplifier, 84,800 yen (\$282.66).

Competitive units using power FETs or V-FETs introduced at the 23rd All Japan Audio Fair are appearing on the market. They include the Aurex SB-510F 45W x 2 and SB-620 50W x 2 integrated amplifiers, the Nikko C-10000 control amplifier, the Optonica SM-5000 50W x 2 integrated amplifier and the Trio/Kenwood FP-1000. Under development is the Yamaha C-1X stereo amplifier with power FETs.

The power FET or V-FET is nothing but a sales gimmick, says Jiro Kasuga, executive vice president of Kensonic Laboratory. The Accuphase E-202 integrated amplifier, C-2000 preamplifier and P-250 & P-300 power amplifiers manufactured by Kensonic have won the highest acclaim from Japanese stereo reviewers, hi-fi enthusiasts and audio specialty stores.

## Future Outlook

• Continued from page 37

gram. On certain advertising days, anyone purchasing any stereo equipment—regardless of the cost—gets the entire price back in car washes. On other days there may be a 25 to 50 percent rebate.

The facility also advertises in the local newspapers, "but we do better with the radio spots."

Sunset Blvd. Car Wash sells two to three units per day during the week. "Except," Mrs. Greenbaum grins, "when I take a day off. Then sales drop, because I know the stereo business better than the others."

## Small NARDA Dealers Benefit In Pfanstiehl Tie

• Continued from page 36

items only), reports that 350 dealers who have never handled needles before are now in the program, and as a matter of fact, are reordering.

Pfanstiehl service manager Bob White sees the program not working over to the anticipated volume, however, and does not view the program as undercutting regular Pfanstiehl customers. "Many of our regular customers prefer to forego the 10 percent discount in order to take advantage of the factory 24-hour service and to take shipment on open order rather than cash."

NARDA official Steinberg agrees, noting that some dealers prefer the personalized service a local man can give.

## Tape Duplicator

By ANNE DUSTON

Pentagon Industries is broadening its marketing base, with plans to broaden the product line in both audio/visual equipment and professional audio products, including broadcasting, according to president Tom Horton. Jim Dow, former director of marketing, Telex, becomes part of the expansion as vice president, marketing, for all tape duplicating equipment as well as cassettes and services.

Horton reports sales of the new Super C-1 copier are triple the expected sales. The one-to-one copier, at 16 times speed, features digital logic and an anti-tape spill device that eliminates the possibility of destroying the master tape. List is \$695.00.

Pentagon duplicating equipment, including in-cassette and open reel systems, and one 8-track machine, lists up to \$10,000; Universal Audio, a wholly owned subsidiary, offers complete services as well as blank cassettes.

\* \* \*

Edited seminars at the 1975 Video show held May 20-21 at the Los Angeles Ambassador, sponsored by Tepfer Publishing, are available in four one-hour audio cassettes at \$23.50 postpaid from Amvid Communications Services, 2307 Poinsettia Ave., Manhattan Beach, Calif. 90266.

Topics covered include "A Videodisk Progress Report," "Getting The Most Out Of A Video System," "New Developments In Video Recording" and "Advances In Video Creativity."

\* \* \*

A unique 22-part videocassette educational network designed for the Pepsi-Cola Management Institute by Reeves Teletape is the first such in-house corporate program by which Pepsi route salesmen and production employees can make application to San Francisco State Univ. School of Business for college credit.

\* \* \*

CMX Systems, Sunnyvale, Calif.-based developer of computer-managed video editing systems, has begun deliveries of "The News Editor" for electronic news gathering, priced from \$20,500 to \$44,875. Offered in four basic configurations, System/40 includes a rack-mounted computer, CMX monitor control and two or three Sony 2850 U-Matic VTRs.

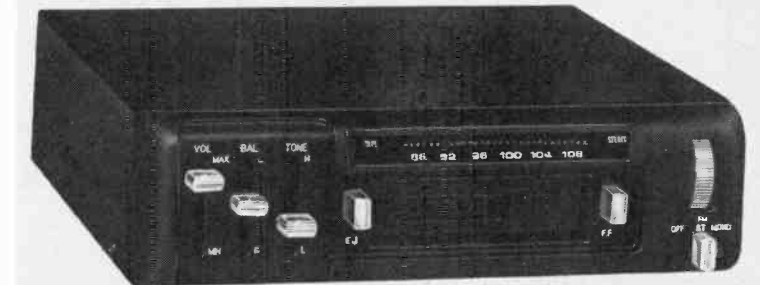
CMX Systems also has been issued a U.S. patent for a "color phase matching system for magnetic video tape recordings" that is claimed to eliminate color burst phase match problems that commonly occur when electronically editing TV magnetic tape containing composite NTSC (U.S. or Japan) or PAL (Europe) color signals.

\* \* \*

"Man and Media: The Spirit For '76" will be the theme of the 37th annual convention and exhibit of the National Audio-Visual Assn. next January in New Orleans.

Over 250 exhibitors are expected to converge on the new Rivergate Convention Center with products ranging from complex television systems to slide binders, and including the latest software programs.

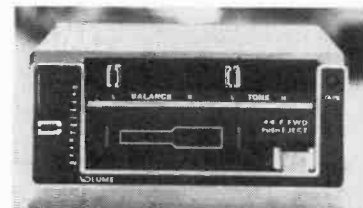
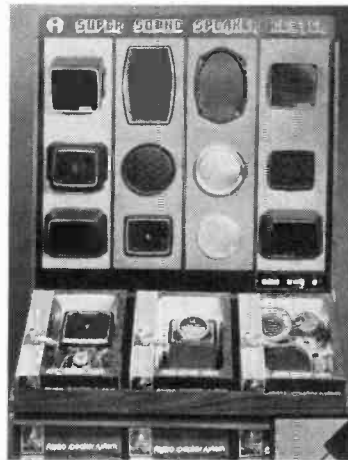
## New Products



MINI-CASSETTE stereo tape player (top) from Tenna has soft-line design, fast forward and eject buttons, and lists at \$59.95 for the model RR-2004C. Model RR-2005CMX adds an FM stereo radio the basic mini-cassette, listing at \$102.95. Both units offer 3½ watts RMS per channel.



SMALLEST PORTABLE stereo cassette deck does triple duty as car unit, component deck, or portable with batteries. From Uher, the CR134 has condenser mike for recording, special head design with four tracks in-line, and a photo-sensitive electronic tape-drive mechanism control, for \$378 list.



LOW PRICE but delivering 24 watts peak music power, is Lear Jet cassette player, model A-12. Other introductions include a 2/4-channel—8-track with program memory and AM-multiplex radio.

MOTIVATOR 200 (left), a working display for car speakers from Electronic Industries, Inc., stores units in floor or counter model.

## CUSTOM CASE BLOWS THE LID OFF PROFIT!



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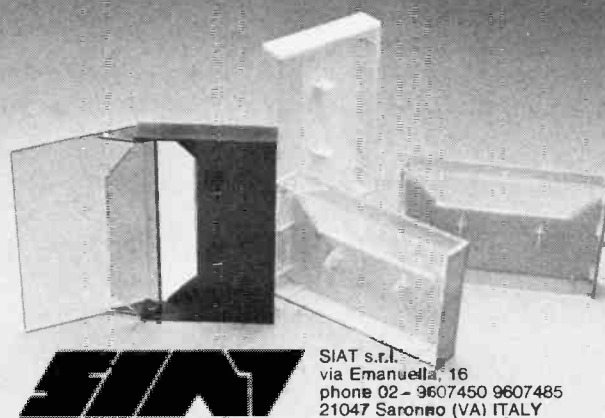
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## Sansui's Tada Sees Broadened Market

• Continued from page 36

• Breaking through the quad barrier represented by high end audiophiles who have yet to be sold on quad (Sansui plans to introduce a high-end preamp).

In a way, it seems surprising that Sansui has been in the U.S. market almost 10 years.

Among the initial Sansui entries in the U.S. was what Tada claims is the first receiver with black-out dial and function indicator. "We sold a quarter million pieces the latter part of 1967-'68. All of a sudden, in 1968, we did \$2 million.

"In those years, Sansui was heavily involved in the military market in the Far East. At the same time, we were opening up the U.S. market more, and having the G.I. returning home helped us. Then in 1971, our company's engineers invented QS matrix 4-channel. We were the first Japanese manufacturer to introduce quadrasonic equipment in the U.S."

Here at the Pacific Audio Sales-organized showing headed by Fred Halzahn of Pacific Audio, Tada pointed to the expansion as well of U.S. sales offices, now here, in Atlanta, Chicago, Dallas and New York (Billboard, July 26).

While broadening its sales personnel reach, widening the product line and therefore appeal to a greater gamut of dealers, and building from the very high end downward, Sansui hopes it is in a strong position with stereo in general. As for quad, Tada takes a very long-range view, and points to how in the mono to stereo changeover we forget that the transition took about 10 years.

"Even the tube type amplifier to transistorized—this took us four or five years. Now, mono to stereo is different from stereo to 4-channel, but still it's a long-range establishment. It's a very intricate changeover, because you have to involve the software industry and also the broadcasting industry.

"I shouldn't say 4-channel will take over stereo; no. It all depends on a ratio. Maybe five years from today quad may sell 50 percent and stereo may sell 50 percent.

"Day-to-day sales don't mean anything to us (Sansui). Maybe one year, quad is up 10 percent. Then the next year, because of lack of software or changing in broadcasting, sales come down. It will go this way, but gradually up, up, up (for quad)."

## Crown Bares New Console

ELKHART, Ind.—A stereo output control center, with three separate amplifier outputs that can be controlled individually, has been introduced by Crown International.

The OC-150 offers the audio user output monitoring with two 3½-inch meters, speaker switching for three sets of speakers and two variable pad headphone jacks.

Two monitoring meters can be used in either of two measuring modes in any of five full-scale ranges. The most common mode shows average signal levels and corresponds to the action of a tape recorder VU meter. The second mode detects and stores signal peaks electronically.

The two front panel jacks have three levels of attenuation for direct feed from the amplifier output, or for varying degrees of attenuation for more sensitive headphones.

The unit, weighing only 10 pounds, retails for \$299.

As for Sansui back in Japan at headquarters, Tada says, "They expect (the long-range process)." He says, however, that quad is growing faster in Japan. "Because of the characteristic of people." He adds that there are, despite the advance-

ment of hi fi in Japan, still relatively few FM stations.

(Editor's Note: In Part II next week, Tada tells dealers how to take a long-range view of quad more effectively.)

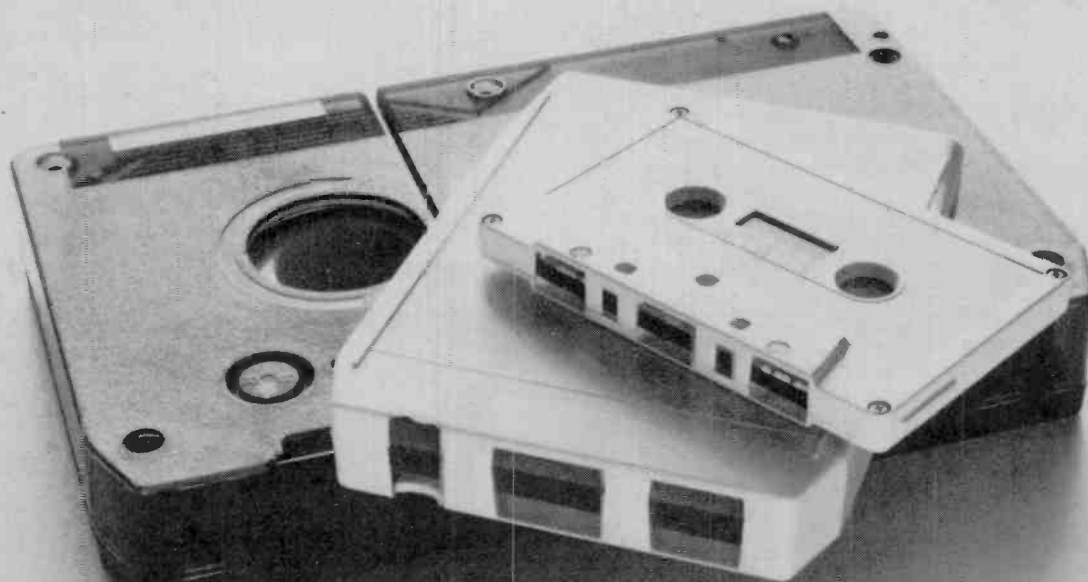
## Tenna Cassette To 'Do-It-Yourself' Line

CLEVELAND—A new cassette player with AM/FM stereo radio for in-dash installation in cars has been added to Tenna Corp.'s line of "Do-It-Yourselfers" and features the five-position control shafts and plates for a built-in look of other

models in the line.

The Model RR-2013CMX features a locking mechanism for keeping the cassette in place during play, and eject and fast forward controls. The 3.5-watts-per-channel RMS unit lists at \$129.95.

# When pricing gets tight, what happens to quality?



Nothing but good things, if you've got a stake in the future.

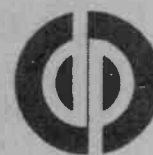
Here's our stake. We've been a world leader in tape handling packages since 1961. We've built automated manufacturing facilities on both coasts, established distribution centers nationally, and set up five regional offices to meet practically every delivery or service requirement.

As you can see, our stake in the future is large. We're not about to compromise quality in our C-O's, blank loads, 8-tracks, and U-Matic video cassettes.

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## Data Packaging Corporation

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Regional Offices: Indianapolis (317) 257-4488, Los Angeles (213) 377-0115;  
Phoenix (602) 936-1421; Wilmington, Delaware (302) 475-4239.





CREDIT LOUIS NUNLEY

## From 32 To 600 In a Decade; Nashville AFTRA Blossoms

NASHVILLE—The American Federation of Television and Radio Artists (AFTRA) local here has grown from a ridiculously low 32 members 10 years ago to a current active membership in excess of 600.

While the bulk of these members are soloists and back-up singers, work with announcing personnel is progressing, according to Louis Nunley, who is vice president of both the local and the national organization.

This marks the first time this city has been represented nationally, despite its preponderance of singers.

Nunley took over the local in 1965 with its inept strength and lack of a driving force. He, in five consecutive terms, built AFTRA here to its present level. That level has been maintained under the leadership of Gordon Stoker, president since that time.

Both Nunley and Stoker are group singers. The latter has headed the Jordaniaries for more than 20

years while Nunley is a member of the original Anita Kerr Singers, now known as the Nashville Sounds. Other members of the group are Dottie Dillard, Gil Wright, and Jeanine Walker.

The other officer of the local is Lea Jan Berinetti, who is secretary-treasurer.

Nunley attributes growth here to the cooperation of the record com-

panies, all of them agreeing to pay the accepted scale of \$30 per hour or per side. There still are some commercial jingle studios which do not cooperate with AFTRA, but Nunley says most of them are now paying scale.

"All of the major agencies in the city are signatory," he points out, "and the smaller ones simply have to follow suit in regard to payment." Tennessee has a right-to-work law, so membership is not compulsory. However, he points up all the benefits (particularly insurance) not enjoyed by non-members.

Nunley says his next step will be to approach management of the "Grand Ole Opry" and seek some sort of insurance coverage for guests on the show, since regular members already are given, without cost, complete life and accident coverage, as well as medical.

"Our interest at this point is not in getting more money. We simply want everyone to be protected," he says.

As a national officer, Nunley now will represent every individual and every local in the land. Meanwhile, he and Stoker will try to spur this city to even greater membership heights.

### Groups Meet, Talk Copyright Revision

NASHVILLE—In a rare meeting of songwriters here and the American Guild of Authors and Composers (AGAC), agreement was reached wherein the Nashville Songwriters Assn. will cooperate with AGAC in seeking copyright law revision.

AGAC has been generally unsuccessful in forming any membership unit here, and this was its first meeting with officers and directors of NSA. The meeting, however, was limited to a discussion of copyright revision.

Ron Peterson, vice president of NSA, appointed a special committee to work in a coordinated effort with AGAC officials toward this end. In addition to Peterson, NSA was represented at the meeting by Sharon Rucker, John Denny, Kenny O'Dell, Don Wayne, Glenn Martin, Ray Pennington and Maggie Cavender. AGAC officials on hand were Ervin Drake, president, and Lew Bachman, executive director.

### Statlers Draw 37,000 Persons

STAUNTON, Va.—The Statlers' annual July 4th Celebration actually was held on July 5, due to rain, but still drew in excess of 37,000 here.

Special guests for the event were Johnny Russell and Charlie McCoy. To reciprocate for McCoy, the Statlers then went to Fayetteville, W. Va., McCoy's hometown, and donated a night's work to funds for a new ball park. The event was such a success the field now will be called the Statler Brothers Ball Park.

The group then instituted a special program called "phone the Statlers day" in which a limited number of radio stations were invited to phone the group for live on-the-air interviews. It was such a success that another such promotion is planned soon, inviting different stations to participate.



**MURAL UNVEILED**—The massive mural of Thomas Hart Benton, his last work, was unveiled at the Country Music Hall of Fame and Museum. Titled "The Sources of Country Music," the mural depicts musical and cultural influences.

### PERFORM—OR ELSE

## Union Warns Members Of Artists' Intimidations

NASHVILLE—American Federation of Musicians Local 257 here has sent a warning letter to its membership, advising against tactics allegedly being used by some country radio stations.

Johnny DeGeorge, president of the local, says word has reached him through members and others of something he says borders on payola or some other illegal activity.

According to the report, certain (unnamed at this time) stations are asking artists and musicians to come into their cities and perform a "freebie" in exchange for "heavy airplay of their record." The implication is that, if they refuse a no-pay appearance, they stand to get no airplay.

"We consider this a propositioning of artists," DeGeorge says, "that not only is not permissible, but borders on payola or some other illegal activity. We are advising the membership that they should reject such warnings, and to turn over the call letters of the radio stations to us. We would, of course, turn complaint over to the Federal Communications Commission."

This is the second time in two

## CMA Directors Eye the Calendar

VANCOUVER, B.C.—The third quarterly board meeting of the Country Music Assn., something of a warm-up to the October gathering, was held here last week for committee reports, plans of the upcoming convention, and some socializing.

CMA director Bud Wendell, vice president of WBM, confirmed that total attendance at Fan Fair in June exceeded 12,000. Attention was focused on October events, such as the CMA Awards Show, the Talent Buyer's Seminar, the membership meeting, the Founding President's Award, other awards, and the banquet and show. Also, Roy Horton gave his traditional update on the "Country Music Month" celebration.

CMA director Bill Anderson, an MCA artist and songwriter, spoke to advertisers, business executives and news media representatives from the area, outlining the many facets of country music.

Plans also were confirmed for the 11th annual Music City Pro-Celebrity Golf Tournament, directed by Frank Rogers.

weeks radio stations have been targeted. Earlier, Doc Williams, veteran country music singer, said he would propose to the FCC that it require stations to play a certain percentage of local artists in their programming.

DeGeorge said complaints about the free appearances had been growing steadily, and were reaching alarming proportions.

## Lefty Frizzell Dies Of Stroke

NASHVILLE—For the second consecutive week, death has claimed a veteran country music entertainer here, each of whom began his career with Columbia Records.

Lefty Frizzell, 47, died of a massive stroke just two weeks following the death of George Morgan after open heart surgery. Still another veteran, Lester Flatt, is recovering from open heart surgery. Ironically, much of his career also was spent with Columbia.

Frizzell, born at Corsicana, Tex., got his nickname as a prizefighter, a career he followed briefly. Born William Frizzell, he was signed for recording by Don Law, the longtime producer who selected and directed almost all of his early hits. Frizzell was, in the 1950s, a member of the "Grand Ole Opry."

Most recently he recorded for ABC, and was produced by Don Gant. He, as all other ABC country artists, was to have been moved to ABC-Dot.

Funeral services were held here Tuesday.

## Loveline Pubbery Opens Its Office

NASHVILLE—A new publishing firm, Loveline (ASCAP), has opened offices here at 1508 Siegler St., with Miss Lou Hildreth, owner of the Nashville Gospel Talent Agency, as general manager.

Other principals in the firm with Miss Hildreth are Edward R. Bosken, president of Queen City Albums, Inc., Cincinnati, and Bob Rogers, executive vice president of QCA Records, Inc., which is moving its home base from Cincinnati to Nashville.

Rogers says negotiations are underway to add two new affiliates, covering BMI and SESAC, to the Loveline operation.

## Slim Williamson Back With New Label, Old Act

NASHVILLE—Slim Williamson, in and out of the record business over a period of years, is back with a new label and an old artist.

Williamson purchased Chart Records some 10 years ago and built it into a potent part of the industry with such artists as Lynn Anderson, LaWanda Lindsay, Del Reeves, Anthony Armstrong Jones, "Crash" Craddock and Junior Samples. He built his own distribution program, then turned the operation over to RCA, only to take it back again later. Some two years ago he sold out completely, returned to farming in Georgia, and running three radio stations which he owns.

Now he has formed the Scorpio label, and his first artist is Jim Nesbitt, who also was his first artist on Chart. Distribution is to be handled by Nationwide Sound Distributors, with promotion by Betty Gibson. Joe Gibson, who runs WSD, once was part of the Chart operation with Williamson.

The first song by Nesbitt is "Phone Call From The Devil," which is made on the "hot line."

Williamson also has established three new publishing firms: Slim-bull (BMI); Brim (SESAC) and Hereford (ASCAP).



Les Leverett photo

**MORGAN FINALE**—George Morgan makes his final appearance on the "Grand Ole Opry" on his 50th birthday, June 28. Helping him celebrate are, left to right, Skeeter Davis, Kenny Price, Candi and Lori Morgan, T. Tommy Cutrer, George Morgan and Jeanne Pruett. He died after open heart surgery a week later.



# Meanwhile, back in Nashville...

- #21: Lynn Anderson, "I've Never Loved Anyone More" 3-10160
- #23: Tanya Tucker, "Spring" 3-10127
- #32: Mac Davis, "Burnin' Thing" 3-10148
- #33: David Allan Coe, "You Never Even Called Me by My Name" 3-10159
- #49: Willie Nelson, "Blue Eyes Crying in the Rain" 3-10176
- #73: Johnny Cash, "Look at Them Beans" 3-10177
- #91: Troy Seals, "Easy" 3-10173
- New: Jerry Jaye, "It's All in the Game" 3-10170

Convention week sizzlers,  
on Columbia Records.



# Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

AUGUST 2, 1975, BILLBOARD

**TWO NEW RELEASES!!**  
**"TONITE MY LADY LEARNS TO LOVE"**  
 A SUPER STRONG FOLLOW UP TO "WHILE THE FEELING'S GOOD"

Exclusively on  
**STARDAY RECORDS**

**"BARBARA"**  
 GO-131

*Gentleman* George Morgan SINGS

Promotion: Charlie Dick 615/256-1656



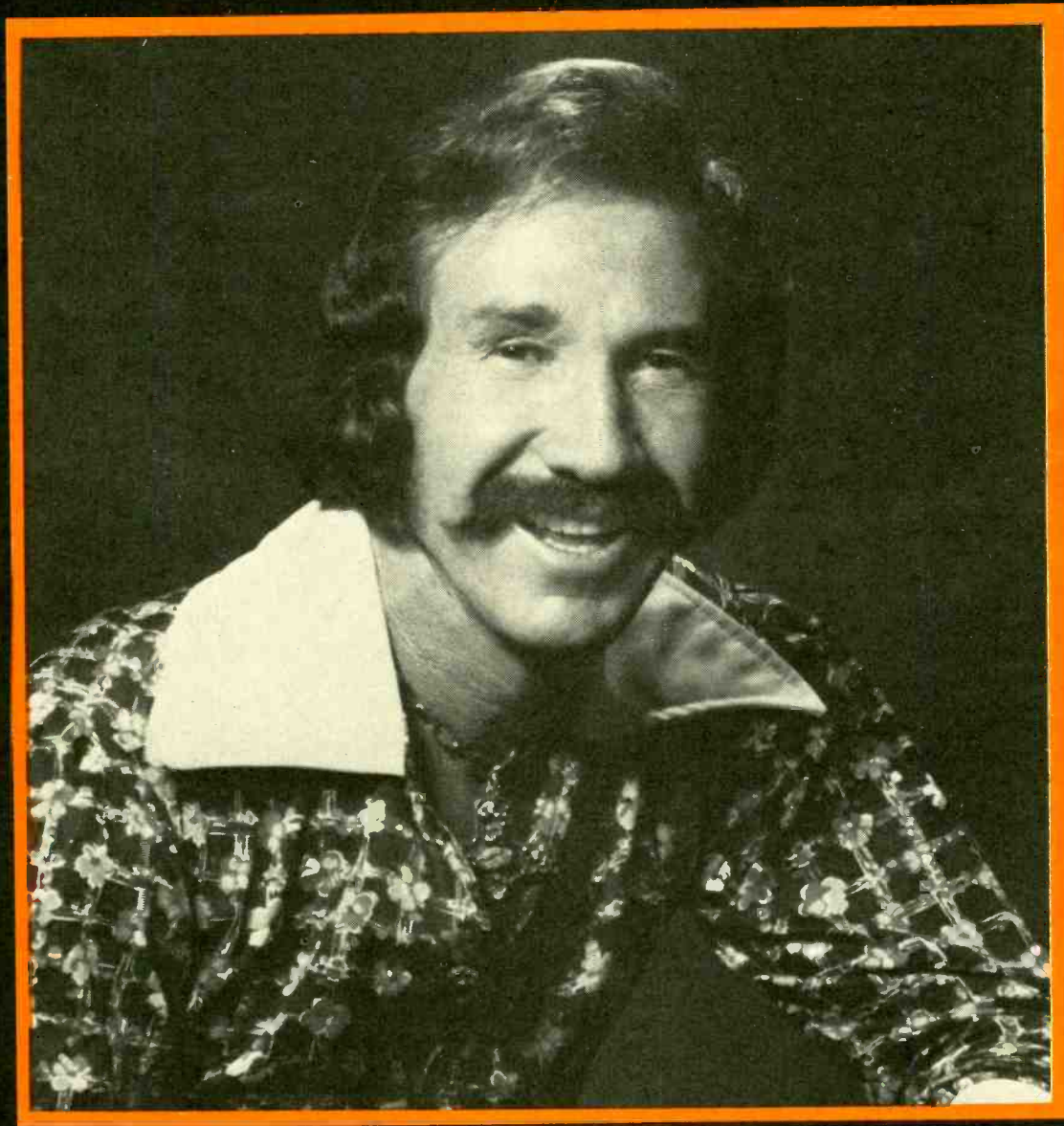
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	<b>JUST GET UP AND CLOSE THE DOOR</b> —Johnny Rodriguez (L. Hargrove), Mercury 73682 (Phonogram) (Window, BMI)	35	32	12	<b>MR. RIGHT AND MRS. WRONG</b> —Mel Tillis & Sherry Bryce (K. Westberry, H. Harbour), MGM 14803 (Sawgrass, BMI)	68	71	4	<b>IT MUST HAVE BEEN THE RAIN</b> —Jim Weatherly (J. Weatherly) Buddah 467 (Keca, ASCAP)
2	3	7	<b>WASTED DAYS AND WASTED NIGHTS</b> —Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Trqvis, BMI)	36	43	5	<b>LOVE IS STRANGE</b> —Buck Owens & Susan Raye (Smith, Baker, Robinson), Capitol 4100 (Ben-Ghazi, BMI)	69	69	9	<b>DON'T DROP IT</b> —Fargo Tanner (E. Presley) Avco 612 (Rambalero, BMI)
3	5	9	<b>THE SEEKER</b> —Dolly Parton (D. Parton), RCA 10310 (Owepac, BMI)	37	44	5	<b>THIRD RATE ROMANCE</b> —Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP)	70	75	6	<b>THAT'S JUST MY TRUCKIN' LUCK</b> —Hank Thompson (J. Koonse, B.T. Barker), ABC/Dot 17556 (Chess, ASCAP)
4	6	11	<b>EVERYTIME YOU TOUCH ME (I Get High)</b> —Charlie Rich (B. Sherill, C. Rich), Epic 50103 (Columbia) (Algee, BMI/Double R, ASCAP)	38	45	4	<b>THE BARMAID</b> —David Weils (T.J. White) Epic 8-50118 (Columbia) (Tennessee Swamp Fox, ASCAP)	71	78	7	<b>LET ME TAKE CARE OF YOU</b> —Bobby Lewis (F. Stanton, A. Kent), Ace Of Hearts 00502 (Golden Horn, ASCAP)
5	1	11	<b>TOUCH THE HAND</b> —Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI)	39	19	12	<b>WHAT TIME OF DAY</b> —Billy Thunderkloud & The Chieftones (R. McCown), 20th Century 2181 (Sawgrass, BMI)	72	82	3	<b>OH HOW LOVE CHANGES</b> —Don Gibson & Sue Thompson (K.P. Powell, D. Orender), Hickory 350 (MGM) (Acuff-Rose, BMI)
6	7	11	<b>LOVE IN THE HOT AFTERNOON</b> —Gene Watson (V. Matthews, K. Westberry), Capitol 4076 (Jack, BMI)	40	48	4	<b>STAY AWAY FROM THE APPLE TREE</b> —Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI)	73	83	2	<b>LOOK AT THEM BEANS</b> —Johnny Cash (J. Pez), Columbia 3-10177 (Tree, BMI)
7	8	8	<b>PLEASE MR. PLEASE</b> —Olivia Newton-John (Welch, Rostill), MCA 40418 (Blue Gum, ASCAP)	41	24	15	<b>LIZZIE &amp; THE RAINMAN</b> —Tanya Tucker (K. O'Dell, L. Henley), MCA 40402 (House Of Gold, BMI)	74	84	3	<b>ONE MONKEY DON'T STOP NO SHOW</b> —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI)
8	9	10	<b>DEAL</b> —Tom T. Hall (T.T. Hall), Mercury 73686 (Phonogram) (Hallnote, BMI)	42	40	8	<b>I'LL BE YOUR STEPPIN' STONE</b> —David Houston (B. Darnell, M. Luper), Epic 8-50113 (Columbia) (Central Songs, BMI)	75	81	4	<b>DON'T TAKE IT AWAY</b> —Jody Miller (B. Seals, M.D. Barnes), Epic 8-50117 (Columbia) (Danor, BMI)
9	11	9	<b>RHINESTONE COWBOY</b> —Glen Campbell (L. Weiss), Capitol 4095 (20th-Century/House Of Weiss, ASCAP)	43	53	4	<b>SAY FOREVER YOU'LL BE MINE</b> —Porter Wagoner & Dolly Parton (D. Parton) RCA 10328 (Owepac, BMI)	76	86	2	<b>LESS THAN THE SONG</b> —Patti Page (H. Axton), Avco 613 (Lady Jane, BMI)
10	12	7	<b>FEELINS'</b> —Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI)	44	46	7	<b>LET THE LITTLE BOY DREAM</b> —Even Stevens (E. Stevens), Elektra 45254 (Debdave, BMI)	77	79	3	<b>SHOTGUN RIDER</b> —Marty Robbins (D. Winters, D. Winters), MCA 40425 (Mariposa, BMI)
11	15	8	<b>WOMAN IN THE BACK OF MY MIND</b> —Mel Tillis (R. McCowen, R. Jaudon), MGM 14804 (Sawgrass, BMI)	45	55	5	<b>IF I COULD ONLY WIN YOUR LOVE</b> —Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI)	78	85	3	<b>TAKE MY HAND</b> —Jeannie Seely (H. Cochran), MCA 40428 (Tree, BMI)
12	14	11	<b>I WANT TO HOLD YOU</b> —Stella Parton (B. Dean, S. Parton), Country/Soul 039 (IRDA) (Mynowak, BMI/Owlous, ASCAP)	46	38	10	<b>I DON'T LOVE HER ANYMORE</b> —Johnny Paycheck (R. Lane, D. Morrison), Epic 8-50111 (Columbia) (Tree, BMI)	79	90	2	<b>THIS IS MY YEAR FOR MEXICO</b> —Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI)
13	4	11	<b>MOVIN' ON</b> —Merle Haggard (M. Haggard), Capitol 4085 (Shade Tree/Kpieth, BMI)	47	35	14	<b>FREDA COMES, FREDA GOES</b> —Bobby G. Rice (A. Hammond, M. Hazelwood, R. Cook, R. Greenaway), GRT 021 (Chess/Janus) (Cookaway, ASCAP)	80	80	8	<b>LONELY RAIN</b> —Wynn Stewart (D. Earl), Playboy 6035 (Singletree, BMI)
14	16	9	<b>HELLO LITTLE BLUEBIRD</b> —Donna Fargo (D. Fargo), ABC/Dot 17557 (Prima-Donna, BMI)	48	36	15	<b>HELLO, I LOVE YOU</b> —Johnny Russell (R. Rogers), RCA 10258 (Newkeys, BMI)	81	54	10	<b>HONKY TONK WAYS</b> —Kenny O'Dell (K. O'Dell), Capricorn 0233 (Warner Bros.) (House Of Gold, BMI)
15	18	9	<b>DEAR WOMAN</b> —Joe Stampley (M. Sherill, S. Davis, J. Stampley) Epic 8-50114 (Columbia) (Al Gallico/Algee, BMI)	49	61	3	<b>BLUE EYES CRYING IN THE RAIN</b> —Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP)	82	88	4	<b>THE TELEPHONE</b> —Jerry Reed (J. Owen) RCA 10325 (Vector, BMI)
16	21	7	<b>LOVE THE BLUES AND THE BOOGIE WOOGIE</b> —Billy "Crash" Craddock (D. Statler), ABC 12104 (Chappell, ASCAP)	50	42	10	<b>MOLLY (I Ain't Getting Any Younger)</b> —Dorsey Burnette (B. Linde), Melodyland 6007 (Molown) (Mynowa, BMI/Owlous, ASCAP)	83	56	14	<b>DREAMING MY DREAMS WITH YOU</b> —Waylon Jennings (A. Reynolds), RCA 10270 (Jack, BMI)
17	17	10	<b>FARTHEST THING FROM MY MIND</b> —Ray Price (J. Weatherly), ABC 12095 (Keca, ASCAP)	51	57	6	<b>BACK IN THE USA</b> —Carmol Taylor (C. Berry), Elektra 45255 (Chuck Berry/Arc, BMI)	84	NEW ENTRY	→	<b>HOME</b> —Loretta Lynn (B. Harden), MCA 40438 (King Coal, ASCAP)
18	22	6	<b>THE FIRST TIME</b> —Freddie Hart (J. Grayson), Capitol 4099 (Hartline, BMI)	52	65	3	<b>DAYDREAMS ABOUT NIGHT THINGS</b> —Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP)	85	87	5	<b>BOOM BOOM BARROOM MAN</b> —Nat Stuckey (T. Seals, M.D. Barnes), RCA 10307 (Danor, BMI)
19	20	9	<b>THIS HOUSE RUNS ON SUNSHINE</b> —La Costa (B. Bennett, M. Redway), Capitol 4082 (Al Gallico/Algee, BMI)	53	47	12	<b>T-R-O-U-B-L-E</b> —Elvis Presley (J. Chesnut), RCA 10278 (Jerry Chesnut, BMI)	86	98	2	<b>A POOR MAN'S WOMAN</b> —Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI)
20	23	6	<b>BANDY THE RODEO CLOWN</b> —Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI)	54	64	5	<b>THE SAME OLD STORY</b> —Hank Williams Jr. (L. Morris, W. Keith, H. Williams Jr.), MGM 14813 (Hank Williams Jr., BMI)	87	89	4	<b>(All I Have To Do Is) DREAM</b> —Nitty Gritty Dirt Band (B. Bryant) United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
21	25	6	<b>I'VE NEVER LOVED ANYONE MORE</b> —Lynn Anderson (L. Hargrove, M. Nesmith), Columbia 3-10160 (Window/Screen Bems-Columbia, BMI)	55	49	12	<b>WHY DON'T YOU LOVE ME</b> —Connie Smith (J. Williams), Columbia 3-10135 (Fred Rose, BMI)	88	93	2	<b>WHAT I KEEP SAYIN' IS A LIE</b> —Debie Hawkins (M. Moore, B. Wayne), Warner Bros. 8104 (Al Gallico, BMI)
22	27	10	<b>STORMS NEVER LAST</b> —Dolty (J. Colter), RCA 10280 (Baron, BMI)	56	67	3	<b>ALIMONY</b> —Bobby Bare (S. Silverstein), RCA 10318 (TRO-Holbis, BMI)	89	91	4	<b>HE LOVES ME ALL TO PIECES</b> —Ruby Falls (Rills, Fields) 50 States 33 (NSD) (Sandburn/Music Craftshop, ASCAP)
23	28	8	<b>SPRING</b> —Tanya Tucker (J. Tipton), Columbia 3-10127 (Galleon/Motola, ASCAP)	57	62	7	<b>YOU BELONG TO ME</b> —Jim Reeves (P.W. King, R. Stewart, C. Price), RCA 10299 (Ridgeway, BMI)	90	92	2	<b>I HAVE LOVED YOU GIRL (But Not Like This Before)</b> —Earl Conley (E. Conley), GRT 027 (Chess/Janus) (Blue Moon, ASCAP)
24	29	5	<b>BOUQUET OF ROSES</b> —Mickey Gilley (S. Nelson, B. Hillard), Playboy 6041 (Hill & Range, BMI)	58	50	15	<b>LITTLE BAND OF GOLD</b> —Sonny James (J. Gilreath), Columbia 3-10121 (Beak, BMI)	91	94	3	<b>EASY</b> —Troy Seals (T. Seals, D. Goodman), Columbia 3-10173 (Danor, BMI)
25	30	7	<b>YOU'RE NOT THE WOMAN YOU USE TO BE</b> —Gary Stewart (G. Stewart, B. Eldridge), MCA 40414 (Forrest Hills, BMI)	59	52	17	<b>YOU'RE MY BEST FRIEND</b> —Don Williams (W. Holyfield), ABC/Dot 17550 (Don Williams, BMI)	92	96	2	<b>BECAUSE WE LOVE</b> —Jack Blanchard & Misty Morgan (J. Blanchard, M. Morgan), Epic 8-50122 (Columbia) (Birdwalk, BMI)
26	26	8	<b>THINGS</b> —Ronnie Dove (B. Darin), Melodyland 6011 (Motown) (Hutson Bay, BMI)	60	68	4	<b>I'M TOO USE TO LOVIN' YOU</b> —Nick Nizon (Ben Peters, BMI)	93	95	5	<b>CAROLYN AT THE BROKEN WHEEL INN</b> —Joe Allen (B. McDill, J. Rushing), Warner Bros. 8098 (Jack, BMI)
27	10	18	<b>RECONSIDER ME</b> —Narvel Felts (M. Lewis, M. Smith), ABC/Dot 17549 (Shelby Singleton, BMI)	61	51	12	<b>GOD'S GONNA GET'CHA (For That)</b> —George Jones & Tammy Wynette (E.E. Collins), Epic 8-5099 (Columbia) (Heritage/Altam, BMI)	94	99	2	<b>YES</b> —Connie Cato (T. Woodford, B. Wyrick), Capitol 4113 (Stone Diamond, BMI/Jobete, ASCAP)
28	34	6	<b>EVEN IF I HAVE TO STEAL</b> —Mel Street (R. Carter), GRT 025 (Chess/Janus) (Peer International, BMI)	62	72	3	<b>WANTED MAN</b> —Jerry Wallace (N. Davenport), MGM 14809 (Four Tay/Locomotive, BMI)	95	97	2	<b>WE'VE GOT IT ALL TOGETHER NOW</b> —Guy & Raina (G. Sutton), Ranwood 1029 (Rodeo Cowboy, BMI)
29	33	11	<b>PUT ANOTHER LOG ON THE FIRE</b> —Tompall (S. Silverstein), MGM 14800 (Evil Eye, BMI)	63	73	2	<b>MEMORIES OF US</b> —George Jones (D. Kirby, G. Martin), Epic 8-50127 (Columbia) (Tree, BMI)	96	60	18	<b>THERE I SAID IT</b> —Margo Smith (M. Smith), 20th Century 2172 (Jidobi, BMI)
30	37	7	<b>I'LL GO TO MY GRAVE LOVING YOU</b> —Statler Brothers (D. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI)	64	66	9	<b>RED ROSES</b> —Eddy Arnold (R.C. Bennett, S. Pepper) MGM 14780 (Mills, ASCAP)	97	NEW ENTRY	→	<b>YOU'RE MY RAINY DAY WOMAN</b> —Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP)
31	39	6	<b>BOOGIE WOOGIE COUNTRY MAN</b> —Jerry Lee Lewis (T. Seals), Mercury 73685 (Phonogram) (Danor, BMI)	65	77	3	<b>HERE I AM IN DALLAS</b> —Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI)	98	NEW ENTRY	→	<b>IF I COULD HAVE IT ANY OTHER WAY</b> —Kenny Serratt (G. Branson), Melodyland 6014 (Motown) (Contention, SESAC)
32	31	9	<b>BURNING THING</b> —Mac Davis (M. Davis, M. James), Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)	66	76	5	<b>FALLING</b> —Lefty Frizzell (S.D. Shafer, A.L. "Doodle" Owens) ABC 12103 (Acuff-Rose/Hill & Range, BMI)	99	NEW ENTRY	→	<b>HIJACK</b> —Hank Snow (J. Cloe), RCA 10338 (Hank's, BMI)
33	41	5	<b>YOU NEVER EVEN CALLED ME BY MY NAME</b> —David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Ripa, ASCAP)	67	70	5	<b>FROM THIS MOMENT ON</b> —George Morgan (B. Guitart), 4-Star 5-1009 (Four Tay, BMI)	100	NEW ENTRY	→	<b>MAKE IT EASY ON YOURSELF</b> —Tommy Jennings (P. Huffman, J. Keller), Paragon 102 (NSD) (Act One, BMI)
34	13	13	<b>THAT'S WHEN MY WOMAN BEGINS</b> —Tommy Overstreet (J. Gillespie), ABC/Dot 17552 (Ricci Mareno, SESAC)								





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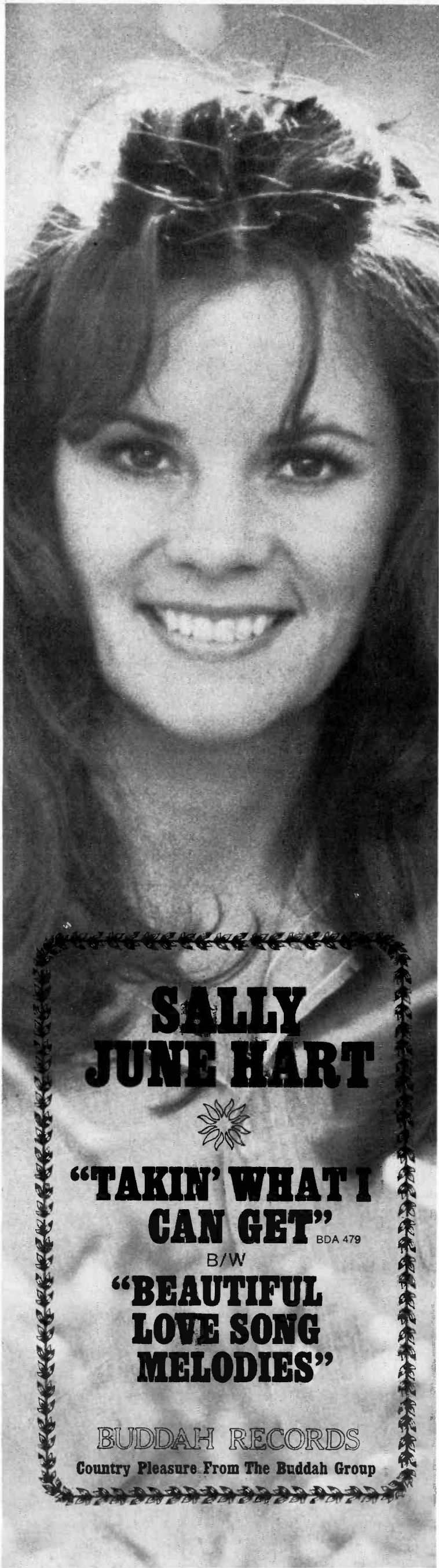
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PRODUCED BY MARTY ROBBINS

MCA RECORDS, INC





# Country

## 6 Days To Shoot 13 TV Programs

ATLANTA—The newly-syndicated "Nashville On The Road" series, featuring Jerry Clower and Jim Ed Brown, has finished the shooting of 13 shows in six days at Six Flags Over Georgia here.

Calling it unprecedented, the on-location videotaping was completed in record time with a string of guests that included Barbi Benton, T.G. Shepard, "Crash" Craddock, Mickey Gilley, Jerry Reed and Diana Trask.

Appearing as regulars on the show with Clower and Brown is Wendy Holcomb, a 12-year-old banjo player. Each 30-minute program contains comedy and music.

Talent for the Show Biz Production is coordinated by Tandy Rice of Top Billing in Nashville. It will go on the air, primarily pre-sponsored, in nearly 100 markets next fall.

## Nashville Scene

By BILL WILLIAMS

Many country entertainers are fortunate to have one bus. **Little Jimmy Dempsey** now has two Greyhounds. However, they are dog-type animals rather than vehicles. Jimmy purchased them to be trained for racing. . . . Quietly things are being done to help the family of the late **George Morgan**, and there are more such activities to come. . . . The "Opry" now has moved to Sunday matinees to help satisfy overflow crowds. . . . The mother of **Stoney Cooper**, in critical condition in West Virginia, necessitated his absence from a show. It was filled by his two granddaughters, the children of **Carolee**.

The **Four Guys** and the **Oak Ridge Boys**, two of the finest quartets in the business, performed at the opening of the new massive arena in McMinnville, Tenn. . . . **Diane McCall** may be getting ready to join her brother (**Darrell**) on the Avco label. . . . The long-established **Boots Randolph Club** in Printer's Alley now becomes the **Ronnie Prophet Club**, while **Boots** is opening a place of his own just beyond the infamous alley. **Mrs. Margaret Hyde** continues to own the place. . . . While Texas is having a great resurgence in country music, it's not the so-called Cosmic Cowboys who are making the noise. The biggest splashes have come from the likes of **Mickey Gilley** and **Freddie Fender**.

**Gunilla Hutton** has signed with the William Morris Agency for representation for film, television and personal appearances. . . . Singer **Jerry Wallace**, whose voice has often been mistaken for that of the late **Nat King Cole**, now will do an LP of Cole songs. . . . **Donna Fargo Day** rained out in Fargo, N.D. . . . The **Quinto Sisters**, from New Jersey, are back into country music, along with their mother. . . . **Bobby Lee Russell** is a jump ahead of the crowd. With his first release just out he has purchased a plane, a Cessna 310, and its pilot, **Mike Morris**, for promotional purposes around the country, aiding the IRDA distributors. . . . MCA's **Atlanta James**, whose real name is **Mack Vickery**, is one of a limited number of artists to be a part of the Swedish TV network country music documentary. . . . **Herb Pickard**, onetime Chicago newsman who worked in Nashville with **Buddy Lee**, now has become a part of Century II

Billboard

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 8/2/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot D0SD 2020
2	3	13	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
3	2	12	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
4	5	6	TODAY—Elvis Presley, RCA APL1-1039
5	6	5	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
6	7	7	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★	8	5	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
★	9	7	RECONSIDER ME—Marvel Felts, ABC/Dot D0SD 2025
9	4	22	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
★	11	4	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
11	10	23	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
12	12	15	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
13	16	7	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
14	13	12	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021
15	15	10	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
16	18	22	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★	26	4	LIVE IN PICAYUNE—Jerry Clower, MCA 486
18	19	21	OUT OF HAND—Gary Stewart, RCA APL1-0900
19	21	5	MY KIND OF COUNTRY—Cal Smith, MCA 485
20	23	14	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
21	17	32	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
22	14	7	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
23	27	21	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
24	20	19	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
★	31	5	ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416
26	28	4	CHARLEY—Charley Pride, RCA APL1-1038
27	22	11	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
28	30	15	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
29	25	20	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
30	34	54	BACK HOME AGAIN—John Denver, RCA CPL1-0548
31	35	3	THE BEST OF MEL TILLIS—MCA2-4091
32	29	20	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
33	24	11	TANYA TUCKER—MCA 2141
34	38	2	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
35	40	4	FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA-LA216-12
36	39	21	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
37	33	26	LINDA ON MY MIND—Conway Twitty, MCA 469
38	32	5	I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
39	36	18	REUNION—B.J. Thomas, ABC ABDP 858
★	NEW ENTRY		GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot D0SD 2027
41	43	3	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones, 20th Century T 471
42	45	3	THE WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992
43	37	19	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
44	50	2	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
45	47	2	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
46	41	23	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
47	NEW ENTRY		FREDDY WELLER—ABC/Dot D0SD 2026
48	49	4	HONEY ON HIS HANDS—Jeanne Pruett, MCA 479
49	NEW ENTRY		EDDIE RABBITT—Elektra CM-3
50	46	11	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347

Promotions of Nashville, chaired by **Sonny Simmons**.

**Ronnie Prophet's** "Grand Ole Country" Canadian TV syndication has guesting on one show **Tammy Wynette, Dottie West, Boots Randolph** and **Floyd Cramer**. . . . **Mary Reeves Davis** has consolidated her offices again, bringing everyone un-

der one roof in suburban Madison. . . . **Tex Williams** is playing the main room of the Landmark through Aug. 3, then off to Hawaii for three weeks. Appearing with him in Las Vegas are **Johnny Duncan, Linda Hart, Tetter & McDonald, Don White, Benny Kubiak**, and **Skip Devol**. . . . When  
(Continued on page 47)

CBS Records mourns the death of Lefty Frizzell, a long-time member of the CBS Records Family and one of the great country singers of all time.

## Rambos Prosper As They Work Alone—Even Europe

NASHVILLE—Things have changed appreciably for the Rambos since they decided to “go it alone” some months ago, bringing a different sort of music to smaller masses.

Dottie Rambo, perhaps one of the most gifted of all religious songwriters, her husband, Buck Rambo, and their daughter Reba (just married) now play for all denominations, mostly for youth organizations, and they present gospel, country, blues, contemporary—every facet of this kind of music.

They are not a “stand up” quartet, but a live, active group, and they perform alone, uninhibited by other acts. Some 60 percent of their work is

## Goodmans Top Gospel Package

NASHVILLE—A special centennial roadshow bringing together a leading country comic and the gospel singing Happy Goodman Family will make its debut in January.

Plans were announced last week by Top Billing, Inc., an agency here. The package will be the first of its kind to come out of Nashville, with Jerry Clower as the comedian.

To be known as “The God & Country Spectacular,” it will be professionally choreographed with special lighting effects, custom-designed costumes, specially-designed background sets, and “a unique sound system.”

Coordinator of the spectacular will be Bob Bray, director of the gospel division of Top Billing. He compares it to a “Holiday On Ice” type show, professionally executed, with “all the glitter and excitement of a Broadway opening night.”

Clower is an active Gideon and lay minister. He records for MCA, and makes more than 200 personal appearances annually. The Happy Goodmans have been pioneers in gospel music for a quarter-century, and have their own syndicated television show.

## Emily Bradshaw Exits NARAS

NASHVILLE—Emily Bradshaw, for eight years the executive director of NARAS here, has resigned her post to devote nearly full time to Vineyard, a “ministry” from Winter Haven, Fla., active in everything from recording to publishing to bookstores.

Her only secular work in the future will be to continue for the time being as American Representative for Mervyn Conn of London, who annually promotes the International Country Music Festival.

Vineyard is actively involved in Christian concerts, workshops, seminars and crusades. An accomplished vocalist, Ms. Bradshaw has been appearing in concerts on weekends for a number of months while continuing her NARAS work.

With Vineyard, she not only will do her concert work and crusades, but will take part in a television series the group plans to tape here in August and September.

Formerly associated with WSM, she set up her own public relations firm, and then took over the NARAS operation. Now, with the Vineyard operation, she will spend nearly full time in her religious work. A successor has not yet been named.

in auditoriums; the rest in large churches.

The proof of their popularity lies at least partly in the fact that they have just finished recording their 40th album.

Dottie is writing in different veins, all of them related today. Her work has branched over from the traditional Southern gospel into the sweet, sacred sound. Elvis Presley recently cut one of her songs, as did George Hamilton IV.

Unlike most gospel groups, the Rambos carry their own sound equipment and engineer, assuring the audience of technical perfection at each performance. The Rambos just completed 10 days in Holland, which included three television specials, and next April, at the request of the government, they return there for a month. At that time Scandinavia and England will be tied in with the concerts.

While Reba now makes her home in Huntington, W. Va., the family can continue to work as a unit, performing 10 to 12 dates in a row, then taking off for the rest of the month.

The new concept is called the Rambo Evangelistic Outreach, and can cover a multitude of things. In Sweden, for example, Dottie Rambo taped a special called “As Long As One Bird Still Sings,” a commentary on freedom.

The Rambos’ recording has all been done for Heartwarming Records.

## ‘Education’ Key To Hi Fi Function

ALBION, Mich.—“Equipment dealers like myself who are located in small towns have a function not only to sell equipment but also to educate a public that’s used to listening to TV set speakers,” says Ed Cullen, owner of Sounds on the River.

Cullen’s shop, located in a predominantly black community about 80 miles west of Detroit, is four years old, though he has owned and operated it for only the past year. He is sticking it out with a clientele that is not receptive to quad and which is really just catching up with stereo.

“Albion is not a wealthy town,” Cullen says, “and for my customers my shop is their first real contact with hi fi. A lot of people, and I think this is true in many places around the country, are just learning the difference between a ceramic and magnetic cartridge. Stereo hasn’t even saturated such areas of the country yet.”

“My store is small but I’m pushing a quad system—Kenwood 8340 receiver, JBL 26 two-way speakers and a 1229 Dual turntable. I must show it off three times a day but haven’t sold one since March; however, I did sell half a dozen such outfits between Christmas and March.

“If I had to live on quad sales I’d be panhandling. Quad is by no means dead, though, and I’m not ready to push it under a rug. I really want to get it moving.”

Cullen believes that a lot of the public’s uncertainty about quad was generated by ad men and the media (saying, for example, that CD-4 is better than SQ). On the whole, his customers don’t understand quad, and may of them are worried without reason in most cases, he feels.

His suggestions for selling it? “Well, price is always a problem—I

## Shaped Notes

First tenor Johnny Cook of the Happy Goodman Family got unexpectedly baptized on a fishing trip with Howard Goodman. He got carried away with a four-inch bluegill on his line. . . . Vestel Goodman may be the only female performer in gospel music who has her own personal hairdresser on hand for each concert. Lucille Wells has been with her for 10 years. . . . Jerry Jordan has signed a booking agreement with Mrs. Lola Hildreth of the Nashville Gospel Talent Agency. He has the successful recording, “Phone Call From God.” . . . Willie Wynn and the Tennesseans blend the talents of Wynn with Elmer Cole, David Maddox and Virgil Wilson. Wayne Woods is business manager for the group.

The 19th annual Shriner’s Sun-up to Sun-down Gospel Singing Spectacular, one of several such shows this summer, is scheduled at Waycross, Ga., Aug. 30. Hovie Lister is founder of the event. The bill this year includes Wendy Bagwell & The Sunliters; Jerry & the Singing Goffs, Willie Wynn, The Tennesseans, the Klaut Indian Family, London Parris & The Apostles, The Hemphills, The Thrashers, Hovie Lister and Dot Ott, the Tribunes, The Chuck Miller Family, the Scenicland Quartet, the Glory Road Quartet, the Action Players, and Sonny Simmons as master of ceremonies

get a lot of price resistance—but there’s not much we can do about that. My talks with customers who are concerned about price indicate that something like a quad cassette deck would really do something on the market. Not only would such a system make quad affordable to many more people, but then even more would have a chance to hear it and discover what the concept of quad is.

“The way to push quad to skeptical customers is to point out the feature on quad receivers that allows the consumer to switch between the various quad systems. That way if the industry makes one system the standard in later years, the customer won’t lose out.”



Finetone photo

**NEW DEALER—Shelby Horowitz of Harmony Hut, Wayne, N.J., not only won CES grand prize (AM/FM 8-track recorder system) from Finetone Distributors, but also became one of firm’s newest dealers for its own record/tape accessory line. Len and Harriet Finkel made presentation.**

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 8/2/75

## Billboard Best Selling Gospel LPs™

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	14	<b>JAMES CLEVELAND &amp; SHIRLEY CAESAR</b> The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
2	4	14	<b>THE GOSPEL KEYNOTES</b> Reach Out, Nashboro 7147
3	1	18	<b>ANDRAE CROUCH &amp; DISCIPLES</b> Take Me Back, Light LS 5637 (Word/ABC)
4	2	73	<b>HAROLD SMITH MAJESTICS</b> James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
5	3	14	<b>REVEREND MACEO WOODS &amp; THE CHRISTIAN TABERNACLE CHOIR</b> Goodbye Lonliness, Hello Happiness, Gospel Truth GTS 3506
6	5	26	<b>SENSATIONAL NIGHTINGALES</b> You & I & Everyone, ABC/Peacock PLP 177
7	10	14	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> To The Glory Of God, Savoy MG 14360
8	7	77	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light LS 5602 (Word/ABC)
9	11	14	<b>THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR</b> Recorded Live In Cleveland, Ohio, Savoy DBL 7004
10	13	39	<b>SEANSATIONAL NIGHTINGALES</b> My Sisters And Brothers, ABC/Peacock PLP 59209
11	9	73	<b>JAMES CLEVELAND &amp; THE VOICES OF TABERNACLE</b> God Has Smiled On Me, Savoy MG 14352
12	8	31	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> In The Ghetto, Savoy MG 14322
13	12	31	<b>SUPREME ANGELS</b> Shame On You, Nashboro 7141
14	27	5	<b>SOUL STIRRERS</b> Heritage, Jewel LPS 0086
15	NEW ENTRY		<b>SWANEE QUINTET</b> Ups And Downs, Creed 3062 (Nashboro)
16	17	91	<b>JAMES CLEVELAND</b> Give Me A Clean Heart, Savoy MG 14270
17	15	87	<b>SENSATIONAL NIGHTINGALES</b> It’s Gonna Rain, ABC/Peacock PLP 175
18	19	52	<b>REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE</b> The Harvest Is Plentiful, Creed 3056 (Nashboro)
19	14	64	<b>JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> I’ll Do His Will, Savoy MG 14284
20	20	5	<b>VIOLINAIRES</b> Presenting The Fantastic Violinaires, Jewel LPS 0096
21	18	9	<b>THE TWENTY-FIRST CENTURY SINGERS</b> The Storm Is Passing Over, Creed 3060 (Nashboro)
22	24	9	<b>THE ANGELIC GOSPEL SINGERS</b> I’m Bound For Mt. Zion, Nashboro 7150
23	21	44	<b>MIGHTY CLOUDS OF JOY</b> It’s Time, ABC/Dunhill DSX 50177
24	31	5	<b>INEZ ANOREWS</b> This Is Not The First Time I’ve Lost, ABC/Songbird SBLP 259
25	26	64	<b>SAM COOKE WITH THE SOUL STIRRERS</b> The Gospel Soul Of, Vol. 1, Specialty SPS 2116
26	22	26	<b>N.Y.C. COMMUNITY CHOIR</b> Great Is Thy Faithfulness, Savoy MG 14337
27	30	14	<b>OOROTHY LOVE COATES &amp; HER SINGERS</b> When It’s All Over, Nashboro 7138
28	28	5	<b>NIKKI GIOVANNI</b> The Way I Feel, Niktom NK 4201 (Atlantic)
29	23	52	<b>SHIRLEY CAESAR WITH CAESAR SINGERS &amp; THE VOICES OF THE WHITE ROCK BAPTIST CHOIR</b> Millennial Reign, Hob HBX 2170 (Scepter)
30	NEW ENTRY		<b>WILLIAMS BROTHERS</b> What’s Wrong With People Today, ABC/Songbird SBLP 248
31	NEW ENTRY		<b>RANCE ALLEN GROUP</b> A Soulful Experience, Gospel Truth GTS 4207
32	32	9	<b>PILGRIM JUBILEES</b> Crying Won’t Help, ABC/Peacock 59216
33	33	5	<b>PEOPLE’S CHOIR OF OPERATION PUSH</b> Gospel Truth GTS 2716
34	NEW ENTRY		<b>EAST ST. LOUIS GOSPELLETES</b> It’s A Jesus Affair, Nashboro 7152
35	29	18	<b>REV. W. LEO, DANIELS</b> Answer To Watergate, Jewel LPS 0100



# Nashville Scene

• Continued from page 44

the Palomino Club in North Hollywood wanted to book in **Kenny Ser-ratt**, it took some doing. He was finally found baling hay and cutting logs on his father's farm in Trout Creek, Mont. He'll appear with **T.G. Sheppard**.

**Bob Hope, Redd Foxx, Jerry Lewis** and **Mickey Rooney** are among those who will play in the first **Roy Clark** Celebrity Golf Classic in Tulsa in September, with proceeds going to the Children's Medical Center. . . . Plans are underway for the second annual Western Heritage Days Country Music Show Aug. 12 at Bristow, Okla. Headlining the show will be **Nancy Jo Garton**. . . . **Jerry Lee Lewis**, after playing Gold Buffet in Kansas City, returned for an engagement in Nashville, where he is spending considerable time as of late. . . . **Larry Gatlin** swears he didn't know he was to make his debut appearance on the "Tonight" Show until he heard **Johnny Carson** announce his guest lineup for the following night, and he was among them. . . . **Dennis Linde** has signed an exclusive contract with Monument Records. He's also an outstanding songwriter and producer, and a musician. . . . **Kris Kristofferson** changed the name of his single from "Easy" to "Easy, Come On" after **Troy Seals** put out a record on Columbia titled "Easy." . . . A memorial show was held for a truck driver shot down aiding the Nevada Highway Patrol on Memorial Day in Las Vegas. Artists such as **Wynn Stewart, Merle Kilgore, Red Simpson, Jimmy Rogers, Bill Callahan, Dale Noa, Laramie Jordan, Tex Williams, Johnny Tillotson, Larry Scott, the Pony Express, Stuart Hamblin, Lori Smith** and others raised \$53,000 for the widow.

**Mel Tillis** filled in for **Roy Clark** at Warwick, R.I. during Roy's illness, and drew huge crowds. . . . **The Statler Brothers** have retained **Mike Marx**, formerly with Hansen & Schwam Public Relations, to handle

their national publicity and promotion. . . . **Charlie Rich** is off to Europe for a tour, following a lengthy performance at Theatre In The Round in Owings Mills, Md.

The Memphis group formerly known as **Wolfman** and the **Pack** now is known as **Wolfpack**. . . . Songwriter **Dick Feller** has turned to self-hypnosis as a means of improv-

ing his songwriting. . . . **Guy Drake**, who had a one-time hit some years back, is re-entering the recording business, this time under the guidance of **John Denny**. . . . GRC has six

albums set for release in August, including one each by **Lonzo and Oscar** and **Moe Bandy**. . . . **Sonny James** is booked solidly through the fair season.

# WSM'S GRAND OLE OPRY Golden Anniversary Special

That's right! Billboard takes great pride in highlighting WSM and The Grand Ole Opry's historical 50 years of country music entertainment. There will be in depth editorial covering all aspects of WSM and the Opry from their inception—through their growth—and up to their unlimited future. All of its people (administrative as well as artists and musicians), past and present, will be covered. Articles will touch on many of the nostalgic but little known events that have shaped its dramatic history. Undoubtedly, WSM and the Opry have touched the lives and careers of numerous individuals in the country music industry over this exciting 50 year period. Now's your chance to be part of this dynamic, history-laden package. This is your chance to salute this famous country music institution. Participate in this exclusive and nostalgic special with your personal message of congratulations. Don't delay and be left out, contact your nearest Billboard representative today.

AUGUST 2, 1975, BILLBOARD

## Country Music For N.J. Complex

JACKSON TOWNSHIP, N.J.—Great Adventure, the giant amusement complex, will offer a new major feature in a "Great Country and Western Weekend" with top country stars presented in concert.

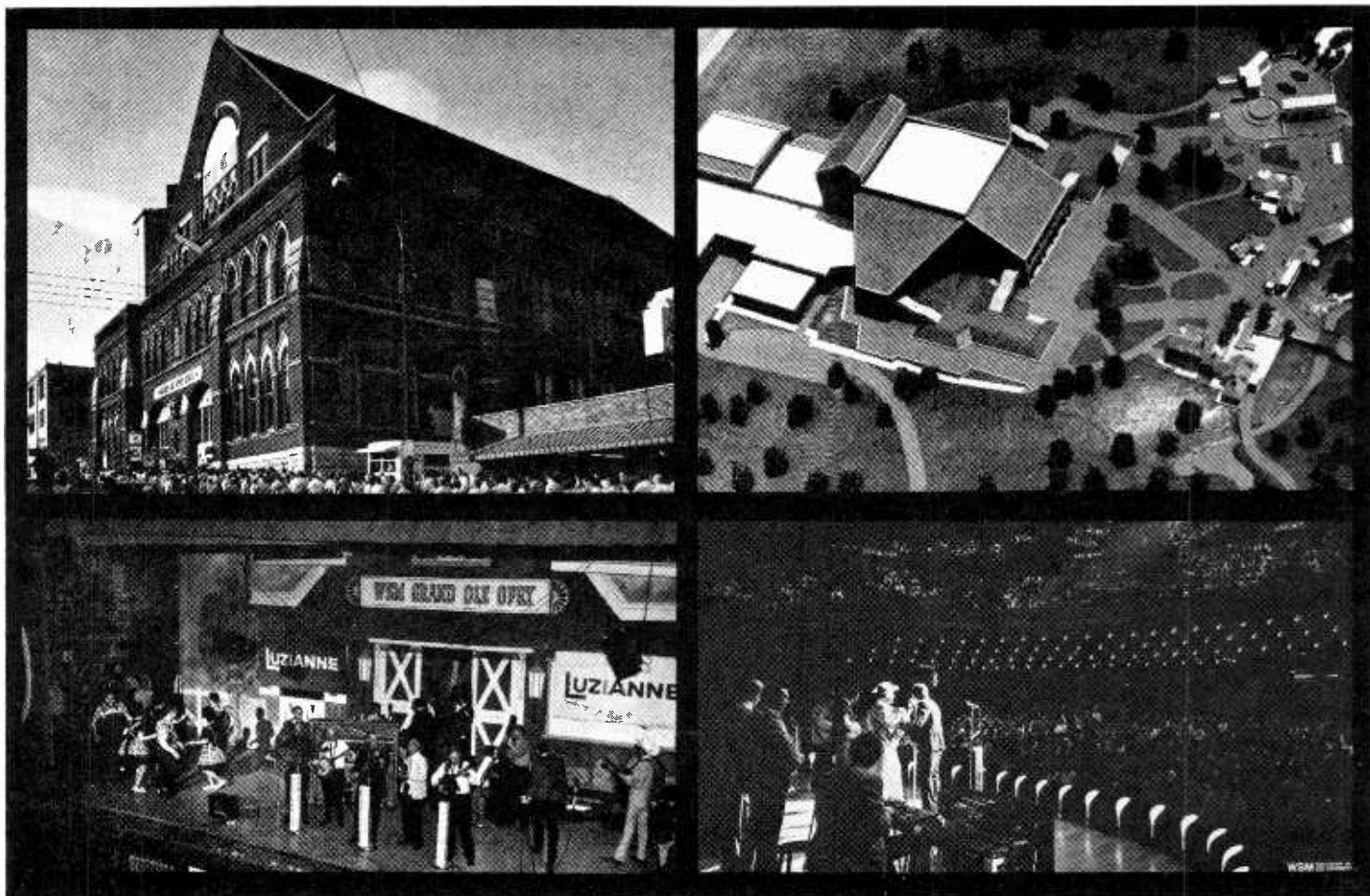
The shows will be included with the regular admission charge and the headliners will present two evening shows on Saturday and Sunday.

For the opening weekend (July 26-27), Great Adventure offers Donna Fargo, Jonny Rodriguez and Tom T. Hall.

## 'Zook' In Fall London Opening

LOS ANGELES—The sage musical "Zook" scored by Mel Marmorstein, Mel Mandel and Norman Sachs is set to open in London in October.

The Weintraub/Heller production concerns a vampire who wants to become human. Mandel and Sachs have completed the score for the Warner Bros. film "Nicholas Jingle" and working on a musical "Journey."



ISSUE DATE: AUG. 30

AD DEADLINE: AUG. 15

**BILLBOARD IS  
BIG IN COUNTRY**



**PIE SIGNING**—Sigi Wagner (center), a&r chief of Deutsche Grammophon, has signed a long-term contract with German group Randie Pie. Group's first success was with "Highway Driver," and a second single, "I Am The Joker," is out in September. Randie Pie tours the U.K. and U.S. in the fall under the management of Ira Blaker.

## From The Music Capitals Of The World

### LONDON

New Wombles single, written and produced by Mike Batt as usual, is "Superwomble," which has Wellington Womble dreaming that he becomes Superwomble and starts a clean-up campaign in New York City. . . . Phonogram here marketing the original-cast album of new all-black musical "KuaZulu," which opened last week at the New Theater, Drury Lane.

Decca on a big sales campaign for four in the "World Of" series, spotlighting the "World of Klaus Wunderlich Hits," "World Of Easy Listening Favorites," "World Of The Yetties," and "Hit-making World of Blue Mink." . . . Pye has signed the Orchestra of St. John's Church, Smith Square, London, and its conductor John Lubbock, who is also one of the Swingle Singers, with a debut album for November of music by Elgar and Michael Tippett.

Island band Bad Company to headline the opening concert of a three-day rock festival to be held in the ancient Roman amphitheater at Orange, in the Provence region of France starting Aug. 15. . . . Big Bronze Records local radio competition as promotion for the new Manfred Mann Earth Band single "Spirits In The Night," involving release of balloons carrying prize-tag tickets.

Hamilton Bohannon, with two hit singles in the charts now, starts his first-ever British tour with a nine-piece U.S. backing band Aug. 18. . . . Lou Reed joining Wishbone Ash at top of Reading Festival bill for Aug. 24. . . . Country star George Jones visiting U.K. for concert dates starting September 11. . . . And a long British tour for David Essex, also starting mid-September, includes five dates at London's Hammersmith Odeon.

Very good reviews for Warner Bros. artist Maria Muldaur for her opening at Ronnie Scott's jazz club here. . . . Though little chart action here these days, Jackson 5 expected in for a series of U.K. dates in November. . . . Chris Farlowe, chart-topper with "Out Of Time" in 1966, planning big comeback via an album and on-tour group including guitarist Albert Lee and singers Madeline Bell and Joanne Williams.

Paul Simon and Stephen Stills both due for concerts in U.K., probably November, suggesting further build-up of live-show scene even while disk sales hover uncertainly. . . . Special Variety Club of Great

Britain luncheon to honor Vera Lynn, onetime singing favourite of the World War II era and now a Dame of the British Empire in the Queen's Birthday Honors List. . . . Maria Callas agreed to return to Royal Opera House here for one performance only next May, as part of farewell production for Tito Gobbi. . . . Permanent home for Walt Disney product at the Odeon, St. Martin's Lane here, which opened with The Lady And The Tramp.

David Hentschel, Ringo Starr signing on synthesizer for Ringo O' Records, has complete first soundtrack score for Warner movie "Seven Men At Daybreak." . . . 10cc drummer Kevin Godley new owner of space-age house previously owned by Who drummer Keith Moon. . . . New Sweet single "Action" instant top twenty hit. . . . Send-up comic performance by John Bird on Transatlantic album "The Collected Broadcasts of Idi Amin," strong enough to really upset the Ugandan leader. **PETER JONES**

### PARIS

Pathe-Marconi has renewed its contract with the French composer Charles Dumont, who wrote "Concerto Pour Une Chanson." . . . Police here arrested Patrick Sartori, alleged to have thrown a "Molotov cocktail" at singer Johnny Hallyday, who was not hurt.

A 12-year-old Australian violinist, Jane Peters, figures at the 26th Festival of Chamber Music to be held at Menton from Aug. 3-29, and Dizzy Gillespie is giving a special concert there on August 11. . . . Disques Motors has signed up new French group Eventual, whose first album will be released later this year.

The Editions Labrador will handle the U.K. writer Tony Macaulay's catalog for France. . . . Labrador-Francis Dreyfus Editions have signed to handle Ayachi Music, whose top star is Japanese singer Kenji Sanada. . . . Disque Motors to handle world sales of the Chou Chou Combo group and has just released its first single "El Thou Tchou." . . . Veteran Eddie Constantine has strengthened his comeback with another Polydor disk called "Hit Parade," and has also published his first novel, which deals with horse racing.

U.K. group the Rubettes toured France through July. . . . Polydor to distribute Kursaal Flyers and First Class, formerly handled through Decca. . . . Pathe-Marconi has re-

(Continued on page 50)

# Modugno, Of 'Volare' Fame, Back With New French Hit

MILAN—Domenico Modugno, originally world-known as hit-maker on "Volare," has sold more than 700,000 copies of an Italian version of a French hit here in just a few weeks.

The original hit was by Claude Francois, and called "Le Telefon Pleure," with the Italian version becoming "Piange Il Telefono," or in English "The Telephone Cried."

It is Modugno's first recording since he left RCA to go with Carosello-Curci and has started what might be called a tearjerker trend in Italian singles.

The recording is a phone conversation between a five-year-old girl, interpreted by Francesca Guadagno, and her father, whom she has never seen and whose existence she ignores. The recording, a chart-topper for weeks, has become so popular and had such widespread radio and television exposure, including a Modugno-Guadagno performance at the UNICEF Gala at San Remo earlier this year, that a film based on the recording is being made, starring the recording artists.

In what has been termed by the Italian press as "an answer to Modugno," Giulietta Masina, well-known actress and wife of Federico Fellini, has just made her first record for BASF-Sasea, "Non Voglio Niente," or "I Don't Want Anything," Italian version of "No Charge."

This recording is a dialog between a mother and her son in which, after a demand for payment for having performed certain household chores on the part of the son, the mother lists all the things she has done for him, during his lifetime—without charge.

The record, produced by Carlo and Angelo Piccareta, will also be recorded in German and Spanish by Guletta Masina. The youngster with her on the disk is six-year-old Franco Tolli, discovered in a Milan boys' choir. The whole recording operation was supervised by Alfonso Ponzoni, a&r chief for BASF-Sasea.

It is too early to judge audience reaction to the just-released Masina recording but sales of the Modugno disk have caused great interest in the industry here, because top sales of any single over the past few years have been no more than 300,000.

In fact, sales of singles in Italy have dropped from an average 35 million annually for the industry un-

til two years ago, to just 18 million last year. In a parallel sense, sales of each single have never reached the peaks of Bobby Solo's 1964 hit "Una Lacrima Sul Viso," or "A Tear On Her Face" with 1.7 million copies; Paul Anka's "Ogni Volta," or "Every Time," with 1.5 million, or Little Tony's "Cuore Matto," or "Crazy Heart," a 1968 hit which sold over one million copies.

Over the past few years, even winning songs at the San Remo Festival have sold less than 100,000 copies each.

But Modugno's new hit may be part of a wider trend, and not just because of its popular appeal. The last six months of 1974 showed a small but steady increase in the sales of singles, believed by some to be due to the price increase of albums,

together with the general economic recession.

For instance, Celantano's "Sei Bellissima," or "You're Beautiful," has sold over 300,000 copies and, according to a Ricordi spokesman the trend is continuing. A new example is Mal's revival of an old Italian favorite made famous in the 1930s by Vittorio de Sica, "Parlami d'Amore Mariu," or "Speak To Me Of Love Maria," which has sold 400,000 copies in only a few weeks.

But the same spokesman denies that the singles sales are at the expense of album sales, which continue to be strong. He believes the 45s increase is simply a "spontaneous revival." The only notable drop, he adds, has been in tape sales, which can be attributed to the automobile crisis.

## Godin's Right On! Label Licensing Deal With Pye

LONDON—Soul and blues specialist Dave Godin has licensed his Right On! label to Pye, and the first releases, on Aug. 8, will be "Your Autumn Of Tomorrow" by the Crow and "You Don't Mean Me No Good" by the Jelly Beans.

The deal was settled between Godin and Pye creative director Peter Prince, long-time colleagues, and Don Dive has been appointed label manager for the series which will have its own label identity, with special black bags for each single.

Godin's label is being registered in the U.S. and has Bill Downs as New York-based coordinator who is to act as link man and merchandising scout. Downs, discoverer of many soul acts including the Ad Libs and Chris Bartley, and Godin have known each other for many years.

The product plan for Right On! is to release between 12 and 15 singles each year. No albums are as yet planned.

Right On! was conceived by Godin as a soul-blues project and he took the idea to Prince because they had met professionally in early days of Tamla/Motown promotion work in the U.K. Prince called in Godin to Pye on an advisory basis for a soul project earlier this year.

Godin first involved himself with the black U.S. music scene in 1952

and became a leading writer with the magazine Blues And Soul. London-born, he now lives in Lincoln. His partner in Right On! is a close friend, Alfred Billingham. Peter Prince is to oversee the Right On! operation, making it in essence a four-man team.

Godin says: "Right On! will benefit from its unique structuring. Like so many U.S. soul labels, production and music decisions will be taken by a group of people all totally involved and committed to soul music. Once that decision is taken, then the supporting back-up of a company of Pye's stature in terms of pressing, distribution and organisational skill becomes equally important.

"The belief is that Right On! has the best of both worlds and only that is good enough for soul music."

## New Label Is Backed By Brewery

LONDON—A new record label has been launched by London Tunesmiths. The label, Birdsnest, is unusual in that it has the backing of the Watney Mann brewery giant and guaranteed promotion of both records and artists in over 2,000 venues, public houses and discotheques, owned by the brewery complex.

The name and logo belong to Watney Mann but London Tunesmiths believes it will get new artists off to a flying start. The first two singles here are "You Can Sing With The Band" by Taragon and "Give Yourself A Chance," by Agnes Strange, with an album by the latter artist to be released on September 12.

Initially releases will be geared to the disco market. Birdsnest is distributed by Pye and administered by Southern Music and Spark. Managing London Tunesmiths is Dave Travis, who is responsible for finding artists, material, writers, producers and other creative talent. He is a performer in his own right and has a single, "Angela Jones," out on the Spark label.

Third artist signed is Jackie Challenor, with six other singles in the pipeline and it is intended that initially the label expands to six contract artists and three additional acts through external production agreements.

## WEA-Italiana To Launch Charter, a Budget Label

MILAN—Giuseppe Velona, managing director and general manager of the newly-created WEA-Italiana, has announced a new budget-line series called Charter will be on the market in Italy starting September.

The name Charter was expressly chosen to bring to mind charter flights which are quality, but at a reasonable price. In fact, retail price of the new series will be \$4.87, including tax, while a normal series costs from \$6.50-\$7.30, including tax.

Though there have been budget lines here in the past, which ranged in price from \$2.43-\$4.05, they were usually re-releases of recordings made years ago by name artists or more recent recordings of lesser-known artists.

For the first time, through the Charter series, international r&b, contemporary jazz and pop music,

performed by big names, will be available at attractive prices.

Economy series here have generally found major sales outlets in department stores where they could be sold at the intended original low price while it has usually been a practice of smaller retail outlets to raise the price and pay little attention to the product.

However, a preliminary survey carried out by WEA showed a great interest on the part of retailers in the Charter series and WEA has already programmed a widespread promotional campaign for posters and in music magazines, giving prominence to the \$4.86 price.

Says Velona: "We want to bring a certain kind of repertoire to a certain public which, till now, has remained unavailable to them for both cultural and economic reasons."

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WELL DONE ON A GREAT  
RECORD . . . AND THANKS!

Jonathan King



## Leonard Pub Distrib Deal

TORONTO—The Hal Leonard Publishing Corp. has made arrangements with Canadian Music Sales, Toronto and Pacific Musical Wholesale Supply Ltd., Vancouver, for those companies to handle Canadian import and product distribution.

All current Hal Leonard music catalogs, brochures and literature will be distributed through these firms and Canadian customers of Hal Leonard are asked to contact these companies.

Art Jenson, vice president of the Hal Leonard Publishing Corporation, comments, "Our direct and centralized distributing arrangements with Canadian Music Sales and Pacific Musical Wholesale Supply should expedite customs clearance on shipments, and prevent unnecessary delays or sales loss by assuring prompt receipt of even the smallest orders."

## Quality Shuffles Execs In Wide Reorganization

TORONTO—Robert E. Day, the chairman of the board of Quality Records, has announced a reorganization of the company's executives with the following appointments and promotions being made.

George Struth, the former vice president and managing director of the company, has been promoted to the office of president. Struth is currently president of the Canadian Recording Industry Assn., a director of the Canadian Academy of Recording Arts and Sciences and a member of the CRIA Values For Duty Committee.

Howard J. Hayman, formerly vice president and secretary-treasurer of Quality Records, has been appointed to the position of vice president in charge of finance.

Jack Vermeer, former national sales manager of the company, has been appointed to the position of vice president in charge of marketing. His new duties will encompass

the overseeing of the newly acquired Target Tape retail operation.

Ronald P. Gardner, former plant manager of Quality's record and tape manufacturing operation, has been appointed to the position of vice president in charge of manufacturing.

Louis (Lee) W. Farley, formerly national promotion manager for Quality, has been appointed to the position of vice president in charge of merchandising.

Day indicates that these recent appointments come as a result of Quality's executive officers' continual efforts to expand and diversify their basis of operation in all related areas of the phonograph record industry, the most recent of which are the development of the Quality Music and Shediack publishing catalogues, the entry in the retail field through the Target Tapes and Records outlets and expansion of their Canadian recording productions.

## From The Music Capitals Of The World

• Continued from page 48

leased a **Luis Mariano** collection of three albums and a 24-page booklet including 95 photographs in memory of the operetta singer who died five years ago.

The 23rd International Festival of Musical Films and Dancing to be held at Besancon in France from Sept. 4-14. . . Vogue has released four "rock" cassettes under the title "The Mad Years Of Rock."

HENRY KAHN

### MILAN

RCA in the middle of a promotion campaign for "Soul Explosion" handled by **Francesco Fantì** and **Carlo Basile**, with window displays, plus special operations for discotheques. . . **Maurizio Golla** has left Fonit-Cetra's foreign sales office where he was director, to go into retirement, and has been replaced by **Dante Notti**, who will also hold the post of assistant sales director.

WEA soon to publish the single "Paloma Blanca" by the **George Baker Selection**, already a hit in Germany, Holland and Belgium, and Italian WEA believes it to be a summer-season potential hit. . . **Gastone Razzi**, previously RCA's press office chief, has moved to the Rome promotion office of CBS Sugar. . . EMI started series of promotional operations for "La Balanga," by **Bimbo Jet** and **Jose Augusto's "Candilejas"** with promotion boss **Daniilo Giotti** handling the campaign.

"Agora," an album recorded live in July at Montreux to be published simultaneously in Italy by WEA Italiana and in the U.K. by WEA on Atlantic. . . **Mario Gabelli** has replaced **Franco Paradiso** as Phonogram's sales office chief. . . **Maurizio d'Argento** recently named secretary to the general management of Fonit-Cetra. . . **Giuseppe Gianini**, CBS-Sugar central general manager, nominated to represent Italy on the consultative committee at the Musexpo '75, to be held in Las Vegas. . . **Romeo Frumento**, formerly in charge of special channels for Ariston, has moved to Spark as co-ordinator of distribution.

RCA has recently taken over distribution of the Hello and Storm labels, Hello being part of the Rondinella publishing group; Storm is part of the Sviluppo Discografico del Mezzogiorno.

VIP Management, of Rome, public relations company, has reorganized the staff, with **Claudio Tallino** new management chief, **Nicoletta Robert** press chief, **Leopoldo Napoleone** head of radio and tv promotion. The company currently handles promotional activities for a number of important record companies, including CBS, RCA, Carosello and Aris.

Ducale, of Milan, Italian distributors of Arion, has been chosen to press Arion records for Teldec of Germany, and the parent company, Arion of France. Ducale pressing standards have been accepted for Teldec's classical music catalog. Ducale recently started operation of new pressing plants produced by the Lened International Corporation of New Jersey, and they use vinyl imported from Saint Gobain of France. **GERMANO RUSCITTO**

### DUBLIN

EMI Ireland gave a reception this week, "Summer Spectacular," at Biba's cabaret venue in the South

County Hotel to promote new singles and albums, six acts appearing—the **Swarbriggs**, **Cahir O'Doherty** and the **Dazzle Band**, **Aileach**, Ireland's **Brotherly Love**, **Sandie Jones** and the **Consort of St. Sepulchre**.

Polydor Ireland launched the album "The Band Of An Garda Siochana," a police band, at the Garda Club, with the band there to play requests. . . Garda Band conductor is **Inspector Thomas J. Boyle**, whose many arrangements include "Irish Festival," "Three Flowers," and "The Belfast Hornpipe," on the album and which were first performed at the Royal Dublin Society concert hall earlier this year and dedicated to the President of Ireland **Cearbhaill O'Dalaigh**. . . The band's singer is **John Roche**, featured on several album tracks, including "The Isle Of Innisfree," which was composed by **Sergeant Richard Farrelly**.

Polydor issued "Golden Hour Presents Irish Showband Hits," the 23 tracks, originally from 1964-68, include "Little Arrows," (**Brendan O'Brien** and the **Dixies**); "My Wedding Dress," by **Eileen Reid** and the **Cadets**; "The Answer To Everything," by **Joe Dolan** and the **Drifters**; "We Could," by **Sonny Knowles** and the **Pacific**; "Simon Says" (**Dickie Rock** and the **Miami**); and two Eurovision entries, "If I Could Choose" (**Sean Dunphy**) and "Walking The Streets In The Rain" (**Butch Moore** and the **Capitol**).

**Hank Locklin**, **Ray Lynam**, **Philomena Begley** and the **Hillbillies** are to appear in concert for Shannon Distribution in the U.K. and Ireland in September. **Michael Clerkin** of Release Records says: "The idea is to try and introduce Ray and Phil to a wider audience in Britain outside the Irish Circuit. And Locklin has never done a concert tour of the U.K." **KEN STEWART**

### TOKYO

At long last, the first performance tour of Japan by **James Last & His Orchestra** is about to become a reality, with five concert dates fixed during the first and third weeks of September. To commemorate the scheduled tour, Polydor K.K. has re-released the European group's "Non-stop Dancing 1965-1970" Volumes I and II at the retail price of \$7.80 each. . . Back by **Gen-ichi Kawakami**, president of the Yamaha Music Foundation, RCA recording artist **Yuki Katsuragi** is preparing for her first U.S. performance as a guest star of the Second American Song

(Continued on page 52)

## Pop Chart Of Quebec

MONTREAL—A bimonthly chart which lists the best-selling French-language record product in the province of Quebec has been set up under the auspices of the Assn. Quebecoise des Producteurs de Disques Inc. (the Quebec Record Manufacturers Assn.) and the Ministre des Affaires Culturelles (the Ministry of Culture for the province of Quebec).

The chart, which will be called **Le Palmares Le Quebecoise**, will list the top 50 singles as well as the top 30 albums and will be compiled by an independent audit firm who will base their findings on a mixture of retail sales and radio airplay.

# COMING . . .

# BILLBOARD'S 5th ANNUAL SPOTLIGHT ON CANADA

## "A TOTAL MUSIC INDUSTRY"

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(IN LA)

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## Cap To Build Disk Plant In Ontario Area

MALTON, ONT.—Capitol Records—EMI of Canada Ltd. have completed plans to begin the building of a disk manufacturing plant on the site of the company's head office and national distribution center.

The announcement came from **Arnold Gosewich**, the company's president, who has headed the Canadian division of Capitol Records for the last five years. "The multimillion-dollar addition to our existing tape manufacturing facility had been under serious consideration for some time," states Gosewich, "Capitol's position in the Canadian market has grown at a successfully accelerated rate and with all long-term indicators being positive, the installation of a disc manufacturing plant for our own requirements is a natural progression of the company's strong and growing involvement in the economy of our country."

Capitol's record plant will make use of fully-automated presses for 7-inch and 12-inch disks and will utilize the most modern equipment in the full manufacturing process.

It is expected that the plant will become operational within 15 to 18 months.

## Artist Forms Country Label

OAKVILLE, Ont.—Lloyd Phinney, a former RCA recording artist, has formed a country label, **Miway Records**. Phinney had a record out about three years ago on RCA, "Come On Home."

The first release on the label is a single by Phinney himself entitled "Country On The Rocks" backed by "Part Of Me And You." Prominent country musicians featured on the sessions included **John Stockfish**, **Red Shea** and **Peewee Charles**, members of **Gordon Lightfoot's** back-up band.

The single is set for release on Aug. 15 and prior to that Phinney will do a personal promotion tour in the Maritimes.

The affiliated publishing company is **Valley Music (BMI)**.

# Capitol



# Canada

AUGUST 2, 1975

## WHEN IT'S HOT WE'RE HOT

This year at Capitol Canada the industry's traditional summer hiatus has passed us by with a vengeance. The various Capitol teams have been working at peak efficiency in blatant disregard for the Celsius heatwaves and economic chills outside.

Paul White's A&R department has distinguished itself again by bringing two important talents into the Capitol family: **Sylvia Tyson**, whose first album is already attracting the spotlight attention it deserves, and **Peter Foldy**, who is flying to Los Angeles this month to record more material towards his first Capitol LP.

Other artists in other studios are busy creating the hits of tomorrow under A&R's paternal wing—the new, high-energy **Copperpenny** are reportedly finished recording a dynamic new album with producer Harry Hinde, while their "Good Time Sally" single has just been released into the slipstream of their Canadian hit version of "Disco Queen."

The Juno Awards' most promising **Suzanne Stevens** was in Toronto's Phase One Studios last month, with Milan Kymlicka at the helm, to record some new English language tracks. Paul White was more than happy with the results, but was heard complaining (!) that Suzanne had recorded "nothing but A-sides," and promptly arranged further sessions to find the appropriate flipsongs.

In yet another studio, **Peter Donato** has been allowed a free hand in recording demos of some of his new songs. With guitarist Michael Heydon, Peter produced himself on a couple of tracks assisted by Manta's David Greene, and the

demos have turned out so well that it seems safe to predict that a second Peter Donato album will not be too long in the making.

Bill Bannon's promotion people are enjoying a hot season in more ways than one turning A&R's output into a bumper crop of hits.

**perpenny, Jessi Colter** and all the other winners in the Capitol arsenal. Meanwhile, **Helen Reddy, Glen Campbell** and **Barry Manilow** are now posed and ready to step into the breach, maintaining Capitol's giant share of Canadian playlists.

At the heart of our high spirits



**Suzanne Stevens** took time out from her Toronto recording sessions on July 15th to catch **Arista's Peter Nero** in concert at the Ontario Place Forum. They are pictured together after the show.

Among them, one outstanding example of perseverance—**Pilot's "Magic"** was released into the void way back in December, with little reaction at all except at Saskatoon's farsighted CKOM, who charted the single and took it to Number One a full six months before it really caught on. Now, of course, "Magic" is right up there with **Wings, Cop-**

this summer, though, is the fact that we are playing host to an unusually large number of Capitol acts across the country. Artist Relations Manager, Graham Thorpe, faces a full calendar starting with **Doctor Hook's** four day visit to Toronto at the end of July, and happily the end is nowhere in sight.

### Best Sellers At Capitol Albums

1. Venus & Mars (Paul McCartney & Wings)
2. Dark Side Of The Moon (Pink Floyd)
3. Spirit Of America (Beach Boys)
4. Beatles '66-'70 (Beatles)
5. Endless Summer (Beach Boys)
6. No Way To Treat A Lady (Helen Reddy)
7. Band On The Run (Paul McCartney & Wings)
8. Bimbo Jet (Bimbo Jet)
9. Woman's World (Sylvia Tyson)
10. Beau Dommage (Beau Dommage)

### Singles

1. Magic (Pilot)
2. Listen To What The Man Said (Paul McCartney & Wings)
3. I'm Not Lisa (Jessi Colter)
4. When Will I Be Loved (Linda Ronstadt)
5. La Balanga (Bimbo Jet)
6. Rhinestone Cowboy (Glen Campbell)
7. Stand By Me (John Lennon)
8. Midnight Blue (Melissa Manchester)
9. Goodnight Vienna (Ringo Starr)
10. Bluebird (Helen Reddy)

WATCH FOR  
**SYLVIA TYSON**  
**WOMAN'S WORLD**  
U.S. RELEASE ST 11434 THIS MONTH

## WELCOME BOB SEGER

Bob Seger's star has been on the rise for more than ten years now. With his eighth album "Beautiful Loser" just out, and some months on the road with Bachman-Turner Overdrive behind him, the weight of critical praise is building behind the Heavy Music man from Detroit.

In 1968, four years into his career, Seger scored a major hit with "Ramblin' Gamblin' Man"; but later and better follow-up singles went largely unheard except in America's Midwest. "East Side Story," "Persecution Smith," "Heavy Music," "Lookin' Back" and "2 plus 2" were all Top Ten hits in the Detroit area and in the collections of serious rockphiles, but the holy grail of widespread popularity managed to elude him. Bob Seger rocked on, playing 260 days out of the year at clubs and small concerts, putting out albums like "Mongrel," "Smokin' O.P.'s" and "Seven" for the refreshment of rock writers, and all the time demanding more attention than he received.

This time out, Seger is on a winning ride. The BTO tour has brought him and his Silver Bullet Band within sight of the mass audience, and he is ready to take advantage.

"Beautiful Loser," the title track on the new LP, is not autobiographical: "The character is a person who could have his own identity, but doesn't because he doesn't strive for it. I strive pretty hard." And with this album and the tour, Seger is finally achieving—"The hit for me was Bob Seger. The band was the

tightest I've ever seen," said one Walrus reporter. Rolling Stone calls the album "his most consistent effort, a deft balance of chugging rockers and striking, reflective numbers. With this fine LP, he deserves his long delayed recognition—now." The British music weekly, Sounds, has also made Se-



ger something of a cause celebre in its pages: "this is the goods, and nothing but. Eight albums into his career Bob Seger has come up with a majestic performance that is possibly his best yet, and what preceded it takes some beating.

Don't miss the opportunity to see a great rock 'n' roll singer when he comes your way. Bob Seger is appearing with BTO in Regina, Halifax, Moncton, St. John, Montreal, Vancouver, Victoria, Calgary, Edmonton and Winnipeg.

## MERLE HAGGARD TOUR

The King of Country Music, **Merle Haggard**, is all set to tour Canada with dates confirmed starting in London, Ontario on August 30th. At

the time of writing, Merle's 31st album "Keep Movin' On" and the single from it are both taking turns at the Number One spot on their respective country charts, adding to an uninterrupted string of hits that have assured his place in history since he achieved superstar status with his song "Okie From Muskogee" in 1970.

That song, and the album of the same name, were the Academy of Country & Western Music's Best Single and Best Album of 1970, and Merle has won countless country music awards since then. His honest and direct lyrics speak to people across generations, and his personal history that has taken him from a spell in San Quentin prison to the front cover of Time Magazine has a moral for the millions of people to whom he is a true folk hero.

Earlier this year, Merle made an impressive debut as an actor with his portrayal of Duke in ABC-TV's "Huckleberry Finn," but most of all he is the singer. And he is the songwriter who will keep us close to the ground with his understanding of our ways.

His tour includes two days at the Central Canada Exhibition in Ottawa on August 31st and September 1st, following which he keeps movin' on through Edmonton (September 17th), Calgary (September 18th), Saskatoon (September 19th), Winnipeg (September 20th), Regina (September 21st), Victoria (September 24th) and Vancouver (September 28th).



### Discs & Dates

**Sylvia Tyson's "Woman's World"** is now to be released in Japan as well as the U.S. and Great Britain. Sylvia recently taped her pilot show for CBC-TV in Toronto. . . . **Glen Campbell** is visiting on August 24th for an appearance at Hamilton's Ivor Wynn Stadium. . . . **Peter Foldy** joins **Copperpenny** for the CHUM-sponsored free concert at Toronto's City Hall on August 3rd. The two acts will also share a week at the Canadian National Exhibition starting August 25th. . . . Just mailed nationally is the debut single by Quebec quartet **Morse Code**. "Cocktail" is a disco-style instrumental composed by the group's leader, Christian Simard.



In her first major appearances here since her three night sellout at Hamilton Place in January, **Anne Murray** is undertaking a short tour of Western Canada climaxing at the Pacific National Exhibition in Vancouver on August 20th. She returns to hometown Toronto on the 23rd to headline at the Canadian National Exhibition.

In recent months Anne has added two more honours to her collection of gold records, Grammy and Juno Awards—firstly, the Broadcast Executive Society made her the guest of honour at its second annual Canada Music Day luncheon; ten days later, Anne was among the recipients of the Order of Canada, the highest civil award our government can grant.

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WILL PROMOTE OWN RECORDS

## Aussie's Albert Productions Sets Up a U.S. Command Post

SYDNEY, Australia—Albert Productions will seek to support U.S. promotion on all of its licensee bills by setting up a promotion command post in the United States for each album, according to Chris Gilbey, a&r manager and operations director of the Australian label.

Previously, Albert Productions had a representative in Los Angeles who made licensee deals and did extensive promotion. However, now, Gilbey will visit the U.S. for long term periods with each particular album, regardless of which label it is released on in the States. Stevie Wright is released in the U.S. on Atlantic Records. His new single is due within the next six weeks.

"By just going there and personally being enthusiastic with their promotion staff and with radio people I think we can break the single home a lot faster" Gilbey says. Just which single will be released by Wright is not known at this time. Gilbey was hoping for "Guitar Band." Atlantic was strong on "Black-Eyed Bruiser." Gilbey says he will stay in the States "as long as it takes." He plans to live in many of the breakout markets himself.

Admittedly he is "searching in the dark . . . trying to find the right way of breaking each record."

Australia is producing excellent product these days, he believes. "You can get a record deal providing the product is good now." Stevie Wright has hit more than 40,000 albums and 5,000 singles in his first release in Australia. The same album sold fairly well in Holland. It has not

yet in the States. If the personal promotion attack works, Gilbey says he will be doing it full-time with each album. Among the artists released by Albert productions are AC-DC, George Paul Young, Wendy Grose, S.J.C. Powell and William Shakesphere.

## International Turntable

**Barry Alldis**, BBC radio No. 1 and 2 disk jockey and presenter, is to be the new station manager for the British service of Radio Luxembourg.

He thus returns to the station he first joined in 1956 when he went on to become senior disk jockey and presenter of the Luxembourg chart show for eight years. He later freelanced on BBC television and Scottish ITV, then went on the staff of the BBC, hosting several shows.

Alldis will probably be heard on the air, though no firm plans have been made, but his principal job is in administration of the British service from Luxembourg.

**Brian Haynes** has joined Mountain Management in London, assuming responsibility for radio and television promotion of the company's acts, including **Nazareth**, the

**Alex Harvey Band** and the **Baker-Gurvitz Army**. He was previously with Mooncrest Records.

**Hal Carter's** Warren Agency, recently moved to new offices, is to expand the publishing arm, Moggie Music. **Lyn Barker**, previously head of administration and copyright for the publishing companies of the **Robert Stigwood** Organisation, will now manage Moggie Music. **Alan Brown**, previously publishing accountant for RSO, has been appointed company secretary for Moggie Music.

**Liz Ryder**, newly promoted to senior personnel officer at CBS, U.K., will continue to be responsible for provision of a recruitment and general personnel service to all departments at the London headquarters, to CBS Studio and Realm Records but her increasing involvement at more senior levels is now recognised.

**Sarah Dunmore**, a secretary in the personnel department for nearly five years, is now personnel administration officer, a new position.

CBS has also restructured its regional representation in the important area of field promotion, with **Gordon Wallace** becoming field promotion manager for Scotland and Teeside, having come to CBS from a management company where he managed **Middle Of The Road**. He will be based in Glasgow.

**Penry Llewellyn-Roberts** is now field promotion manager for the north. He was previously with Kennedy Street Enterprises where he was stage manager for the group **10cc**. He will be based in Manchester. **Alvin Jordan** is field promotion manager for the south, based in Southampton, having spent several years in the retail trade.

**Bob Hermon** is field promotion manager, Midlands, operating from Birmingham, and having been in sales and promotion for CBS for two years. Existing managers in these areas, **Eamon Les** (Scotland), **John Lees** (North), **Richard Comben** (South) and **John Parker** (Midlands) will now concentrate on local radio and television together with press and publicity.

**Martin Moritz**, previously with Ampex Music Tapes in London, has joined Arrowtapes as repertoire manager. He has worked for a number of companies in the music industry, notably EMI.

**Alan Pritchard** has assumed responsibilities for RCA's tape operations as manager, tape manufacturing, in a series of promotions at the company's County Durham factory. Also promoted are **Tom Hughes**, formerly the plant accountant, who becomes manager of order services and production control, and **Bill Williams**, quality control manager, who takes on added responsibility as manager of returns. All report to plant manager **John Rolfe**.

**Aaron Sixx**, European a&r director for U.A. Records based in London, has resigned. He will announce a new position in a short time.

## Records Listed For Festivalbar Aug. 30

MILAN—The 12th Italian Festivalbar, organized by Vittorio Salvetti, has its awards presentation, Aug. 30, this year for the first time in the giant Roman-built Arena, of Verona.

The summer event, previously held in the small Venetian town of Asiago, has achieved new status this year, with big names like Barry White, Gloria Gaynor and the Les Humphries Singers expected to appear.

Festivalbar gets under way each summer when the selected records, a total this year of 30, are placed in 35,000 jukeboxes and 1,000 discotheques all over Italy. The public then effectively judges the awards, through the number of times each record is played and by filling out special entry postcard made available.

Though there are no classical records involved in the Festivalbar this year, one instrumental piece, "Giulietta '75" by Reverberi, is based on a Chopin piece.

This year's records are: "Candlejas," by Jose Augusto (EMI); "Bate Pa Tu," by Baiano et Os Novos Caetnaos (CBS); "Candy Baby," by Beano (Decca); "Serenata," by Bloody Mary (Ricordi); "64 Anni," by Cugini di Campagna (Pull-Ricordi); "Runaway," by

Dave (CBS); "From Souvenirs To Souvenirs," by Demis Roussos (Phonogram);

"Dus," by Drupi (Ricordi); "Baby," by El Tigre (Ricordi); "Padrino Parte II," by Piergiorgio Farina (Produttori Associati); "Bella Dentro," by Paolo Frescura (RCA); "Reach Out I'll Be There," by Gloria Gaynor (Phonogram); "Piano Piano," by Genova e Steffan (Ricordi); "M'Innamorai," by Giardino dei Semplici (CBS); "Top Hamburg," by the Les Humphries Singers (Decca);

"Basta Per Favore," by Simon Luca (Ricordi); "E Quando," by Marcella (CBS); "Donna Con Te," by Mia Martini (Ricordi); "Amava," by Mersia (Phonogram); "Il Mondo di Frutta Candita," by Gianni Morandi (RCA); "Donna Di Chi," by Opera (CBS); "Sera," by Le Orme (Phonogram); "Mi Basta Così," by Adriano Pappalardo (RCA); "Chi Sera," by Renato Pareti (Phonogram);

"Giulietta '75," by Reverberi (Produttori Associati); "Senza Perdono," by Santo and Johnny (Produttori Associati); "Aquador," by Daniel Gentaerux (EMI); "Questa Sporca Vita," by Sylvia Vartan (RCA); "Hello How Are You," by Gary Walker (CBS); "What Am I Gonna Do With You," by Barry White (Phonogram).

## From The Music Capitals Of The World

• Continued from page 50

Festival. She was the Asian representative at the 7th Bulgarian International Music Festival in May 1971 and won the grand prize for performance. She also won the special **Kawakami** Prize at the World Popular Song Festival in Tokyo '74.

CBS/Sony has launched its "New Gold Disc" series of 40 12-inch stereo LPs with 14 cuts by international soloists and groups at \$8.50 each. . . . Reflecting the popularity of bluegrass music in Japan, all 122 stores of the Kentucky Fried Chicken chain in this country are featuring bluegrass BGM until the end of next May in a tie-up with King Record, which represents the Rebel label in Japan. . . . Toshiba-EMI is rushing release of "Glen Campbell Live in Japan" on the Capitol label, for retail at \$8.50. The album was recorded May 24 at the Kosei Nenkin Kaikan Hall in this music capital. . . . "Only Yesterday" and "Please, Mr. Postman" by the **Carpenters** (A&M) are the only international singles among the top 30 juke box hits in Japan, says **Haruo Nohara**, record section chief of Sega Enterprises. . . . Nihon Victor is releasing two albums in memory of the late **Josephine Baker** at \$7.45 each. . . . **Michel Polnareff**, now on his third performance tour of Japan, says he has been signed up by Atlantic and hopes to live in the U.S. CBS/Sony has been pushing sales of the French artist's recordings for Epic. . . . The new album by **Peter Frampton**, ex-member of **Humble Pie**, is being released here by King Record on the A&M label.

The **Three Degrees** (Philadelphia International) due to appear in a one-hour dinner show at \$85 per head in the Tokyo Prince Hotel's Providence Hall. . . . **Herbie Hancock** has presented a new jazz num-

ber called "A City of Peace" to atom-bomb Hiroshima on his second performance tour of Japan. . . . **Helen Reddy** (Capitol) seen ready to play Japan for the first time this fall. . . . The Japan Audio Society's first meeting on the video disk is scheduled for mid-September. . . . Over 200,000 pressing of "**Olivia Newton-John**/Have You Never Been Mellow" have been sold since the album was released here April 20, Toshiba-EMI officials say. . . . Dancing, discotheque style, has been introduced to Japanese concert-goers by **Kool & the Gang** (De-Lite). . . . **Lala Andersen's** post-World War II recording of "Lili Marlene" is being rushed for release here by Polydor K.K.

**Kurt Kinkele**, executive vice president of Polygram has left this music capital after a flying visit. . . . Avenue Recordings Japan has become distributor for K-Tel Records in this territory, with weekly TV sales promotion by Tokyo Channel 12. . . . Live recordings of the 2nd Blues Festival in Japan are being released by Tokuma Musical Industries on its recently established Bourbon label. Recorded last March at the Tokyo Yubin Chokin hall, they comprise a set of two LPs by **Junior Wells & Buddy Guy** and an album by **Johnny Shines**. . . . The **Brothers Four** are due back here for performances throughout the islands of Japan from early August through late September. (Continued on page 53)

## RCA Opening N.Z. Office

AUCKLAND, New Zealand—RCA Records will open an office here within the next week or two. The office is being established by David Jones out of the Australian office. Brian Smith of Australia is slated to be general manager. Previously, Pye Records released RCA product.

## Ricordi, Russia In Deal On Copyrights

• Continued from page 4

national operation for both reciprocal agreements with various copyrights associations all over the world and the granting of licences for representation of Soviet music to important publishing houses in different countries.

Current negotiations between Ricordi and VAAP were begun in Italy at the end of 1974 and later at MIDEM. A contract has already been signed by SIAE (Societa Italiana Autori ed Editori) and VAAP under which SIAE will collect for public performances, but an agreement covering mechanical rights has not yet been reached.

Russian music to be controlled by Ricordi will be both classical and popular and will include music from musicals, opera, theatrical productions, film soundtracks, television and radio. In addition, Ricordi will

have authority to grant record rights in Italy.

However Russian records are presently imported in Italy by EMI through the Russian Agency, Mezhdunaradnyakniga.

Important meetings were arranged for the Ricordi delegation in Moscow and Leningrad with representatives of the Soviet Ministry of Culture, the Composers' Union, the two large publishing companies Sovjetski Compositors and Musika, plus the Soviet Radio Agency and the record agency, Melodiya. These meetings provided several concrete initiatives within the framework of the Ricordi-Soviet Agreement.

They also gave Ricordi representatives a chance to study prospects of future agreements with the Soviet Union for a more widespread diffusion of Italian repertoire in Russia as part of a more intense cultural exchange between the two countries.

## Yugo Song Fest Winners

SPLIT, Yugoslavia—The 1975 Song Contest took place here without the usual international aspect of the competition but with 20 songs performed by a group of well-known Yugoslavian artists, including Djelo Jusic, Dubrovacki Trubaduri, Pro Arte, Dusko Lokin, Zarko Dancuo, Beti Djordjevic, Dalibor Brun and Indeks.

Winning songs were selected by public votes and the first prize was to "Ja Ne Mgou Drugo Nego Da Je Ljubim," sung by Miso Kovac and written by Zdenko Runkic and Drago Britvic. Zdenko Runkic, who lives in Split, also won second prize for "Njezne Strune Mandiline," sung by Tereza Kesovija.

Third prize went to Slobodan Kovacevic's song "Gde God Da Podjes," performed by the group More.

Rain spoiled the festival this year, with a thunderstorm washing away

the second half of the final concert, traditionally staged in the open-air on the central city square. The planned show program by the popular Bijelo Dugme group was called off and the prize-giving ceremony was held indoors.

Though there was considerable speculation about the lack of foreign visitors this year, the Split 75 Festival showed that it can stand on its own without imported attractions. The cost was one of the main reasons for the new policy decision. A further change was the abandoning of the "two performers for each song" practice.

But a further main reason was to eliminate the lower-standard foreign performers, previously accepted by the organizers simply to keep the number of contestants up to required numbers.



# From The Music Capitals Of The World

• Continued from page 52

tember. . . Other September billings include the **Carpenters**, **Gilbert Becaud**, **PFM**, **Perez Prado & His Orchestra**, **Raymond Lefevre et Son Grand Orchestre** and **Trini Lopez**. . . **John M. Eargle** has again met with Japanese recording engineers, this time as the first Audio Engineering Society chairman ever to visit Japan. . . **Ken-ichi Morita**, member of the board of directors and former president of Polydor K.K. has been decorated with the Officer's Cross of the Order of Merit of the Federal Republic of Germany.

HIDEO EGUCHI

## VIENNA

CBS has released in Germany the hit single "Goodbye Joe" by Austrian singer **Goldie Ens** and her manager **Lance Lumsden** also looks for success for the girl in the Polish Sopot Festival, following her efforts in reaching the finals of the "Golden Orpheus" contest in Bulgaria.

German singer **Frank Zander** (Hansa) made a tour of Austria which came to a sudden and unexpected end when concert manager **Richard Rosee** refused to pay the singer's stipulated salary and expenses. . . **Ingrid Steger** (Brom) here to record appearances for the television show "Karussell." . . Polydor has released here the first album of pop talent **Bernhard Lins**.

For the annual "Youth Music Festival" in Vienna, held last month, youth choirs and orchestras came from the U.S., Austria, Denmark, Greece, Holland, Israel, Norway, Romania, Sweden and West Germany. . . Following the death of operetta composer and Oscar-winning **Robert Stolz**, some 900 radio stations all over the world broadcast his music. . . **Vienna Boys Choir**, under conductor **Uwe Harrer**, back from a four-month concert tour through Turkey, Hong Kong, Manila, Japan and Malaysia.

Austrian composer **Marcel Rubin**, who won international fame with his Fifth Symphony, played by the Vienna Symphony Orchestra conducted by **Wolfgang Sawallisch**, recently celebrated his 70th birthday. . . Decca artist **Luciano Pavarotti** gave a "Liederabend" in the Vienna Konzerthaus. . . For the 75th anniversary of the Vienna Symphony Orchestra, the City of Vienna is to produce a commemorative 25-minute film about it and its achievements. **MANFRED SCHREIBER**

## HAMBURG

Metronome bringing out a new low-price series under the title "This Is" and featuring artists like **Steamhammer**, **Emergency**, **Atomic Rooster**, **Ralph McTell**, **Paul Anka**, **Stray**, **Bill Withers**, **Melanie**, **Chris Barber** and **Osibisa**. . . CTI winning big sales in Germany with jazz product and Metronome, who imported it in recent years, now is to press in Germany and will release a CTI sampler in September.

**Daliah Lavi**, from Israel, has a new album "Cafe Decandance," made up of standards sung in German. . . Deutsche Grammophon Gesellschaft has started on a double album with **George Moustaki**. . . An album of dance music has been produced by bandleader **Max Greger**, featuring 28 melodies from the 1930s. . . After a success with the cassette "Stars And Golden Hits," Deutsche Grammophon now have the music on an LP, retailing at \$4. **Freddy Quinn**, with 30 hits over

the past 20 years, has his own television show here. . . Producer **Rolf Zuckowski** has left Sikorski-Musikverlage in Hamburg and is producing **Peter, Sue, and Marc**, from Switzerland. . . DGG has fixed sales deal with Spector Records for Germany.

**Sammy Davis Jr.**, **Lynyrd Skynyrd**, **Status Quo**, **Albert Hammond**, **Johnny Cash**, **Led Zeppelin**, **Rolling Stones**, **Santana**, **Alice Cooper**, **Average White Band**, **Kris Kristofferson** and **Billy Swan** all due for concerts in Germany this year. . . Pianist **Tatjana Nikolajewa** from Moscow had a sell-out concert in Berlin. . . Deep Purple to produce a new album in Hamburg this month, for release in October.

Several versions in Germany of "Shame, Shame, Shame," with publisher **Rudolf Slezak** reporting productions with **Linda** and **The Funky Boys**, **Peter Kraus** and **Kai Warner's** orchestra, and Slezak also signed a deal for the Gambi and Ben Ghazi U.S. catalogs. . . EMI-Electrola's **Olivia Molina** is the star of the Bad Hersfelder Festspiele. . . Outstanding reaction for concerts by **Peter Herbolzheimer's** Rhythm Combination and Brass.

Jazz Lips leader **Peter Meyer** in the U.S. looking for old-time tunes from New Orleans and Chicago and will also release an album by Chicagoan old-timer **Ikey Robinson**. . . DGG's **Werner Klose** started a big campaign for the first **James** album from the U.S., "Well Kept Secret," with posters, sales folders and information sheets. . . **Lars Berghagen** at the top of the German charts with the single "Es War Einmal Eine Gitarre."

**Ariola** has released an album of 20 songs which have never been in the charts, but for disk-jockeys only. . . After a long gap, **Sacha Distel** has a German single "Was Man Hat, Halt Man Fest," for EMI-Electrola. . . Northern German radio (NDR Hamburg) celebrates the 50th birthday of **Oscar Peterson** with 12 45-minute radio shows by the pianist, and the editor is jazz pianist **Michael Naura**.

One hundred record retailers here are organizing a central body to get better conditions from the record industry, with Hanover's **Berthold Liebernickel** heading the move (he is also chairman of the board of the German retailers in Bad Godesberg) and announcing a first meeting in Frankfurt in August. . . United Artists sold the **Katja Ebstein** album "Wir Leben, Wir Lieben," into East Germany. . . The Global Music group in Munich now has the catalog of **Richard Perry**, from the U.S.

Big success here for the **Rold Budde** title "Manuela," sung by Phonogram's **Julio Inglesias**. . . The **Meisel** group in Berlin has started promotional work on the new **Stepenwolf** single "Smokey Factory Blues." . . Saxophone player **Herb Geller** has his first solo album out here, and **Alfred Schacht** reports the Teldec production has received strong reaction from the U.S. and U.K. **WOLFGANG SPAHR**

## BELGRADE

Latest additions to Jugoton's catalog of licensed labels are **ABC Anchor** and **Dunhill** from the U.S., and **Bell** from the U.K. **Bell** joined the EMI group and switched from the RTB catalog to Jugoton and first releases from the new deals will be albums by **Isaac Hayes** and **Ace**.

Jugoton is upgrading its sound studio in Zagreb with the new 16-track equipment in operation by the

fall, and the first 16-track studio in Belgrade will be completed a few months later. . . The **Golden Gate Quartet** recorded one album for Belgrade's Studio B label during a two-week Yugoslavian tour during which they played dates in Belgrade, Zagreb and Ljubljana.

RTB has released a ten-album collection under the overall title "Jazz Giants" featuring **Charlie Parker**, **Benny Goodman**, **Django Reinhardt**, **Stan Getz** and **Dusko Gojkovic**. . . Suzy record company planning to open its own cassette production plant later this year and as the CBS licensee from September, the company will include in its album release program two jazz and two classical LPs each month.

Traditional arts festival Dubrovnik Summer Plays had a guest-artist list which included the **Bamberger Symphoniker** with **Bernhard Klee**, the **Festival Strings** from Lucerne, the **Finlandia Quartet**, the **English Bach Orchestra** and the **Moscou Trio**. . . And among the concert performers at the 26th Dubrovnik Festival, which lasts until the end of August, are French pianist **Philippe Entremont** and Swedish tenor **Nicolai Gedda**.

Success for the annual "Boom Festival" concert of nine hours of music from top Yugoslav rock groups at the Zagreb Sports Hall with a 7,000 audience reacting strongly to acts like **Bijelo Dugme**, **Time**, **Smak**, **Pop Selekcija**, **Grupa 220** and **Bulldozer**, and RTB recorded the show live for a double album. . . RTB's single "Ona Spava" by **Zdravko Colic** went "gold" by selling 100,000 copies.

Sales information from Suzy Records shows that singer **Miso Kovac** has gained two gold singles, "Drugi Jaj Rasplije Kosu," and "Obala Mojih Snova," with **Dusko Lokin** getting one for "Ntrjo Te Tajno Voli" and the **Pro Arte** group one for "Da Li Znas Kako Tvoja Majka Place." . . And three released albums by **Santana** have reached a combined sale of 50,000 copies.

Jugoton information shows the first album by the **Bijelo Dugme** rock group sold more than 50,000 copies and gain a platinum disk for this extraordinary achievement on the Yugoslav market, and **Arsen Dedic** has two gold disks for his albums "Covjek Kao Ja" and "Arsen 2." . . Singles by **Zdravko Colic** ("Zvao Sam Je Emili") and "Da Sam Pekar" by **Bijelo Dugme** also go "gold," and the biggest seller of the licensed singles is **Hot Chocolate's** "Emma," which has sold more than 70,000 copies. **BORJAN KOSTIC**

## COPENHAGEN

**Bay City Rollers** here for concert at the **Falkoner Theater** which caused surprisingly little audience commotion. . . Success for SBA-promoted concerts by **Count Basie** and **Ella Fitzgerald** in the Tivoli Gardens. . . New record and tape consumer magazine **Ny Musik** starts Aug. 15, distribution being by GDC which distributes records for CBS, Sonet and Metronome.

Chrysalis back to EMI for distribution after half-a-year with Phonogram. . . **Pye** goes from EMI to Sonet-Danks Grammophonplade Forlag on Oct. 1. . . Success for RCA's **Shabby Tiger**, with "Slow Down" on the chart. . . Both SBA and ICO promotion outfits signed counter-attractions like **Focus**, **Procol Harum** and **Ravi Shankar** for the Roskilde Festival.

Magnet Records' **Peter Shelley's** "Love Me Love My Dog" No. 1 in the radio chart here for four weeks,

his first hit here. . . **Shu-Bi-Dua** enjoying outstanding success with its second album (Phonogram). . . Heavy campaign here for the **Carpenters** with bags, posters and specially-made cassettes to dealers including other A&M artists.

Managing director of retail chain Fono, owned by EMI, now made Scandinavian director with the aim of opening several retail shops in Sweden. . . Unusual that a musical movie with rock music should run in a Copenhagen cinema for more than one week, but "Tommy" has been running for six weeks here.

**Bamses Venner** (Play Records) having big success with group's revival of old **Elvis Presley** hits using funny Danish lyrics. . . War at price-cutting level now over with **Eltan John's** "Captain Fantastic" album, all shops now selling at the normal price. . . **Keld and Donkeys** celebrated their 10th year in the business with a garden party at the zoo. . . **Dr. Hook** No. 2 in the charts with first Capitol-labeled albums. **KNUD ORSTED**

## B&C Records Single Sold To State Records

LONDON—Following the collapse of the B&C Records operation, first signs of the dispersal of the active catalog on B&C and Monncrest are apparent with State Records here having acquired full rights to the Gary Benson single "Don't Throw It All Away," and the current Nazareth hit "My White Bicycle" is now being pressed by EMI with the special label number NAZ 10.

But these are interim arrangements and the final disposal of repertoire is likely to be a long process. A spokesman for the liquidators, Laurence Gerrard and Company, says: "It's impossible to say anything definite at this stage, because the position is so complicated with regard to contracts, countercontracts and so on."

At State, label and a&r manager **Andy Stevens**, says: "The deal for the Gary Benson record is a one-off so far as we are concerned. We liked the record very much, and when we heard it might be available we were able to snap it up."

And though negotiations are under way for Nazareth, the outcome of their recording future is far from settled.

## EMI's A&R Meet Adds To Attendees

PARIS—The U.S. and U.K. were included, for the first time, in a&r meetings organized on the continent by Pathe Marconi-EMI.

The meetings get various department managers together to listen to tapes and decide the titles most suitable for individual markets.

The last was held in June in Amsterdam when observers from the U.S. and U.K. were invited to attend what was previously considered a purely continental operation.

Previous conferences had been held in Barcelona, Cologne and Zurich and the next one is for Brussels in October. **Michel Bonnet**, deputy managing director of Pathe in Paris, says: "These meetings provide a wonderful opportunity for a&r managers to get to know each other better and to co-ordinate effort and production."



RCA photo

**LITTLE FAN**—Zulema meets five-year-old Shawn Cephas, son of the owner of the King James Record shop in Philadelphia during a promotion for her new RCA LP. While Shawn received Zulema's autograph, he politely refused a copy of her LP, saying, "My daddy has plenty."

## EMI Big Push On Reddy Disks

LONDON — EMI is employing cinema, radio and local newspaper advertising in a substantial promotion for the new single and album by Helen Reddy. Dealer sales aids form part of the campaign.

A fortnight's round of one-minute advertising spots began last week on the big local radio stations, spotlighting Reddy's Capitol album "No Way To Treat A Lady," and the single track "Bluebird."

The single is also featured in the first of the Cinedisc tapes, aired as film interval music in over 700 cinemas throughout the U.K. Copies of the single are on the way to all easy-listening club locations and copies of a U.S. film featuring the singer have been picked up by regional television stations. It is believed Helen Reddy will visit Britain again later this year as part of a European tour.

## Tara Wins Rights

NEW YORK—Tara Record and Tape Distributing has been appointed the exclusive distributor for all London Records and affiliated product in the Atlanta market. The area includes Georgia, Alabama and Eastern Tennessee.

Tara is headed by Ms. Gwen Kessler, a veteran of the record business in the Southeast, and sales manager Randy Sanders.



**DOOBIE PROMOTION**—WEA German director **Siggi Loch** has set up a novel publicity idea for the **Doobie Brothers'** album "Stampede." High on the walls of premises in Hamburg he has placed posters of the album cover and says: "We're testing the idea just in Hamburg but will follow up with all important cities in the country."

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)

\*Denotes local origin  
SINGLES

This Week	Last Week	Singles
1	1	GIVE A LITTLE LOVE—*Bay City Rollers (Bell)—Utopia/DJM
2	5	BARBADOS—*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
3	2	TEARS ON MY PILLOW—Johnny Nash (CBS)—ATV
4	3	MISTY—Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)
5	11	ROLLIN' STONE—*David Essex (CBS)—April/Rock On (Jeff Wayne)
6	6	HAVE YOU SEEN HER/OH GIRL—Chilites (Brunswick)—Burlington (Eugene Record)
7	4	THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
8	7	EIGHTEEN WITH A BULLET—*Pete Wingfield (Island)—Island/Uncle Doris (Pete Wingfield)
9	10	JE T' AIME—Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)
10	14	SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)
11	12	JIVE TALKIN'—*Bee Gees (RSO)—Abigail/Stam (Arif Mardin)
12	16	D-I-V-O-R-C-E—Tammy Wynette (Epic)—London Tree (Billy Sherrill)
13	28	IT'S IN HIS KISS—Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)
14	8	I'M NOT IN LOVE—*10cc. (Mercury)—St. Annes (10cc.)
15	9	DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
16	40	IF YOU THINK YOU KNOW HOW TO LOVE ME—*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
17	27	ACTION—*Sweet/Essex (Sweet)
18	23	I WRITE THE SONGS—David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)
19	21	FOE-DEE-O-DEE—*Rubettes (State)—Parnscene/ATV (Bickerton/Waddington)
20	30	NEW YORK CITY—*T. Rex (EMI)—Wizzard (Marc Bolan)
21	17	MY WHITE BICYCLE—*Nazareth (Mooncrest)—Getaway/Carlin (M. Charton)
22	13	MOONSHINE SALLY—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
23	29	FOOT STOMPIN' MUSIC—Hamilton Bohannon (Brunswick)—Burlington (H. Bohannon)
24	19	BLACK PUDDING BERTHA—*Goodies (Bradley's)—Oddsocks/ATV (Miki Anthony)
25	47	SHERRY—*Adrian Baker (Magnet)—KPM (Morgan Baker)
26	18	DOING ALRIGHT WITH THE BOYS—*Gary Glitter (Bell)—Leeds (Mike Leander)
27	15	WHISPERING GRASS—*Windsor Davies/Don Estelle (EMI)—Campbell Connelly (Walter J. Ridley)
28	31	BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
29	22	SOMEONE SAVED MY LIFE TONIGHT—*Elton John (DJM)—Big Pig (Gis Dudegon)
30	35	HIGHWARE—Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)
31	—	DELILAH—*Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)
32	36	HARMOUR LOVE—*Syreeta (Tania Motown)—Jobete London (Stevie Wonder)
33	45	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)—Rimshots (All Platinum)—Cookaway (H. Ray/A. Goodman)
34	48	DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
35	—	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)—Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi)
36	20	MAMA NEVER TOLD ME—Sister Sledge (Atlantic)—Warner Bros. (Taylor/Hurtt/Bell)
37	50	IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
38	25	THREE STEPS TO HEAVEN—*Showaddywaddy (Bell)—Palace Music (Mike Hurst)
39	43	LOVE ME BABY—*Susan Cadogan (Magnet)—Magnet (Peter Waterman)
40	24	MAKE THE WORLD GO AWAY—Donny & Marie Osmond (MGM)—Acutt-Rose (Mike Curb)
41	42	I DO I DO I DO I DO—Abba (Polydor)
42	41	IT OUGHTA SELL A MILLION—*Lyn Paul (Polydor)—Cookaway (Mavid MacKay)
43	38	SING BABY SING—Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi/Weiss)

This Week	Last Week	LPs
44	37	SWEET CHEATIN' RITA—*Alvin Stardust (Magnet)—Cookaway/Toc (Roger Greenaway)
45	—	EL BIMBO—Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
46	49	GET IN THE SWING—*Sparks (Island)—Island (Tony Visconti)
47	—	THE LAST FAREWELL—*Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
48	—	SEXY—M.F.S.B. (Philadelphia)—Gamble Huff/Carlin (Gamble/Huff)
49	44	LONG LOST LOVER—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
50	46	GOING TO A-GO-GO—Sharonettes (Black Magic)—Jobete London (Simon Soussan)

## LPs

This Week	Last Week	LPs
1	2	HORIZON—Carpenters (A&M)
2	1	VENUS & MARS—Paul McCartney & Wings (Apple)
3	5	ONCE UPON A STAR—Bay City Rollers (Bell)
4	6	BEST OF THE STYLISTICS (Avco)
5	4	THE ORIGINAL SOUNDTRACK—10cc. (Mercury)
6	3	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
7	7	STEP TWO—Showaddywaddy (Bell)
8	8	ONE OF THESE NIGHTS—Eagles (Asylum)
9	—	MUD—Mud Rock, Vol. 2 (RAK)
10	11	ROLLIN'—Bay City Rollers (Bell)
11	10	TUBULAR BELLS—Mike Oldfield (Virgin)
12	—	THE BASEMENT TAPES—Bob Dylan (CBS)
13	9	THE SINGLES 1969-1973—Carpenters (A&M)
14	13	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
15	17	CAT STEVENS' GREATEST HITS—(A&M)
16	12	10C.C.—Greatest Hits (Decca)
17	18	ELTON JOHN'S GREATEST HITS (DJM)
18	15	MADE IN THE SHADE—Rolling Stones (Rolling Stones)
19	14	BEST OF TAMMY WYNETTE—(Epic)
20	19	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
21	26	BAND ON THE RUN—Paul McCartney & Wings (Apple)
22	16	24 CARAT PURPLE—Deep Purple (Purple)
23	—	WHEN WILL I SEE YOU AGAIN—Johnny Mathis (CBS)
24	20	THANK YOU BABY—Stylistics (Avco)
25	27	PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
26	29	THE SNOW GOOSE—Camel (Decca)
27	24	TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)
28	33	RETURN TO FANTASY—Uriah Heep (Bronze)
29	—	THE BEATLES 1967-70—(Apple)
30	28	STAND BY YOUR MAN—Tammy Wynette (Epic)
31	25	AUTOBAHN—Kraftwerk (Vertigo)
32	22	JUDITH—Judy Collins (Elektra)
33	—	STILLS—Steven Stills—(CBS)
34	30	THE BEST OF BREAD (Elektra)
35	37	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
36	23	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
37	49	THE BEATLES 1962-1966 (Apple)
38	31	NEIL DIAMOND'S 12 GREATEST HITS—(MCA)
39	—	RIDE A ROCK HORSE—Roger Daltrey (Polydor)
40	32	DISCO BABY—Van McCoy & the Soul City Symphony (Avco)
41	38	ROCK 'N ROLL—John Lennon (Apple)
42	—	BUDDY HOLLY'S GREATEST HITS—(MCA Coral)
43	—	TEN YEARS NON STOP JUBILEE—James Last (Polydor)
44	—	LET ME TRY AGAIN—Tammy Jones (Epic)
45	—	MEDDLE—Pink Floyd (Harvest)
46	44	I'M STILL GONNA NEED YOU—Osmonds (MGM)
47	36	THE MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
48	—	FROM MIGHTY OAKS—Ray Thomas (Threshold)
49	39	ON THE LEVEL—Status Quo (Vertigo)
50	21	SNOWFLAKES ARE DANCING—Tomita (Red Seal)

## WEST GERMANY

Singles

(Courtesy Musikmarkt)  
\*denotes local origin  
SINGLES

Week	Singles
1	PALOMA BLANCA—George Baker Selection (Warner)
2	FOX ON THE RUN—Sweet (RCA)
3	ONLY YOU CAN—Fox (GTO/DGG)
4	DEINE SPUREN IM SAND—*Howard Cependale (EMI)
5	REACH OUT I'LL BE THERE—Gloria Gaynor (MGM/DGG)
6	I CAN DO IT—The Rubettes (State/DGG)
7	OH BOY—Mud (RAK/EMI)

8	I DO I DO I DO I DO—Abba (Polydor)
9	AUTOBAHN—*Kraftwerk (Philips/Phonogram)
10	IMAGINE ME, IMAGINE YOU—Fox (GTO/DGG)
11	BYE BYE BABY—Bay City Rollers (Bell/EMI)
12	ER GFHORT ZU MIR—*Marianne Rosenberg (Philips/Phonogram)
13	THANKS FOR THE MEMORY—Slade (Polydor/DGG)
14	DIE SCHWARZE BARBARA—Heino (EMI/Electrola)
15	EIN LIED ZIEHT HINAUS IN DIE WELT—Jurgen Marcus

## JAPAN

(Courtesy Music Labo)

SINGLES

This Week	Last Week	Singles
1	1	CYCLAMEN NO KAORI—Akira Fuse (King)
2	2	KAKKOMAN BOOGIE—Downtown Boogie Woogie Band (Express)
3	3	KOKORO NOKORI—Takashi Hosokawa (Columbia)
4	17	NO NATSU—Junko Sakurada (Victor)
4	4	NATSU HIRAKU SEISHUN—Momoe Yamaguchi (CBS/Sony)
6	6	CHIKUMAGAWA—Hiroshi Itsuki (Minoguphone)
7	7	ITSUKA MACHI DE ATTA NARA—Masatoshi Nakamura (Columbia)
8	8	KOI NO BOZO—Hideki Saijo (RCA)
9	9	YASURAGI—Toshio Kurosawa (Columbia)
10	10	YUDACHI NO ATODE—Goro Noguchi (Polydor)
11	11	BOKU NI MAKASETE KUDASAI—Craft (Elektra)
12	12	TAIYO NO KISETSU—Zutorubi (Ai)
13	13	SHOWA KARETSUKI—Sakura And Ichiro (Polydor)
14	14	TOMOSHIBI—Aki Yashiro (Teichiku)
15	15	WAKARE NO KUCHIZUKE—Shinichi Mori (Victor)
16	16	HADASHI NO BOKEN—Agnes Chan (Warner)
17	17	UGUISUDANI MUSIC HALL—Tsuruko Shofukutei (Warner)
18	18	BOKU NO PAPA WA KARATE NO SENSEI—Finger 5 (Philips)
19	19	KANGAI SASETE HOSHINO—Mineko Nishikawa (Victor)
20	20	LILI MARLENE—Marlene Dietrich (EMI)

## ITALY

(Courtesy Germano Ruscitto)

LPs

This Week	Last Week	LPs
1	1	YUPPI DU—Adriano Celentano (Cian-MM)
2	2	JUST ANOTHER WAY TO SAY—Barry White (Phonogram)
3	3	PROFONDO ROSSO—I Goblino (Cinevox)
4	4	DEL MIO MEGLIO N°3—Mina (PDU-EMI)
5	5	NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM-Phonogram)
6	6	RIMMEL—Francesco De Gregori (RCA)
7	7	UN PO' DEL NOSTRO TEMPO NIGLIORE—I Pooh (CBS-MM)
8	8	TOMMY/SOUNDTRACK—The Who (Polydor-Phonogram)
9	9	INCONTRO—Patty Pravo (RCA)
10	10	IL GIORDINO PROIBITO—Sandro Giacobbe (CBS-MM)
11	11	FABRIZIO DE ANDRE Vol 8—Fabrizio De Andre (P.A.—Ricordi)
12	12	XLXa RACCOLTA—Fausto Papetti (Durium)
13	13	BANCO—Banco Del Mutuo Soccorso (Maticore-Ricordi)
14	14	1970/74 I POOH—I Pooh (CBS-MM)
15	15	ARIA—Dario Baldan Bembo (CIV-RCA)

## HOLLAND

(Courtesy Stichting Nederlandse)

SINGLES

This Week	Last Week	Singles
1	1	STAND BY YOUR MAN—Tammy Wynette (Epic)
2	2	IF YOU GO—Barry and Eileen (Omega)
3	3	ELEPHANT SONG—Kamahi (Philips)
4	4	DOLLANES MELODIE—Paul de Senneville and Olivier Toussaint (Dureco)
5	5	S.O.S.—Abba (Polydor)
6	6	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Negram)
7	7	VINO—Imca Marina (EMI)
8	8	MOONSHINE SALLY—Mud (RAK)
9	9	I'M NOT IN LOVE—10cc (Mercury)
10	10	RAMAYA—Afric Simone (CNR)

## SPAIN

(Courtesy El Gran Musical)

SINGLES

This Week	Last Week	Singles
1	1	BELLA SIN ALMA—Richard Cocciante (EMI)
2	2	MELINA—*Camilo Sesto (Ariola)
3	3	CABALLO NEGRO—*Manolo Sanlucar (CBS)
4	4	ROSANA—*Los Diablos (EMI)
5	5	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
6	6	MELANCOLIA—Jose Augusto (EMI)
7	7	Y TE VAS—*Jose Luis Perales (Hispanavox)
8	8	I CAN HELP—Billy Swan (CBS)
9	9	NAMUELA—*Julio Iglesias (Columbia)
10	10	FERIA—*Los Puntos (Polydor)

## LPs

This Week	Last Week	LPs
1	1	JESUS CHRIST SUPERSTAR/SOUNDTRACK—(Movieplay)

2	2	ROCK AND ROLL—John Lennon (EMI)
3	3	THE MYTHS AND LEGENDS OF KING ARTHUR—Rick Wakeman (Ariola)
4	4	NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
5	5	JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (Movieplay)
6	6	AQUALUNG—Jethro Tull (Ariola)
7	7	FUENTE Y CAUDAL—*Paco de Lucia (Philips-Fonograph)
8	8	POETAS ANDALUCES DE AHORA—*Aguaviva (Ariola)
9	9	A MEXICO—*Julio Iglesias (Columbia)
10	10	LA OTRA ESPANA—*Mocedades (Zafiro)

## YUGOSLAVIA

(Courtesy Studio & Radio/TV Revue)

SINGLES

This Week	Last Week	Singles
1	1	IMA NEKA TAJNA VEZA (There's A Certain Secret Connection)—Bijelo Dugme (Jugoton)
2	2	JEDNA MALA PLAVA (Little Blonde Girl)—Pro Arte (Suzy)
3	3	APRIL U BEOGRADU (April In Belgrade)—Zdravko Colic (RTB)
4	4	SAN JULSKE NOCI (Dream Of The July Night)—Tereza Kesovija (Jugoton)
5	5	DANI (Days)—Leo Martin (RTB)
6	6	VODITE ME NJOJ (Take Me To Her)—Boba Stefanovic (RTB)
7	7	LUBAVI MLADOSTI MOJE (Love From My Young Days)—(RT Ljubljana)
8	8	SAMA (Alone)—Yu Grupa (Jugoton)
9	9	PHILADELPHIA FREEDOM—Elton John Band (DJM/Jugoton)
10	10	RASPLETI VJENAC LJUBAVI—Dusko Lokin (Diskoton)

## LPs

This Week	Last Week	LPs
1	1	PHYSICAL GRAFFITI—Led Zeppelin (Suzy)
2	2	OPET (Again)—Drugi Nacin (RTB)
3	3	SOUVENIRS—Demis Roussos (RTB)
4	4	DIVLJE GUSKE (Wild Goose)—Time (RTB)
5	5	VRACAM SE (I'm Coming Back)—Arsen Dedic (Jugoton)
6	6	NA ZIVORU SVETLOSTI (On The Spring Of The Light)—(RT Ljubljana)
7	7	DOORS—Doors (Suzy)
8	8	KAD BI BIO BIJFLO DUGME (If I Were A White Button)—Bijelo Dugme (Jugoton)
9	9	ZENE, ZENE (Women, Women)—Kemal Monteno (Jugoton)
10	10	THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (Jugoton)

## SWEDEN

(Courtesy Radio Sweden)

\*Denotes local origin  
SINGLES and LPs

This Week	Last Week	Singles
1	1	ABBA (LP)—*Abba (Polar)
2	2	VENUS AND MARS (LP)—Wings (Apple)
3	3	CAPTAIN FANTASTIC (LP)—Elton John (DJM)
4	4	PAA EGEN HAND (LP)—*Mats Raadberg (Polydor)
5	5	FOUR WHEEL DRIVE (LP)—Bachman-Turner Overdrive (Mercury)
6	6	I CAN HELP (LP)—Billy Swan (Monument)
7	7	ETT STEG TILL (LP)—*Pugh Rogefeldt (Metronome)
8	8	NEVER CAN SAY GOODBYE (LP)—Gloria Gaynor (MGM)
9	9	RETURN TO FANTASY (LP)—Uriah Heep (Bronze)
10	10	KRAMGOA LAATAR (LP)—*Vikingarna (Marianne)

## MEXICO

(Courtesy Radio Mil)

SINGLES

This Week	Last Week	Singles
1	1	LLUEVE SOBRE MOJADO—Camilo Sesto (Ariola)
2	2	SE ME OLVIDO OTRA VEZ—Juan Gabriel (RCA)
3	3	LLORARAS—Los Terrícolas (Gamma)
4	4	YO QUIERO AMICOS—Roberta Carlos (CBS)
5	5	MARIPOSAS LOCAS—Mike Laure (Musart)
6	6	GET DANCIN' (Bailemos)—Disco Tex & The Sex-O-Lettes (Polydor)
7	7	TIEMPO—Marco Antonio Muniz y Jose Jose (RCA)
8	8	MORNING SIDE OF THE MOUNTAIN (Amanecer en la montana)—Donny & Marie Osmond (MGM)
9	9	LADY MARMALADE (Dulce dama)—LaBelle (Epic)
10	10	HERE'S TO YOU (A tu salud)—Joan Baez (RCA)
11	11	LUNA BLANCA—Karina (Gamma)
12	12	UNE VIEJA CANCION DE AMOR—Raul Abramson (CBS)
13	13	WE SAID GOODBYE (Porque nos dijimos adios)—Dave MacLean (RCA)
14	14	MI CORAZON LLORO—King Clave (Orfeon)
15	15	ME ESTA GUSTANDO—Victor Yturbe "Piruli" (Philips)

## BELGIUM

(Courtesy Humo)

SINGLES

This Week	Last Week	Singles
1	1	IF YOU GO—Barry & Eileen (Decca)

2	2	STAND BY YOUR MAN—Tammy Wynette (CBS)
3	3	S.O.S.—Abba (Vogue)
4	4	DOLLANES MELODY—De Senneville & Toussaint (Decca)
5	5	I'M NOT IN LOVE—10cc (Mercury)
6	6	MOONSHINE SALLY—Mud (EMI)
7	7	THE OPERA—Dizzy Man's Band (EMI)
8	8	FOE-DEE-O-DEE—The Rubettes (Polydor)
9	9	MON AMOUR A MOI—Will Tura (Topkapi)
10	10	GIRLS—Moments & Whatnauts (Philips)
11	11	LADY IN BLUE—Joe Dolan (Pye)
12	12	VREEMDE VOGELS—Claire (Monopole)
13	13	VINO—Imca Marina (EMI)
14	14	BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (EMI)
15	15	L'ETE UNDIEN—Joe Dassin (CBS)
16	16	BUMP ME BABY—Dooley Silverspoon (CAP)
17	17	UNCLE—Big Mouth & Little Eve (Decca)
18	18	I'M COMING HOME—Benny Scott (Monopole)
19	19	SEALINGS—Maurice Albert (Vogue)
20	20	BRAZILIA CARNAVAL—Chocolate Boys (Omega)

## MEXICAN INTERVIEW

## Brazilian Music Going Pop—Mendes

By MARV FISHER

MEXICO CITY—Sergio Mendes predicts Brazilian music is catching on with pop artists like Stevie Wonder, Leon Russell, Eric Clapton, Cat Stevens and Elton John. All recently have paid visits and have incorporated into recordings some of the ideas found along Rio de Janeiro's beaches and the streets of Sao Paulo.

"One of the reasons there will be a new era is that there are more people writing down there. Their influence is bound to filter back up north to the United States," he says. "They also have that knack of knowing how to write hauntingly good melodies, something I feel will always sustain."

Brazilian music has long had a different type of rhythm, the leader

of Brasil '77 muses about its international potential. "It is even more accentuated now with such established and up-and-coming composers and singers down there like Milton Nascimento, Dori Caymmi, Gilbert Gil and Jorge Ben."

Mendes, during the past six months has played dates in Japan, Hong Kong, the Philippines, and other parts of the Orient. He also returned home for the first time in six years.

Besides a series of personal appearances in Rio and Sao Paulo, Mendes & Co. were partnered in a television special with TV Global. It was shown on one of the Brazilian networks recently, and later he expects a sale in the U.S. and Canada.

## 'McCloud' Show Breaks Up The Day At Rainbow Plant

LOS ANGELES—A show depicting record piracy on NBC-TV's "McCloud" series to launch the fall season was shot at the Rainbow Record Pressing Plant in Santa Monica. The entire Rainbow staff was used as extras. NBC chose the plant because it is one of the area's oldest operators.

Rainbow, developers of thin (embossed) plastic records, is currently heavily into pressing commercial r&b product.

"In 1969," says Jack Brown, president and owner of Rainbow Pressing, "I could not afford to keep several accounts, and business dropped from \$1 million annually to \$500,000."

"During the past two years, however, business has increased bringing me back over the \$1 million mark."

Although Pickwick Records is

Rainbow's largest account, making up 40 percent of its business, the most important r&b product pressed for Pickwick is De-Lite Records' Kool And The Gang, says Brown.

In the past, Rainbow was heavily involved in pressing r&b product, primarily for Liberty Records. However, in recent years it had given up r&b, only to re-enter the field for Casablanca Records. The plant now presses Casablanca's full line.

Brown proudly states that Laff Records, the largest manufacturer of black risqué records, is pressed by Rainbow, adding that business is increasing in the area of comedy merchandise.

Rainbow, noted for pressing children's records, made its first talking toy (an easter egg) in 1950. "We are the creators of the audio for Mattel's Chatty Cathy doll," says Brown.

## Chess/Janus Reorganizes Forces

NEW YORK—Chess/Janus Records held reorganizational meetings in Los Angeles July 9-11 at which parent GRT Corp. reaffirmed its commitment to the label. In addition, new head Eddie DeJoy made several executive appointments (see Executive Turntable).

Chess/Janus closed its New York offices several weeks ago, and

moved the operation to the West Coast. At that time, president Marvin Schlachter and vice president Stan Hoffman were relieved of their duties.

Tom Bonett, GRT executive vice president, reemphasized that his company is still very much behind Chess/Janus. During the meetings, designed to reorganize the label's executive structure, a&r vice president Allan Mason stressed the importance of new albums by Ray Stevens, Camel and Caravan. He cited these as the top priority projects of the company.

## Los Angeles Concerts

• Continued from page 31

An electric keyboard vamped against the brass and reeds and then answered the calls from the horns. All the elements of a rip-roaring big band were present and the audience bounced in its seats. The piano, conga and timbales were actually a separate unit within the orchestra working as a cohesive sound force.

The fourth tune, a fiery salsa, brought out vocalist Tito Allen to duet with Puente while the band offered controlled pandemonium. The closer, in which Puente finally played timbales, was the flagwaver

## Latin Hotbed In New York

• Continued from page 3

their parents who remain his fans. So he has two generations of listeners in the same family. He sees a marriage dance-wise between Latin and soul music, not with rock.

Musically he hasn't changed his sound, with trumpets and saxes featured playing against each other and in tandem. He adds three trombones for concerts and plays tunes such as "You Are The Sunshine Of My Life," "Don't You Worry About A Thing," "Can't Take My Eyes Off Of You" for Anglo patrons who can join in the dancing with their Latin compatriots and not feel hindered by the Spanish language lyrics of the other tunes in the book.

Puente says it costs between \$5,000 to \$7,000 a week to keep the band working in New York. He works on a flat fee, no percentages.

Seattle seems to be discovering

Latin music, he says. In a typical week in New York, he will play dances at the Pan American Motor Inn in Queens on Monday; Jupiters in Hempstead, L.I., on Tuesday; Binochios in Flatbush on Wednesday; the Haadai on Staten Island on Thursday; Hipo Campo in the Bronx on Friday; the New York Casino in Manhattan on Saturday and Chateau Madrid or Le Magantle in Manhattan on Sunday.

He also plays dances at the Tower in the Time-Life Building, at ballrooms of the New York Hilton and Waldorf-Astoria; Corsos, a Manhattan ballroom, the famous Roseland Ballroom plus El Caborojeno, another Manhattan ballroom.

Locally he plays Binochios and the Palladium with a brand of music he himself classifies as "Latin in root with American harmonies and modern melodic interpretations."

## Music City's Turnaround

• Continued from page 3

spend up to \$200,000 in print media," says Wallich. "Our spots constantly are heard on eight to 10 radio stations in Los Angeles and Orange counties and we also do a few direct mailings."

"Television once was an effective medium but it has become too expensive, and keeping the visuals current is no longer possible," Wallich notes.

About 250 persons are employed in Wallich's operation and all but the El Toro store are operating profitably, Wallich declares.

With previous year losses of \$300,000, the Music City boss who serves as chairman, president and chief operating officer, craftily pared operations to the bone, in-

creased efficiency and watched deficits disappear this past year.

"We will not cut down on advertising," says Wallich. "That's the key to merchandising."

The first Music City shop was opened in 1930 by Clyde's older brother. In 1938, it was moved from Ivar St. to its present location.

"When Glenn began devoting full time to Capitol Records in 1949 and I took over Music City," Clyde recalls, "its annual gross was \$300,000. And as I recall, that single store sold more records than any other on the West Coast."

"The times," he concludes, "they have a-changed. And they'll be a-changing more in the months and year ahead. One does not stand still in this business."

## New AOA Label Sets Up National Distrib Network

LOS ANGELES—Distributors for the new Artists of America label here have been set by Vito Samela, sales director.

The New York, Connecticut and Massachusetts areas are being serviced by SMG except for Boston, which is handled via Disc Distributing Inc. Universal has the Philadelphia area, Joseph M. Zamoiski covers Baltimore and Washington, D.C.

All South has New Orleans, Bib the Charlotte and Heilicher Bros. the Atlanta operations, as well as Dallas-Houston and all of Florida. Roberts has been given St. Louis, MS covers Chicago and Action Music is covering Cleveland, Cincinnati, Buffalo and Pittsburgh. In Detroit, it's ARC-Jay Kay. Heilicher Bros. was awarded Minneapolis, Alta has Phoenix and Record Sales of Colorado covers Denver.

Record Merchandising was granted the Los Angeles and San Francisco areas, Samela reports, while Memphis Sounds will handle Memphis. ABC Records and Tape is set in Seattle.

The first single on the label, featuring Paul Delicato, was released last week and Delicato is out on tour promoting with an assist from George Sherlock, AOA's promotion chief.

## Promo Payoff For Wherehouse

LOS ANGELES—Thirty of the Wherehouse stores in Los Angeles, Orange, Riverside and San Bernardino counties have returned enough Mountain Dew promo coupons to Jim Kolitz, merchandising vice president, to have him seek additional carbonated beverage tie-ins with Pepsi-Cola Bottling of Southern California.

Though he has no exact count, Kolitz likes the double dividend the stores received: a two-week radio spot saturation campaign early in June, which combined plugs for the John Denver TV show, which the bottler sponsored, plus details of the Wherehouse coupon offer.

The bottler printed 400,000 six-pack cartons, which carried full color advertising for an inner-carton coupon offering \$1 off ticket price on any Denver LP or tape. In addition, 350,000 shelf-takers, the pads of coupons pasted up near displays of 64-ounce bottles, offered the \$1 discount if turned in with two cap liners.

## Blues Dip

• Continued from page 3

promotion for new artists. No one could hype. We knew by the time of the first mail 48 hours after the first play whether it was a hit.

Howard Allison, president of Ernie's and a onetime indie label distributor in Nashville, agrees. In the early seventies, Allison estimates that Ernie's got 500 orders daily 260 work days of the year, all from the show.

The WLAC segments, which were sold to advertisers on a monthly basis of normally 45 minutes each, provided the opportunity for the mail-order retailer to insert his latest catalog or mailing piece in with the order. Gilbert Brown, manager of Randy's, oldest in experience with the WLAC programming in that he started working with it in 1946, relates that the reorder on a printed catalog sheet was excellent.

All the radio retailers offered both singles and LP packages, where the listener bought a preselected package of announced singles or LPs, at a bargain price. Brown had 15 employees. Now he has six. He remembers when his best-seller 20 singles were on Aristocrat, Miracle, Savoy, Aladdin, Specialty, Chess, Atlantic and Mercury.

On catalog orders, buyers paid 69 cents plus postage and handling for 78s. Catalog orders still pay full list normally, except on special packages. "Blues and black gospel orders began falling off when that repertoire started to become more popular and many more stores carried it, but it was still good business until WLAC dropped the evening time," Brown says.

Randy's has a 60-page catalog, published yearly, which has stabilized mail-order volume somewhat, Brown says. He prints from 50,000 to 75,000 copies annually. He gets no co-op ad help from any label on the catalog, he states.

All three houses get letters and even phone calls asking why they are not on WLAC with blues packages. Brown, Allison and Lewis have tried spots on other 50,000-watters. All admit it hasn't worked for them.

They feel older blacks listened to WLAC habitually because of the long musical period devoted to their music. They stopped tuning in until after midnight now when the black gospel starts. The gospel tone of the show is not right for blues commercials, they feel.

Lewis has tried packages and spots on WWL, New Orleans, for country records and tapes since WLAC dropped the blues show. "But the country buyer isn't as receptive and doesn't react as quickly to new product as did the black buyer," Lewis states.

Allison has gone to much greater direct mail pitches to his 550,000 mailing list, but it doesn't make up for the mail resulting from the former WLAC show. "I remember that some years ago the postal department told us we were doing \$90,000 in postage yearly," Allison recalls. "We'll top that by some this year for certain."

## London's Cy House Dies In Atlanta

ATLANTA—Cy House, 58, 28-year veteran of wholesaling in the record/tape industry, died here last week of a heart attack.

House had been with London Records in various posts for the past 15 years. He recently returned to his post as southeast regional director for the label when London switched to Tara Dist. here from a branch operation which House had administered.

## Latin Scene

• Continued from page 31

She records there for Hispavox. . . Musart this month releases MCA soundtrack album of "Jaws," anticipating early release of the film in the Federal District, possibly before the end of the year.

Pedro Infante Jr., following the footsteps of his famous father as singer and actor in this country, received big reception from fans in Vera Cruz earlier this month. . . Gamma pushing composer-singer Carlos Luengo, following healthy signs off his latest single, "Yo Te Quiero Tanto" ("I Love You Too Much"). . . Lucha Villa, in Spain on a personal appearance tour, getting good results there with her latest album, "Maria De Los Guardios." MARV FISHER



## Pop

**GLEN CAMPBELL**—*Rhinestone Cowboy*, Capitol SW-11430. Following his enormously successful title cut single, Campbell comes up with his first LP produced by Dennis Lambert and Brian Potter. The result is a set that moves Campbell a step away from the almost MOR image he has acquired in the past few years and much closer to a contemporary country/rock sound. As well as new material, Campbell moves through old soul hits, country hits and rock from the past. Good mix of some of the strongest straight rock Campbell has handled in years, as well as country and several of the love ballad style songs that made him a major name on the recording scene. Top Los Angeles musicians Dean Parks and Ben Benay lend a hand on guitar, with Michael Omartian working keyboards. Strings courtesy of Sid Sharp. Campbell is making a move here similar to the one recently made by Johnny Cash—updating himself without abandoning the style that made him popular.

**Best cuts:** "Country Boy (You've Got Your Feet In L.A.)," "Count On Me," "My Girl," "Rhinestone Cowboy," "Marie," "We're Over."

**Dealers:** Tie in with still rising single hit.

**RAY THOMAS**—*From Mighty Oaks*, Threshold THS 18 (London). Thomas, Moody Blues' flautist and composer, has got himself a very respectable first solo LP. The blend of classical, and rock with several other musical elements is close to perfect. All of the pressings are in quad sound and this adds another beautiful dimension to Thomas' compositions. Not relying strictly on his group's past merits, Thomas instead throws in bits and pieces of the Moody's intermixed with creative pen of this man. Sharing the composing chores on the album are Nicky James, a British performer who is finally coming into his own.

**Best cuts:** "From Mighty Oaks," "Play It Again," "High Above My Head," "Love Is The Key," "I Wish We Could Fly."

**Dealers:** Stock this in the Moody's section, but most importantly let the buyers know where this man came from. The cover art is beautiful.

**ARTHUR BROWN**—*Dance With*, Gull GU6-405S1 (Motown). A long shot here as the man who became best known for his frenetic, zany version of "Fire" a number of years back comes up with a blend of blues, MOR, rock (both contemporary and oldies) in the same distinctive but less gimmicky technique he used during his earlier days. Brown captures the earthiness of the early Eric Burdon style in his vocal delivery, but manages to throw in a hint of Tom Jones (also early) from time to time. Material ranges from serious to off the wall, with the seriousness dominating. Instrumentation is generally basic with subtle strings and horns a good background. Other styles include a partly reggae tune and a nostalgic sounding piece. All in all, the artist combines the vocal strengths of his early days with far better material.

**Best cuts:** "We've Got To Get Out Of This Place," "Helen With The Sun," "Crazy," "Dance," "Out Of Time" (the Stones cut), "Soul Garden."

**Dealers:** Brown retains strong fan cult.

**UFO**—*Force It*, Chrysalis CHR 1074 (Warner Bros.). Long-shot here, but Warner Bros. and Chrysalis have always done admirable jobs with British hard rock bands and this is one of the better ones. Produced by ex-Ten Years After member Leo Lyons, the quartet revolve their sound around a thundering lead guitar and the shouting vocals of Phill Mogg. Nothing overly original here, but the project is well done and the sound is the basic one that seems more appealing these days than it has in some time. A tour is necessary, but band could hit big if pushed. Lead guitarist Michael Schenker equally adept at picking or playing chords a la Pete Townshend.

**Best cuts:** "Let It Roll," "Shoot Shoot," "Out In The Street," "Too Much Of Nothing."

**Dealers:** Check local FM playlists. That's where this one will break from.

## Soundtracks

**CHICAGO**—*Original Cast*, Arista, 9005. Bob Fosse's hit new musical with songs by Kander and Ebb is a runaway smash. On this LP, all of the play's excitement and 1930's Chicago spirit is caught by producer-engineer Phil Ramone. All of the music is snappy with standout singing performances by Gwen Verdon (Sweet Charity), Chita Rivera (Bye Bye Birdie) and Jerry Orbach (Promises Promises). Several of the songs have a chance for airplay, although many contain blue lyrics that will hurt those chances.

**Best cuts:** "All That Jazz," "All I Care About," "Roxie," "Razzle Dazzle," "Mr. Cellophane," "Class."

**Dealers:** The cover is eye-catching.

**A CHORUS LINE**—*Original Cast Recording*, Columbia PS 33581. This cast record of the highly-acclaimed musical has been winningly and wonderfully produced with the expertise of Goddard Lieberson. It's extraordinarily good for that reason, capturing much of the anxiety and fast-paced mood of the play itself. The LP should do very nicely in sales.

**Best cuts:** "One," "What I Did For Love."

**Dealers:** Marvin Hamlisch's name as the play's composer should help draw people to the bins.

## Spotlight



## Soul

**ACE SPECTRUM**—*Low Rent Rendezvous*, Atlantic SD 18143. One of the new wave soul groups (a la Spinners, Blue Magic) who mix intricate vocal harmonies, a solid disco beat, strings and flowing melodic songs. Three strong singers here, with falsetto vocals trading off well with more standard tenors and exceptionally well done production from group member Ed Zant and producer Tony Silvester. Material ranges from raucous soul cuts to smooth ballads, with one cut spotlighted by a classical intro that remains subtly in the background throughout the song, another cut turning into a nine minute vocal/instrumental extravaganza and another featuring a well handled talking intro. Secret here is the use of a little bit of everything and an overuse of nothing. Overall sound could be considered a Spinners/Stylistics mix, but the three are originals. Influence of Silvester's one time group, the Main Ingredient, is also felt.

**Best cuts:** "Third Rent Romance (Low Rent Rendezvous)," "Keep Holding On," "I Just Want To Spend The Night With You," "Laughter In The Rain," "Do You Remember Yesterday."

**Dealers:** Band is favorite of the disco set.

**LENNY WILLIAMS**—*Rise Sleeping Beauty*, Motown M6-843S1. Ex-Tower Of Power lead voice makes solo debut with a potpourri of disco, moody ballads and even a message song or two that come across extremely well. Williams has surrounded himself with musicians like Eddie Henderson and gets a soul/jazz feel on several of the cuts. The disco material tends to the simplistic TK approach, laying down a heavy bottom without cluttering the rest of the track. The ballads feature smooth strings for a generally lush background. Williams vocals are also highly adaptable, ranging from nearly falsetto to a more standard tenor sound. LP sounds little like Tower Of Power, which is to Williams' credit.

**Best cuts:** "Since I Met You," "I'm A Pioneer," "Cause I Love You," "Shame," "Loving Station," "Rise Sleeping Beauty."

**Dealers:** Stress artist's background.

**LEA ROBERTS**—*Lady Lea*, United Artists UA-LA418-G. One of the stronger voiced and more versatile of the new soul stylists runs through a wide grouping of material, from straight soul to straight soul to almost supper club ballads. Ms. Roberts' vocals are soulfully powerful in the tradition of a Betty Everett, while the production of Denny Diante and Spencer Proffer is enhancing without being overbearing. Singer will undoubtedly break pop sooner or later, but this is a more soul oriented set. Another plus in her favor—the music is soul in the style of the '60s, with the emphasis on vocals and instrumental arrangements rather than a straight disco beat.

**Best cuts:** "All Right Now," "Lost In Your Love," "Don't Let It Mess Your Mind," "She Will Break Your Heart," "Chained To A Memory."

**Dealers:** Singer has had several soul hits.

**THE DYNAMIC SUPERIORS**—*Pure Pleasure*, Motown M6-841S1. Quintet come up with rocking set featuring strong use of harmonizing as lead vocals, a falsetto lead from time to time and lots of powerful disco tunes. Oves also make good use of the ballad format. LP most likely owes much of its various styles to the four arrangers used (including Al Gorgoni and William Eaton) and the group's ability to interpret the work of Nick Asford and Valerie Simpson (who penned all but one cut). Instrumental work is the usual excellent Motown combination of funkiness and smoothness.

**Best cuts:** "Pleasure," "Feeling Mellow," "Hit And Run Lovers," "A Better Way," "Don't Give Up On Me Baby."

**Dealers:** LP receiving much stronger airplay than last effort.

**FAITH, HOPE & CHARITY**, RCA APL1-1100. FH&P's first release on this label, after several on Sussex Records, is totally disco-oriented. The production by Van McCoy is supreme and several of the songs could catch play in the discos, as well as on r&b and pop radio stations. Featuring two girls and one guy on vocals. Each of the singers gets a chance to shine on their own.

**SPINNERS**—*Pick Of The Litter*, Atlantic SD 18141. One of the country's superb singing groups returns to the more uptempo sound it used so well before they slowed things down on the last LP and come up with the familiar trademark that so many have tried to copy. A few ballads work well, but the majority of the cuts contain the intricate lead vocals with harmonies acting as a separate lead that have characterized most of their hits. Female backup vocals used throughout. Excellent falsetto vocals from several members to show they can handle that end of things as well. The disco feel is there on the uptempo cuts, but more important each is a bit different—some sounding like straight soul, others like pop material and even one sounding like a nostalgic bounce tune. Group backed by the MFSB orchestra. Usual fine production from Thom Bell.

**Best cuts:** "Honest I Do," "I Don't Want To Lose You," "Sweet Love Of Mine," "All That Glitters Ain't Gold," "Games People Play."

**Dealers:** One of America's supergroups.

**Best cuts:** "Let's Go To The Disco," "Just One Look," "Don't Go Looking For Love," "Disco Dan," "Rescue Me."

**Dealers:** Let people know that McCoy is the man behind this soulful trio.

## Country

**DOC WATSON**—*Memories*, United Artists 0798. It's traditional music, in the Doc Watson style, mostly of songs he heard in his youth. It's all acoustic music, of course, but it's the sort which has made Watson fans listen for years. Some of the tunes are adaptations, some are pretty much as they were performed originally. But they all have that special touch.

**Best cuts:** "Miss The Mississippi And You," "Wabash Cannonball," "My Rose Of Old Kentucky," "Blues Stay Away From Me."

**Dealers:** It's a double album, full of old-time favorites including bluegrass, square-dance music, and things that are just plain listenable.

## Jazz

**EDDIE HENDERSON**—*Sunburst*, Blue Note NB-LA464-G (United Artists). Multi-talented Henderson has a field day via trumpet, flugelhorn and cornet playing some explosive, complex and outrageous modernist jazz. The music involves some exploratory moods and some down to earth ersatz funk. Technical excellence is the hallmark of guest soloists George Duke, Julian Priestler, Bennie Maupin. Hip shaking tempos seem to have been on everyone's minds. The title tune incorporates some sprinkly synthesizer effects and some eerie horns. This LP qualifies as a current copy of the kind of 1975 jazz which young people are enjoying.

**Best cuts:** "Involuntary Bliss," "Sunburst."

**Dealers:** In-store play will help attract customer's ears; this is currently in vogue music.

**DAVID SANBORN**—*Taking Off*, Warner Bros. BS 2873. First full fledged jazz product from Warner Bros. in some time features talent sax man in a variety of styles. Sanborn sounds at times as if he is blending in perfectly with a big band. At others, he sounds like the leader of a small combo. Artist stays with alto sax throughout, working it up to a piercing level and bringing it back into focus. Help from Randy and Mike Brecker as well as guitarists Joe Beck and Buzzy Feiten. Strings also play an important role in second side of set, which includes a suite of sorts. Still, Sanborn remains the star and featured player. Moods move from pure jazz to disco to Latin to an almost classical feel.

**Best cuts:** "Butterfat," "Duck Ankles," "The Whisperer," "Black Light," "Blue Light."

**Dealers:** Warners most likely set to push effort.

**BUDDY RICH**—*Big Band Machine*, Groove Merchant, GM 3307. Rich has returned to his big-band setting and this album couldn't be sweeter. The band is one of his best ever and with the master's drums guiding them onward, they soar. As usual, Rich has chosen himself a youthful band and material. Accompanying him in the big-band are some fine musicians including Steve Marcus, Bob Mintzer, Peter Yellin and Danny Hayes. This band has the ability to create musical pictures, both of sensitive beauty and rip-roaring pandemonium.

**Best cuts:** "Three Day Sucker," "Tommy Medley," "On Broadway," "Pieces Of Dreams," "Ease On Down The Road," "West Side Story Medley '75."

**Dealers:** One of the real classic performers. Let the buyers know he's back with a large group again.

## First Time Around

**NATALIE COLE**—*Inseparable*, Capitol ST-11429. Daughter of the great Nat King Cole demonstrates she is a highly competent talent on her own as she weaves her way through a

series of disco rockers, mood ballads, mid-tempo rockers and even a cut that finds her sounding remarkably like Chaka Khan. Ms. Cole is a controlled belter in the style of Aretha Franklin with a voice adaptable enough to handle the several styles she tackles. Instrumental backing ranges from simple to intricate string arrangements typical of some of the best of contemporary pop/soul. Producers Chuck Jackson (who has been a star on his own for years) and Marvin Yancy penned the wide variety of material and have done a creditable job of serving up a mix of material for the lady's debut.

**Best cuts:** "Needing You," "Inseparable," "I Can't Say No," "Something For Nothing," "How Come You Won't Stay Here," "You."

**Dealers:** One offspring definitely not riding on parent's coat tails, and Capitol is readying large push.

**JIM GILSTRAP**—*Swing Your Daddy*, Roxbury RLX-102. Singer who scored well on the soul and pop listings with title cut comes up with set that mixes the disco sound used so well by the TK group of recording artists with the artist's own distinctive vocals, which sound in spots remarkably like those of the young Marvin Gaye. Instrumentals are simple for the most part, with a Caribbean flavor often surfacing. Songs from the likes of Smokey Robinson, Lamont Dozier, Dave Appell and producer Kenny Nolan, who has produced a number of disco hits with Bob Crewe. Majority of set, however, produced by Wes Farrell. Arrangements shared by Larry Muhoberac and Gene Page.

**Best cuts:** "Put Out The Fire," "Ain't That Peculiar," "House Of Strangers," "Swing Your Daddy (Parts 1 & 2)."

**Dealers:** Dancing feet on cover indicate this is for the discos.

**RONNIE LAWS**—*Pressure Sensitive*, Blue Note NB-LA452-G (United Artists). Tenor and soprano saxman Laws (his brother is flutist Hubert Laws) makes an impressive debut after playing on scores of sessions in Los Angeles. There is an infectious flow to the opening cut, "Always There" which sets the tone for the eight tracks. Several members of the Crusaders lend their skills to Ronnie's LP, notably bassist Wilton Felder and keyboardist Joe Sample. The material has a solid, driving quality designed to cross into the commercial soul bag—and the music accomplishes that goal. "Momma" is a fat, tasty gumbo of vocal sounds interspersed with hunky tonk tenor parts. The music really swings.

**Best cuts:** "Tidal Wave," "Momma," "Tell Me Something Good."

**Dealers:** A new jazz group with strong soul and pop crossover capabilities.

**RUSSELL MORRIS**, RCA APL1-1073. The initial American LP by Morris, a hit-maker on the Australian scene, contains a full-bodied array of songs. Evoking memories of Cat Stevens, among others, Morris has a good shot of hitting the charts. The folk-rock sound could catch on and make a dent.

**Best cuts:** "Wings Of An Angel," "Sweet Sweet Love," "Hard Road," "Blue Eyed Girl," "Don't Rock The Boat," "I Remember When."

**Dealers:** In-store play could result in 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.

## Billboard's Recommended LPs

### pop

**SHA NA NA**—*Sha Na Now*, Kama Sutra KSBS 2605 (Buddah). A real surprise here, as the boys who have made their name by faithfully and skillfully duplicating oldies come up with more new material than old for the first time on an LP. Last LP featured a few new ones, but this set contains some excellent serious ballads featuring strong lead and harmony vocals as well as a good oldies parody and the band's usual good work on oldie material. Even a good disco instrumental here. **Best cuts:** "Shot Down In Denver," "The Only Light On The Horizon," "Sha-Bumpin'," "Just Like Romeo And Juliet."

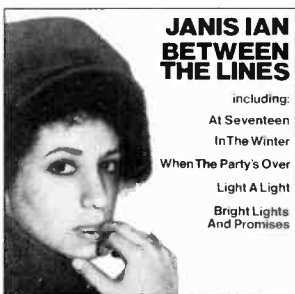
**GENTLE GIANT**—*Free Hand*, Capitol ST-11428. Standard well done mix of rock, electronics, jazz and classical instrumental arrangements from British group with almost chorale like vocals used in intricate arrangements. As always, strong point is with FM play and familiarity of fans with import material. **Best cuts:** "Free Hand," "On Reflection," "His Last Voyage."

**BROWNSVILLE STATION**—*Motor City Connection*, Big Tree BT 89510 (Atlantic). Heavy metal trio isn't really doing anything different than on previous efforts, but they do it well. One good solid ballad is included, as well as a nine-and-a-half-minute cut on what it likes to be involved in the world of rock. Guitar of Cub Koda, metallic, stinging and excellent, dominates set. **Best cuts:** "Give It To Get It," "They Call Me Rock 'N' Roll," "You Know Better."

**BUDDY MILES**—*More Miles Per Gallon*, Casablanca NBLP 7019. Usual good blend of rock and soul from singer/drummer Miles, with distinct Stevie Wonder sound on several of the cuts. Miles also handles synthesizer, guitar, bass and a number of other instruments here, which one strong instrumental shows his skill at. **Best cuts:** "Rockin' And Rollin' On The Streets Of Hollywood," "Nasty Disposition," "Nichols Canyon Funk."

(Continued on page 58)

While we're away,  
here's something  
to remember us by.



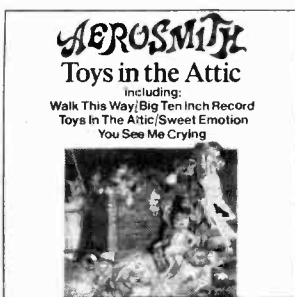
PC 33394 •

23 ☆: Janis Ian,  
"At Seventeen" 3-10154

31 ☆: Earth, Wind & Fire,  
"That's the Way of the World" 3-10172



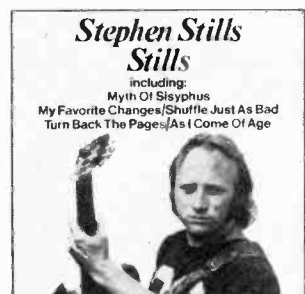
PC 33280 •



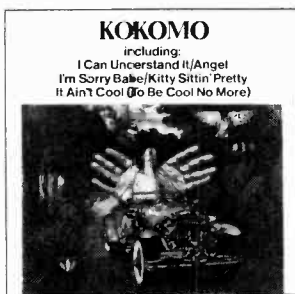
PC 33479 •

63 : Aerosmith,  
"Sweet Emotion" 3-10155

New: Stephen Stills,  
"Turn Back the Pages" 3-10179



PC 33575 •



PC 33442 •

New: Kokomo,  
"I Can Understand It (Part 1)" 3-10145

New: Beverly Bremers,  
"What I Did for Love" 3-10180

Convention week sizzlers,  
on Columbia Records.

\*Also available on tape.

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**CARPENTERS—Solitaire (4:40);** producer: Richard Carpenter; writers: Neil Sedaka-Phil Cody; publishers: Don Kirshner/Kirshner, BMI/ASCAP. A&M 1721. Already on the Hot 100, the pair that never seem to miss take the already well known Sedaka tune and come up with a sweet sounding ballad that builds into a powerful, mid-tempo cut. Usual strong, expressive Karen Carpenter vocals and excellent production from brother Richard. Expect strong MOR as well as pop play.

**THE DOOBIE BROTHERS—Sweet Maxine (3:42);** producer: Ted Templeton; writers: Simmons-Johnston; publishers: Lansdowne/WB/Windecor, ASCAP/BMI. Warner Bros. 8126. Another disk already on the charts, the Doobies return to their own material for this powerhouse rocker that sounds in spots like "China Grove." Group's perfected controlled wall of sound technique used well here.

**ALICE COOPER—Department Of Youth (2:50);** producer: Bob Erzin; writers: Cooper-Wagner-Erzin; publishers: Erza/Early Frost/All By Myself, BMI. Atlantic 45-3280. Hot on the heels of his top 20 "Only Women Bleed" ballad cut, Cooper returns to his trademarked defiant rocking here, with a sound similar to "School's Out" and "I'm Eighteen." Fun lyrics, strong singing and with artist in the midst of a world tour, good chance for exposure.

**AWB—If I Ever Lose This Heaven (3:41);** producer: Arif Mardin; writers: Ware-Sawyer; publishers: Almo/Jobete, ASCAP. Atlantic 45-3285. Scottish blue eyed soul stars turn out their first vocal cut since they hit the big time. Same funky, James Brown influenced instrumental flavor as on previous two hits, with strong sax break and good, soulful vocals. Good disco sound.

**B.T. EXPRESS—Give It What You Got (3:45);** producer: Jeff Lane; writer: Solomon Roberts; publishers: Triple O/Jeff-Mat, BMI. Roadshow 7003 (Scepter). Another disco special from the Brooklyn congregation that seems to hit pop, soul and disco all at once. Same repetitious beat that characterized previous hits, with a bit more emphasis on vocals than the last release and the same chanting backup that was featured on the first hit.

### recommended

**MARLENA SHAW—You Taught Me How To Speak In Love (3:19);** producer: Benard Ighner; writers: M.A. Leikin-A. Munson; publisher: Almo, ASCAP. Blue Note 691 (United Artists).

**DENNIS TRACY—Dance With The Devil (3:07);** producer: David Kershenbaum; writer: Dennis Tracy; publisher: Almo, ASCAP. 20th Century 2221.

**COTTON, LLOYD AND CHRISTIAN—I Go To Pieces (2:50);** producers: Mike Curb & Michael Lloyd; writer: Del Shannon; publisher: Mole Hole, BMI. 20th Century 2217.

**LOU CHRISTIE—Summer Days (3:17);** producer: Tony Romeo; writer: Tony Romeo; publisher: Screen Gems/Columbia, BMI. Slipped Disc 45270 (Elektra/Asylum).



**JOE SIMON—Music In My Bones (3:49);** producers: Raeford Gerald & Joe Simon; writers: Raeford Gerald-Joe Simon; publishers: Gaucho/Belinda, BMI. Spring 159 (Polydor). Coming off a top five pop hit, Simon applies his distinctive vocal style to a rocker that offers him full opportunity to show off his powerful voice. Busy but uncluttered background with voices, clapping hands and disco oriented instrumental work. Expect pop crossover. Flip: Fire Burning (3:25); info same in all categories.

### recommended

**FAITH, HOPE & CHARITY—To Each His Own (3:23);** producer: Van McCoy; writer: Van McCoy; publishers: Van McCoy/Warner-Tamerland, BMI. RCA JH-10343.

**THE DYNAMIC SUPERIORS—Nobody's Gonna Change Me (2:58);** producers: Nick Ashford & Valerie Simpson; writers: N. Ashford-V. Simpson; publisher: Nick-O-Val, ASCAP. Motown 1359F.

**THE PARAGONS—Oh Lovin' You (3:20);** producer: Archie Russell; writer: Sam Dees; publisher: Moonsong, BMI. Buddah 478.

**THE FIESTAS—I Can't Shake Your Love (Can't Shake You Loose) (3:43);** producers: Randy Stewart & Willie Hall; writers: George Parks-Randy Stewart; publishers: East-Memphis/Half & Half, BMI. Respect 2509 (Stax).



**THE BANG GANG—Who Said Honky's Ain't Got Soul (2:35);** producer: A Midget Production; writers: D. Graham-B. Todd-J.

Winn; publisher: Little Peanut, ASCAP. Midget 103. Humorous title and a strong disco sound highlight this rocker. Strong, jumping saxophone work throughout.

**JANICE—I Told You So (3:20);** producers: Fuqua, Saddler & Barnett; writers: Saddler-Barnett; publisher: Saddler-Barnett, BMI. Fantasy 748. Good mid-tempo soul cut with disco bottom and title that works well as hook. Crossover possibilities here.

**GOT-CHA'—Makin' Love To Ya'—Pt. 1 (3:37);** producer: Roy Norman; writer: Roy Norman; publisher: Ronor, BMI. Sterling Disc 101. Smooth sounding soul sound with a Philadelphia Sound styled arrangement combined with elements of the B.T. Express toward end of song.

**DOUGLAS ALAN DAVIS—Move A Little Closer (2:45);** producer: D.A. Davis; writer: D.A. Davis; publishers: Beechwood/Idea Factory, BMI. Capitol 4121. Good, melodic pop/MOR styled song with strong summer quality.



**BRENDA LEE—Bringing It Back (3:07);** producer: Owen Bradley; writer: Greg Gordon; Silberline (BMI); MCA 40442. This excellent singer (and fine lady) with the true pitch and the feeling for a song sings a lovely ballad, with the sort of feeling she has exhibited for years. Brenda just doesn't miss. Flip: No info.

**SONNY JAMES—What In The World's Come Over You (2:30);** producer: George Richey; writer: J. Scott; Starfire (ASCAP); Columbia 3-10184. Something of an old-fashioned sound, which is refreshing, and Sonny continues to sing as he once did when he had the great hits. This is pleasant listening, good production, and has everything going for it. Flip: No info.

**DON WILLIAMS—(Turn Out The Light And) Love Me Tonight (2:18);** producer: Don Williams; writer: Bob McDill; Hall-Clement (BMI); ABC-Dot DOA 17568. Strong lyrics, well delivered, and another big one for Williams, who grows in musical stature each time around. Flip: No info.

**BRENDA SMITH—Midnight Flight To Frisco (3:01);** producer: Billy Sherrill; writers: B. Smith, G. Havens; Julep (BMI); Epic 8-50130. Another youngster being brought to the top by Sherrill, and she is dynamic. Excellent production, and fine arrangement. Flip: No info.

**JIM MUNDY—Blue Eyes And Waitzes (3:19);** producer: Don Gant; writer: T. Austin; Full Swing (ASCAP); ABC 12120. Mundy long has been one of the great singers around, vastly underrated. Here he has what may be the right vehicle, a good song, and hopefully it will bring him the accolades and sales results it deserves. Flip: Holdin' On; writers: G. Sherley/H. Sander; Tuckahoe (BMI).

**LOIS JOHNSON—Hope For The Flowers (3:09);** producer: Jim Vienneau; writers: Dan Silvers & Warren Keith; Hank Williams Jr. (BMI); 20th Century 2223. Again a blending of the right song, producer and singer, and it comes out great. Flip: No info.

**T.G. SHEPPARD—Another Woman (3:07);** producers: Jack Gilmer, Bill Browder; writers: Dan Penn, Buzz Cason; Dan Penn (BMI) and Buzz Cason (ASCAP); Melodyland ME 6016F. Fresh from his latest album, this up-tempo song already has been picked by many disk jockeys, and others will be on it right away. Flip: No info.

### recommended

**DON GIBSON—Don't Stop Loving Me (2:26);** producer: Wesley Rose; writer: Don Gibson; Acuff Rose (EMI); Hickory 353.

**JOHNNY DUNCAN—Jo And The Cowboy (3:16);** producer: Larry Gatlin; writer: Johnny Duncan; Combine (BMI); Columbia 3-10182.

**DARRELL McCALL—Helpless (2:00);** producer: Glenn Sutton; writer: Bob Morris; Four Star (BMI); AVE 615.

**BRIAN COLLINS—Faithless Love (3:04);** producer: Jim Fogle; writer: J.D. Southern; Goldenspread/Benchmark (ASCAP); ABC-Dot DOA 17564.

**LEROY VAN DYKE—Busted (2:21);** producer: Ricci Mareno; writer: Harlan Howard; Tree (BMI); ABC-Dot DOA 17567.

**ASLEEP AT THE WHEEL—The Letter That Johnny Walker Read (3:15);** producer: Tommy Allsup; writers: Preston, Benson, Frayne; Asleep At The Wheel (BMI); Capitol P-4115.

**WANDA JACKSON—I Can't Stand To Hear You Say Goodbye (2:42);** producer: Billy Ray Hearn; writer: Ray Pennington; Dunbar (BMI); ABC 12116.

**BILLY WALKER—If I'm Losing You (2:57);** producer: Ray Pennington; writer: Gary S. Paxton; Pax House (BMI); RCA JH 10345.

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.

## Billboard's Recommended LPs

• Continued from page 56

**BE-BOP DELUXE—Futura, Harvest ST-11432 (Capitol).** New group from Britain mixes guitar sounds with vocals that sound like early British materials, Jethro Tull and from time to time like Ian Hunter. Highlights are Bill Nelson's excellent guitar work. Set already receiving strong FM play. **Best cuts:** "Maid In Heaven," "Jean Cocteau," "Sister Seagull."

**RALPH McTELL—Streets, 20th Century T-486.** McTell has been a major force on the British folk scene for some years now, and with the lead cut of this LP, a commercial yet sensitive look at some of the forgotten souls of a large city, he broke pop in England. Set is filled with acoustic ballads quietly backed by strings and low key choruses, as well as several peppy Latin flavored cuts. Fine, distinctive singing

and musicianship throughout, and one of the few balladeers with a commercial chance. **Best cuts:** "Streets Of London," "Heron Song," "Pity The Boy."

**DEMIS ROUSSOS—Souvenirs, Big Tree BT 89509 (Atlantic).** Mix of Greek sounds, a disco beat and some soulful vocals add up to an interesting second set from top European artist. Disco sound places him in strong contemporary bag, while European sound also stands out on several cuts. Singer is equally effective as balladeer or belter. **Best cuts:** "Sing An Ode To Love," "Winter Rains," "Tell Me Now" (with good use of harmonica and female backup vocals), "Perdoname."

**DANA VALERY—Phantom BPL1-1124 (RCA).** Best known as an MOR singer, Ms. Valery comes up with some interesting

arrangements of familiar songs, using a powerful voice and contemporary musicians such as Leslie West (who also produced the set), Corky Laing and Tim Saunders. More and more female vocalists gaining mass popularity, and with right exposure on several of the songs, Ms. Valery could find a whole new audience opening up for her. Vocals as skilled as always. **Best cuts:** "Play With Fire," "Music And My Man," "Many Rivers To Cross."

**SUNDANCE—20th Century, T-477.** Soothing, harmonic set from duo who mix acoustic and electric sounds well. Sound varies from an almost Moody Blues type fullness with big production to softer melodies. Lots of strong FM material here, most likely on the uptempo cuts. **Best cuts:** "You Can't Dance," "I Wanna See You Again," "Burned," "Diamond Earrings."

### jazz

**RONNIE FOSTER—Cheshire Cat, Blue Note BN-LA425-G (United Artists).** Interesting arrangements coupled with some funky rhythm and some enervating organ work by Foster are melded nicely. Foster sings like Stevie Wonder. **Best cuts:** "Cheshire Cat," "Funky Motion."

**BIRD & DIZZY—A Musical Tribute Elek Bacsik, Flying Dutchman BDL1-1082 (RCA).** The music of jazz great's Charlie Parker and Dizzy Gillespie are superbly interpreted by this gypsy violinist who played with Diz at one time. His work on the electric violin and violactra is appealing and his treatment of the material is top-notch. Accompanying musicians include Shelly Manne, Mike Wofford and several members of Supersax. **Best cuts:** Take your pick.

## Pair Of 22-Year-Olds Sell All the Comforts Of Home

• Continued from page 4

"Most of our rented homes have six to seven bedrooms so that they properly accommodate a group, although we do have some that are larger and some that are smaller," Ms. Jenkins states. "Besides recording acts and touring groups, we've also worked for several record company executives."

Most of the company's business is on a tie-in basis with Criteria, and studio head Mac Emmerman has reportedly offered to send out Home At Last's brochures along with his own.

Future projects include the servic-

ing of Rod Stewart and Faces during their recording sessions in August, the Michael Stanley Band Sessions in September, and a possible tie-in with Bobby Van, which would provide for all acts playing his Bachelor's Three nitery to receive this service.

"If this tie-in with Bobby materializes then we could keep one of the houses rented all year-round, so that each act that plays his club would receive our personalized service," Ms. Jenkins says. "Another thing that we are investigating is the possibility of branching out into other markets including Los Angeles."

## Alshire Int'l Asks \$66,500 Payment

LOS ANGELES—Alshire International, the label and pressing plant operated by Al Sherman in Burbank, has filed suit against Philius Productions, Woolworth Co., Woolco and Richard "Dick" Stern, seeking payment of an alleged \$66,500 debt.

Alshire claims June 30, 1975, it was contracted to provide 70,000 two-LP sets of Judy Garland performances for \$66,500 by Philius and Stern. It claims it delivered the 70,000 dual-packs to Woolworth, which was to pay Philius who in turn would pay Alshire no later than June 30, 1975.

## Club Op Bows Radio Show

WILMINGTON, Del.—An operator of two discotheque nightclubs—the Odysseys—is the host of a new weekend radio show called "Disco-rock '75" just launched by Discommunications Inc. here in the suburb of Newark.

President of the new syndication firm is Richard H. Hngerbuchler. Host of the show is former air per-

sonality Joe Benson, who once worked at WIFT in Philadelphia.

The three-hour show features about 40-50 percent disco music that has crossover appeal; this includes both rock and soul music. Ten minutes of commercials per hour, clustered, are in each show. Benson says that the firm is a month or so away from launching a couple of other shows.

## Musexpo '75 Adds 100 Firms

NEW YORK—An additional group of almost 100 music firms in the U.S. and Europe have been signed as participants in Musexpo '75, according to Roddy Shashoua, president of the event to be held in Las Vegas Sept. 21-24. Among these,

he says, are such major firms as RCA Records and CBS Records.

At the same time, Shashoua said arrangements have been made with the Cesia Travel Service here for special round-trip tour service to Las Vegas at reduced rates.



# Jukebox Programming

## Minnesota's Hanson Shows Off Its New Headquarters

BLOOMINGTON, Minn.—Hanson Distributing Co. here announced the addition of the Deutsche Wurlitzer phonograph line with an open house featuring service schools, sales training and prize drawings.

The open house, attended by operators from five states and Canada, was also the vehicle to show off a new 10,000-square foot facility in this suburb, 20 miles from the heart of Minneapolis.

The two-year-old firm, distributors of music and games, moved from the city into this industrial/residential area for several reasons, president S. Raymond Hibarger explains. Several distributors and one-stops in the same area give operators

the advantage of one-stop shopping, and more coin operators are moving from the city to the suburbs for better facilities and less cost per square foot of space. The company was formerly in a 3,000 square foot facility.

Area covered by the firm includes North Dakota, South Dakota, Nebraska, Iowa, Wisconsin and Minnesota.

Hibarger reports that sales of the German Wurlitzer are slow as operators become acquainted with the comparatively new name. Most-asked questions are concerned with parts availability and reliability. Hibarger expects that exclusive territories will be set up by the phonograph company as the 10 percent of sales in the U.S. expands.

## Sega, Seeburg Call Off Their Deal

CHICAGO—Sega Enterprises, Inc. has terminated an agreement in principle with Seeburg Industries, Inc., for the acquisition of certain manufacturing assets of Seeburg's subsidiary Williams Electronics, Inc., and certain domestic and overseas distributing offices.

Under the terms of the original agreement announced Feb. 24, Sega would have assumed the liabilities of Williams and the acquired distribution units, and approximately \$7 million of Seeburg debt. Seeburg would have received a 20 percent equity position in the combined Sega-Williams operation, a loan of \$2,250,000, and all of the 416,148 shares of Seeburg Class A Capital Stock currently held by Gulf + Western.

Sega is a majority-owned subsidiary of Gulf + Western Industries,

and is a manufacturer, distributor and operator of coin-operated amusement machines and arcades, principally in Japan.

In May, Seeburg negotiated a \$2.6 million loan after announcing a first quarter loss of \$1.8 million.

## 3 Polka Immortals Honored By Assn.

MILWAUKEE — The International Polka Assn. is honoring two living and one deceased member by election to the Polka Hall of Fame during the annual Polka Convention and Festival Aug. 1-3, Red Carpet Inn, here.

Named to the honor are Harold Loesselmacher, Uln, Minn., leader of the Six Fat Dutchmen Orchestra celebrating 50 years' association with polka music; and Steve Adamczyk, Chicago, recording artist, musician and bandleader. Also named to the Hall of Fame is Johnny Pecon, Euclid, Ohio, who died last winter. He was a stylist, composer, arranger, band leader and innovator.

## Clark To Retire

LANCASTER, Ohio—Lowell Clark, president of Clarko Co. here, is retiring after 20 years in the music and games industry.

The operation that encompasses a 70-mile radius, employs about four persons, and has about 100 jukeboxes and games in 120 locations, is being put up for sale in the neighborhood of \$350,000 to \$400,000.

## Jukebox Meetings

A calendar of state association convention dates:

Aug. 9-11, The Music & Vending Assn. of South Dakota, North Hills Holiday Inn, Spearfish, S.D.;

Sept. 11-14, Florida Amusement-Music Assn., Sheraton-Towers Hotel, Orlando, Fla.;

Sept. 18-20, West Virginia Music & Vending Assn., Heart O-Town Motor Hotel, Charleston, W. Va.;

Sept. 19-21, Illinois Coin Machine Operators Assn., Lincolnshire Marriott, suburban Chicago, Ill.;

Sept. 26-28, North Carolina Operators Assn., Holiday Inn South, Charlotte, N.C.;

Oct. 2-4, Music Operators of Virginia, Howard Johnson Motor Lodge, Richmond, Va.



SPACE PLUG—Gene Armond of UA Records, left, and Dan Ingram of WABC radio with cover of new War LP, whose title cut, "Why Can't We Be Friends," was probably most apropos selection included in special broadcasts piped into Apollo-Soyuz news center for transmittal to Moscow as well, where Russians were avidly taping (Billboard, July 26) during joint mission. Armond sports WABC "\$25,000 Giveaway" button offer "25,000 Rubles."

## Cap Centralizes Computer Dept.

• Continued from page 3

"The computer saves a lot of man hours," Robertson continues, "but it is really just an information bank, a tool. The effectiveness of the tool depends on how well it is used."

How does the computer aid in the various areas mentioned earlier?

"In warehousing," says Dietz, "inventory is obviously one of the important points the computer helps control. For example, we inventory on a locator as opposed to sequential system. New product is constantly coming in, but you can't leave the same amount of space for all LPs, tapes or singles. Some artists are bigger than others and we would have some bins overflowing and others nearly empty."

Robertson adds that each distribution center warehouse has up to eight locations-per number that can be stored on the computer. If an LP by a major artist arrives, the foreman puts it in a bin. The number of that bin is then transmitted to the central computer. If another shipment arrives the next day, the foreman can place it sequentially if he wishes, but can put it in any other spot in the warehouse and the computer will keep track of the location up to eight. Theoretically, the foreman sees on his daily printout where the LPs are located and should never lose an album.

On any order, the distribution center can check with the central terminal and find where any product is, how much is in stock, whether or not the number is valid, whether it is necessary to order a number from a plant or whether it can be transhipped from another distribution center and whether the customer ordering a number is back ordered on that particular number.

On the daily printout, the foreman should be able to tell if he needs to reorder product, whether he has enough to hold or whether a product has been released or deleted.

"Our sales people used to have to phone in their orders in numerical sequence," says Dietz. "Now they can phone it in any way they want and the computer puts that order in sequence."

The computer also tells the distribution center if the buyer is a special account, if it is an open account and a variety of other statistics.

In the area of manufacturing, the computer can save Capitol time and money by showing whether an order must be pressed or can be transhipped from another center. It automatically lets the firm know when new runs are necessary on given merchandise and stores information on what has been sold on all artists during their life on the label. "On a new release we can look back over several releases and project an initial run," says Dietz.

The computer also prints out information as to what geographically area a product is selling well in or sold well in during the past.

"The computer also keeps what we call a bill of material for the factory," Dietz says. "For example, the Beatles' white LP comes with four posters. If, by chance, we have more LPs than posters in stock, the computer tells us how many additional posters must be manufactured."

In sales, the computer provides information as to where product is selling or did sell. It also acts as a preventative tool. Should a catalog LP show sudden strong sales, the computer will trace those sales to a given area and it is generally discovered that an artist has appeared in the area or there has been some other special impetus. This prevents manufacturing over-runs.

## Rock Singles Best Sellers

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As Of 7/21/75

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

- |  |  |
|--|--|
| 1 LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings—Capitol 4091            | 22 WHY CAN'T WE BE FRIENDS?—War—United Artists 629   |
| 2 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672                 | 23 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates—United Artists 685 |
| 3 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653                    | 24 FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds—Playboy 6024                               |
| 4 SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421                         | 25 COULD IT BE MAGIC—Barry Manilow—Arista 0126   |
| 5 PLEASE MR. PLEASE—Olivia Newton-John—MCA 40418                             | 26 HOW SWEET IT IS (To Be Loved By You)—James Taylor—Warner Bros. 8109                         |
| 6 JIVE TALKIN'—Bee Gees—RSO 510  | 27 THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka—Rocket 40426                                     |
| 7 MAGIC—Pilot—EMI 3993 (Capitol)   | 28 HEY YOU—Bachman-Turner Overdrive—Mercury 73683  |
| 8 MIDNIGHT BLUE—Melissa Manchester—Arista 0116                               | 29 LOVE WON'T LET ME WAIT—Major Harris—Atlantic 3248   |
| 9 I'M NOT IN LOVE—10 cc—Mercury 73678 (Phonogram)                            | 30 THANK GOD I'M A COUNTRY BOY—John Denver—RCA 10239   |
| 10 DYNAMITE—Bazuka—A&M 1666  | 31 RAG DOLL—Sammy Johns—GRC 2062   |
| 11 ROCKFORD FILES—Mike Post—MGM 14772  | 32 PHILADELPHIA FREEDOM—Elton John—MCA 40364   |
| 12 ONE OF THESE NIGHTS—Eagles—Asylum 45257                                   | 33 'TIL THE WORLD ENDS—Three Dog Night—ABC 12114   |
| 13 WILDFIRE—Michael Murphey—Epic 8-50084                                     | 34 BLOODY WELL RIGHT—Supertramp—A&M 1660   |
| 14 WHEN WILL I BE LOVED—Linda Ronstadt—Capitol 4050                          | 35 ANOTHER NIGHT—Hollies—Epic 8-50110  |
| 15 RHINESTONE COWBOY—Glen Campbell—Capitol 4095                              | 36 THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips—Buddah 463                         |
| 16 SWEARIN' TO GOD—Frankie Valli—Private Stock 45201                         | 37 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia 3-10172                             |
| 17 I'M NOT LISA—Jessi Colter—Capitol 4009                                    | 38 I'M ON FIRE—Dwight Twilly Band—Shelter 40380  |
| 18 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasha Band—Pye 71012 | 39 THE LAST FAREWELL—Roger Whittaker—RCA 50030   |
| 19 MORNIN' BEAUTIFUL—Tony Orlando & Dawn—Elektra 45260                       | 40 FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 70106   |
| 20 ROCKIN' CHAIR—Gwen McCrae—Cat 1996  |  |
| 21 AT SEVENTEEN—Janis Ian—Columbia 3-10154                                   |  |

## Rock LP Best Sellers

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As Of 7/21/75

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

- |   |   |
|---|---|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John—MCA 2142                       | 20 STAMPEDE—Doobie Brothers—Warner Bros. BS 2835                    |
| 2 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405                       | 21 CHICAGO VIII—Columbia PC 33100                                   |
| 3 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419                            | 22 METAMORPHOSIS—Rolling Stones—Abkco ANA-1                         |
| 4 HORIZON—Carpenters—A&M SP 4530  | 23 WHY CAN'T WE BE FRIENDS?—War—United Artists UA-LA441-G           |
| 5 FOUR WHEEL DRIVE—Bachman-Turner Overdrive—Mercury 1827                              | 24 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536                       |
| 6 GREATEST HITS—Elton John—MCA 2128   | 25 FANDANGO—Z.Z. Top—London PS 656                                  |
| 7 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045                                    | 26 HEART LIKE A WHEEL—Linda Ronstadt—Capitol ST 11358               |
| 8 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133                              | 27 AN EVENING WITH JOHN DENVER—RCA CPL2-0764                        |
| 9 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039   | 28 HEARTS—America—Warner Bros. BS 2852                              |
| 10 CAT STEVENS' GREATEST HITS—A&M SP 4519   | 29 I'LL PLAY FOR YOU—Seals & Crofts—Warner Bros. BS 2848            |
| 11 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280                   | 30 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413                   |
| 12 WELCOME TO MY NIGHTMARE—Alice Cooper—Atlantic SD 18130                             | 31 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999                   |
| 13 BACK HOME AGAIN—John Denver—RCA CPL1-0548  | 32 IV—Led Zeppelin—Atlantic SD 7208                                 |
| 14 GREATEST HITS—John Denver—RCA CPL1-0374  | 33 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce—ABC ABCD-835 |
| 15 Walt Disney's MICKEY MOUSE CLUB Mousekiddances and Other Favorites—Disneyland 1362 | 34 PHYSICAL GRAFFITI—Led Zeppelin—Swan Song SS2-200                 |
| 16 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502                               | 35 SPIRIT OF AMERICA—Beach Boys—Capitol SVBB 11384                  |
| 17 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307                                       | 36 MADE IN THE SHADE—Rolling Stones—Rolling Stones COC 79102        |
| 18 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411                            | 37 GORILLA—James Taylor—Warner Bros. BS 2866                        |
| 19 CUT THE CAKE—Average White Band—Atlantic SD 18140                                  | 38 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020   |
|   | 39 MELISSA—Melissa Manchester—Arista AL 4031                        |
|   | 40 DISCO BABY—Van McCoy & The Soul City Symphony—Avco AV 69006      |

## DeNicola Band Tees In Trenton

TRENTON, N.J.—Tony DeNicola, drummer who played with Harry James, Charley Ventura and other name bands, introduces his newly organized 15-piece jazz band this week at a concert in Franklin Park sponsored by the city's Parks and Recreation Division. He assembled some of the area's best jazzmen for his new band, including some

members of DeNicola's Creative Arts Workshop jazz band at Trenton State College, where he teaches.

The concert is one of a summer series of jazz events sponsored by the city. Also set for park concerts are the bands of Benny Snyder and the Lamplighters, area favorites in the jazz realm.



# Billboard **HOT 100**

## \* Chart Bound

DEPARTMENT OF YOUTH—Alice Cooper (Atlantic 3280)  
IF I EVER LOSE THIS HEAVEN—Average White Band  
(Atlantic 3285)  
GIVE IT WHAT YOU GOT—B.T. Express  
(Roadshow 7003 (Scepter))  
SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	10	ONE OF THESE NIGHTS—The Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45257	34	38	7	THIRD RATE ROMANCE—Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Rooster), H.R. Smith, ABC 12078	58	78	3	DANCE WITH ME—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261
2	2	12	I'M NOT IN LOVE—10 cc (10 cc), G. Gouldman, F. Stewart, Mercury 73678 (Phonogram)	35	37	5	BLUEBIRD—Helen Reddy (Joe Wissert), L. Russell, Capitol 4108	69	74	4	ACTION SPEAKS LOUDER THAN WORDS—Chocolate Milk (Allen Toussaint, Marshall Sehorn), L. Harris, J. Smith III, A. Castenell, T. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon, RCA 10290
3	7	10	JIVE TALKIN'—Bee Gees (Ariq Mardin), B. Gibb, R. Gibb, M. Gibb, RSO 510 (Atlantic)	36	40	7	SEND IN THE CLOWNS—Judy Collins (Ariq Mardin), S. Sondheim, Elektra 45253	70	53	12	HEY YOU—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73683 (Phonogram)
4	4	9	PLEASE MR. PLEASE—Olivia Newton-John (John Farrar), Welch, Rostill, MCA 40418	37	43	6	THAT'S WHEN THE MUSIC TAKES ME—Neil Sedaka (Neil Sedaka, 10C.C.), N. Sedaka, Rocket 40426 (MCA)	71	42	7	SEXY—MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3567 (Epic/Columbia)
5	1	16	THE HUSTLE—Van McCoy & The Soul City Symphony (Hugo & Luigi), V. McCoy, Avco 4653	38	44	7	RENDEZVOUS—Hudson Brothers (Bernie Taupin), B. Hudson, M. Hudson, B. Hudson, B. Johnston, Rocket 40417 (MCA)	72	82	2	IT ONLY TAKES A MINUTE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111
6	8	5	SOMEONE SAVED MY LIFE TONIGHT—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40421	39	45	6	FAME—David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Aiomar, RCA 10320	73	80	7	7-6-5-4-3-2-1 (Blow Your Whistle)—Gary Tom's Empire (Rick Bleiweiss, Bill Slat), R. Cook, PIP 6504
7	9	13	MIDNIGHT BLUE—Melissa Manchester (Vini Poncia), M. Manchester, C.B. Sager, Arista 0116	40	46	5	LOOK AT ME (I'm In Love)—Moments (Al Goodman, Harry Ray), A. Goodman, H. Ray, W. Morris, Stang 5060 (All Platinum)	74	85	5	SOONER OR LATER—Impressions (Ed Townsend), E. Townsend, Curton 0103 (Warner Bros.)
8	5	10	LISTEN TO WHAT THE MAN SAID—Paul McCartney & Wings (Paul McCartney), P. McCartney, Capitol 4091	41	50	7	(Shu-Doo-Pa-Poo-Popp), LOVE BEING YOUR FOOL—Travis Wammack (Rick Hall), J. Williams Jr., C. Whitehead, Capricorn 0239 (Warner Bros.)	75	87	2	LET ME MAKE LOVE TO YOU—O'Jays (Kenny Gamble, Leon Huff), B. Sigler, A. Felder, Philadelphia International 8-3573 (Epic/Columbia)
9	10	12	ROCKIN' CHAIR—Gwen McCrae (Steve Alaimo, Willie Clarke, Clarence Reid), C. Reid, W. Clarke, Cat 1996 (TK)	42	49	5	HOPE THAT WE CAN BE TOGETHER SOON—Sharon Page & Harold Melvin (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3569 (Epic/Columbia)	76	NEW ENTRY	NEW ENTRY	SOLITAIRE—Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721
10	11	17	DYNAMITE—Bazuka (Tony Camillo), T. Camillo, A&M 1666	43	28	10	DISCO QUEEN—Hot Chocolate (Mickie Most), T. Brown, E. Wilson, Big Tree 16038 (Atlantic)	77	NEW ENTRY	NEW ENTRY	SWEET MAXINE—Doobie Brothers (Ted Templeton), P. Simmons, T. Johnston, Warner Bros. 8126
11	12	15	THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight & The Pips (Ralph Moss), M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones, Buddah 463	44	54	4	HELP ME RHONDA—Johnny Rivers (Johnny Rivers), B. Wilson, Epic 8-50121 (Columbia)	78	NEW ENTRY	NEW ENTRY	RUN JOEY RUN—David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic)
12	14	14	WHY CAN'T WE BE FRIENDS?—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 629	45	52	5	'TIL THE WORLD ENDS—Three Dog Night (Jimmy Ienner), Bob Monaco, ABC 12114	79	89	3	ROCKY—Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020
13	15	12	ROCKFORD FILES—Mike Post (Mike Post), M. Post, P. Carpenter, MGM 14772	46	23	18	MAGIC—Pilot (Alan Parsons), Paton, Lyall, EMI 3992 (Capitol)	80	84	2	WATERFALL—Carly Simon (Richard Perry), C. Simon, Elektra 45263
14	16	10	RHINESTONE COWBOY—Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095	47	58	3	TUSH—ZZ Top (Bill Ham), Gibbons, Hill, Beard, London 220	81	NEW ENTRY	NEW ENTRY	I BELIEVE I'M GONNA LOVE YOU—Frank Sinatra (Snuff Garrett), G. Sklerov, H. Lloyd, Reprise 1335 (Warner Bros.)
15	17	7	HOW SWEET IT IS (To Be Loved By You)—James Taylor (Lenny Waronker, Russ Titelman), Holland-Dozier-Holland, Warner Bros. 8109	48	48	5	OH ME, OH MY (Dreams In My Arms)—Al Green (Willie Mitchell), W. Mitchell, A. Green, M. Hodges, Hi 2288 (London)	82	88	2	ROCK & ROLL RUNAWAY—Ace (John Anthony), A.B. King, P. Harris, P. Carrack, T. Comer, Anchor 21002 (ABC)
16	18	15	I'M ON FIRE—Dwight Twilley Band (Oister), D. Twilley, Shelter 40380 (MCA)	49	57	7	BLACK SUPERMAN/ MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band (Robin Blanchflower), J. Wakelin, Pye 71012 (ATV)	83	72	9	SNEAKIN' UP BEHIND YOU—The Brecker Brothers (Randy Brecker), D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker, Arista 0122
17	13	16	LOVE WILL KEEP US TOGETHER—The Captain & Tennille (The Captain), N. Sedaka, H. Greenfield, A&M 1672	50	26	15	MISTY—Ray Stevens (Ray Stevens), E. Garner, J. Burke, Barnaby 614 (Chess/Janus)	84	86	5	PLEASE TELL HIM THAT I SAID HELLO—Debbi Campbell (Andy Di Marino), Shepstone, Dibbens, Playboy 6037
18	20	7	MORNIN' BEAUTIFUL—Tony Orlando & Dawn (Hank Medress, Dave Appell for Medress-Appell Prod.), D. Appell, S. Linzer, Elektra 45260	51	56	4	GLASSHOUSE—Temptations (Jeffrey Bowen, Berry Gordy), Charlamagne, Gordy 7144 (Motown)	85	NEW ENTRY	NEW ENTRY	FLYING HIGH—Blackbyrds (Donald Byrd), K. Nilgog, Fantasy 747
19	19	10	EVERY TIME YOU TOUCH ME (I Get High)—Charlie Rich (Billy Sherrill), B. Sherrill, C. Rich, Epic 8-50103 (Columbia)	52	59	5	BIGGEST PARAKEETS IN TOWN—Jud Strunk (Mike Curb, Don Costa), C. Drew, J. Strunk, Melodyland 6015 (Motown)	86	NEW ENTRY	NEW ENTRY	I LOVE MAKIN' LOVE TO YOU—Eve Sands (Dennis Lambert, Brian Potter), B. Weisman, E. Sands, R. Germinaro, Haven 7013 (Capitol)
20	22	13	SLIPPERY WHEN WET—Commodores (James Carmichael, Commodores), T. McClary, Commodores, Motown 1338	53	21	19	WILDFIRE—Michael Murphey (Bob Johnston), M. Murphey, L. Cansler, Epic 8-50084 (Columbia)	87	97	2	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (Eugene McDaniels), D. Grusin, M. Ames, Ode 66110 (A&M)
21	6	12	SWEARIN' TO GOD—Frankie Valli (Bob Crewe), B. Crewe, D. Randall, Private Stock 45021	54	64	3	TWO FINE PEOPLE—Cat Stevens (Cat Stevens), C. Stevens, A&M 1700	88	NEW ENTRY	NEW ENTRY	BRAZIL—The Ritchie Family (J. Morali), A. Barroso, 20th Century 2218
22	24	7	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia)	55	66	3	DAISY JANE—America (George Martin), Beckley, Warner Bros. 8118	89	NEW ENTRY	NEW ENTRY	LIKE THEY SAY IN L.A.—East L.A. Car Pool (Jack J. Gold), J. Rush, GRC 2064
23	25	8	AT SEVENTEEN—Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154	56	62	7	FEELINGS—Morris Albert (Morris Albert), M. Albert, RCA 10279	90	90	3	LIFE AND DEATH IN G&A— Love Childs Afro Cuban Blues Band (Jerry Love, Michael Zager), S. Stewart, Roulette 7172
24	27	7	FALLIN' IN LOVE—Hamilton, Joe Frank and Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024	57	67	4	BLUE SKY—Joan Baez (David Kershnebaum), R. Betts, A&M 1703	91	95	2	ALVIN STONE (The Birth & Death Of A Gangster)—Fantastic Four (Al Kent), A. Kent, C. Colbert, 20th Century/Westbound 5009
25	31	8	HOLDIN' ON TO YESTERDAY—Ambrosia (Freddie Piro), Puerta, Pack, 20th Century 2207	58	68	2	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates (Rick Hall), P. Anka, United Artists 685	92	94	2	SHOES—Reparata (Steve Jerome, Bill Jerome, Lou Guarino), E. Beam, Polydor 14271
26	30	9	JUST A LITTLE BIT OF YOU—Michael Jackson (Brian Holland), B. Holland, E. Holland, Motown 1349	59	61	4	GET THE CREAM OFF THE TOP—Eddie Kendricks (Brian Holland), B. Holland, E. Holland, Tama 54260 (Motown)	93	93	3	SURE FEELS GOOD—Elvin Bishop (Johnny Sandlin), E. Bishop, Capricorn 0237 (Warner Bros.)
27	29	8	SATURDAY NIGHT SPECIAL—Lynyrd Skynyrd (Al Kooper), E. King, R. Van Zant, MCA 40416	60	60	5	FOREVER CAME TODAY—Jackson 5 (Brian Holland), E. Holland, L. Dozier, B. Holland, Motown 13561	94	96	4	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, Ken Williams), J.R. Bailey, K. Williams, Capitol 4078
28	32	7	WASTED DAYS AND WASTED NIGHTS—Freddy Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558	61	65	6	FREE MAN—South Shore Commission (Bunny Sigler), B. Sigler, Wand 11287 (Scepter)	95	NEW ENTRY	NEW ENTRY	LADY BLUE—Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA)
29	33	5	FEEL LIKE MAKIN' LOVE—Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic)	62	73	2	IT DOESN'T MATTER ANY MORE/WHEN WILL I BE LOVED—Linda Ronstadt (Peter Asher), P. Anka/P. Everly, Capitol 4050	96	98	2	IF YOU THINK YOU KNOW HOW TO LOVE ME—Smokey (Mike Chapman, Nicky Chinn), M. Chinn, M. Chapman, MCA 40429
30	34	6	COULD IT BE MAGIC—Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126	63	36	8	SWEET EMOTION—Aerosmith (Jack Douglas), S. Tyler, L. Hamilton, Columbia 3-10155	97	NEW ENTRY	NEW ENTRY	MAMACITA—Grass Roots (Dennis Lambert, Brian Potter), B. Mann, C. Weil, Haven 7015 (Capitol)
31	35	5	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (Maurice White), M. White, C. Steptey, V. White, Columbia 3-10172	64	79	3	HOW LONG (Betcha' Got A Chick On The Side)— Pointer Sisters (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265	98	NEW ENTRY	NEW ENTRY	FOR YOUR LOVE—Christopher, Paul & Shawn (Mike Curb, Tony Scotti), E. Townsend, Casablanca 838
32	51	4	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009	65	76	3	CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4656	99	99	3	CHASE THE CLOUDS AWAY—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 1707
33	41	8	BALLROOM BLITZ—Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055	66	77	5	DREAM MERCHANT—New Birth (James Baker, Melvin Wilson), L. Weiss, J. Ross, Buddah 470	100	100	4	HONEY TRIPPIN'—Mystic Moods (Hal Winn, Bob Todd, Don McGinnis, Brad Miller), J. Winn, B. Todd, D. McGinnis, Sound Bird 5002

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association of America seal of certification as "million seller." (SM indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)	
Action Speaks Louder Than Words (Marsam, BMI).....	69	Daisy Jane (Warner Bros. ASCAP).....	55
Alvin Stone (The Birth & Death Of A Gangster) (Bridgeport, BMI).....	91	Discu Queen (Finchly, ASCAP).....	43
At Seventeen (Mine/April, ASCAP).....	23	Dream Merchant (Saturday, BMI).....	67
Ballroom Blitz (Chinnichap/RAK, BMI).....	33	Every Time You Touch Me (Algee, BM/Double R, ASCAP).....	10
Biggest Parakeets In Town (Every Little Tune, ASCAP).....	52	Fallin' In Love (J.C. BMI).....	19
Black Superman/Muhammad Ali (Drummer Boy, BMI).....	45	Fame (Mainman/John Lennon/Celidhi, ASCAP).....	39
Blue Sky (No Exit, BMI).....	57	Feel Like Makin' Love (Baden, ASCAP).....	29
Brazil (Peer, BMI).....	88	Feelings (Fermata International Melodies, ASCAP).....	56
Can't Give You Anything (But My Love) (Avco Embassy, ASCAP).....	66	Fight The Power (Bovina, ASCAP).....	22
Chase The Clouds Away (Gates, BMI).....	99	Flying High (Blackbyrd, BMI).....	85
Could It Be Magic (Kamikaiz/Angel dust, BMI).....	30	Forever Came Today (Stone Agate, BMI).....	98
		I Believe I'm Gonna Love You (Senor/Sergeant, ASCAP).....	60
		I Believe There's Nothing Stronger Than Our Love (Spanka, BMI).....	58
		I Love Makin' Love To You (Big Cigar/Common Good/Pocket Fall Of Tunes/Touch Of Gold, BMI/American, ASCAP).....	51
		Help Me Rhonda (Irving, BMI).....	44
		Hey You (Ranback/Top Soil, BMI).....	70
		If You Think You Know How To Love Me (Chinnichap, BMI).....	96
		I'm Not In Love (Man-Ken, BMI).....	2
		I'm On Fire (Tarka, ASCAP).....	16
		It Doesn't Matter Any More/When Will I Be Loved (Spanka, BMI/Acuff-Rose, BMI).....	200
		It Only Takes A Minute (ABC/Dunhill/One Of A Kind, BMI).....	64
		Jive Talkin' (Casserole, BMI).....	72
		Just A Little Bit Of You (Gold Forever/Stone Diamond, BMI).....	26
		Keep Your Eyes On The Sparrow (Duchess, BMI/Leeds, ASCAP).....	87
		Lady Blue (Skyhill, BMI).....	95
		Let Me Make Love To You (Mighty Three/Golden Fleece, BMI).....	58
		Life And Death In G & A (Daly City, BMI).....	90
		Like They Say In L.A. (J.J. Gold/Grapevine, ASCAP).....	86
		Listen To What The Man Said (McCortney/ATV, BMI).....	96
		Look At Me (I'm In Love) (Gambel, BMI).....	8
		Love Will Keep Us Together (Don Kirshner, BMI).....	40
		Magic (Al Gallico, BMI).....	17
		Mamachita (Screen Gems/Columbia/Summerhill, BMI).....	62
		Midnight Blue (New York Times/Rumanian Pickleworks, BMI).....	97
		Misty (Vernon, ASCAP).....	50
		Morning Beautiful (Apple Cider/Music Of The Times, ASCAP).....	70
		Little Max/New York Times, BMI).....	18
		Oh Me, Oh My (Dreams In My Arms) (Jec/AI Green, BMI).....	48
		One Of These Nights (Long Run, ASCAP).....	71
		Please Mr. Please (Blue Gum, ASCAP).....	4
		Please Tell Him That I Said Hello (Chrystalis, ASCAP).....	84
		Rendezvous (Lornhole, BMI).....	38
		Rhinestone Cowboy (20th Century/House Of Weiss, ASCAP).....	14
		Rock & Roll Runaway (American Broadcasting, ASCAP).....	82
		Rockford Fies (Leeds, ASCAP).....	13
		Rockin' Chair (Sheryl, BMI).....	9
		Rocky (Strawberry Hill, ASCAP).....	79
		Run Joey Run (Music Of The Times, ASCAP).....	50
		Saturday Night Special (Duchess/Hustlers, BMI).....	27
		Send In The Clowns (Beautiful/Revelations, ASCAP).....	36
		7-6-5-4-3-2-1 (Blow Your Whistle) (Cookaway, ASCAP).....	73
		Sexy (Mighty Three, BMI).....	71
		Shoes (New York Times/Sona, BMI).....	92
		(Shu-Doo-Pa-Poo Popp), More Power To You (Love Being Your Fool) (Mr. Dogg/ATV, BMI).....	41
		Slippery When Wet (Jobete, ASCAP).....	20
		Three Steps From True Love (A Dish A Tune, BMI).....	94
		Sneakin' Up Behind You (Carmine Street, BMI).....	83
		Solitaire (Don Kirshner, BMI/Kirshner, ASCAP).....	76
		Someone Saved My Life Tonight (Big Pig/Leeds, ASCAP).....	54
		Sooner Or Later (Cherri-town, BMI).....	74
		Sure Feels Good (Crabshaw, ASCAP).....	80
		Swearin' To God (Heart's Delight/Caswem/Desidera, BMI).....	61
		Sweet Emotion (Daxel, BMI).....	23
		Sweet Maxine (Landsdowne/Warner Bros., ASCAP/Windcor, BMI).....	77
		That's When The Music Takes Me (Don Kirshner/ATV, BMI).....	37
		That's The Way Of The World (Sagittale, ASCAP).....	31
		The Proud One (Seasons Four/Saturday, BMI).....	65
		Third Rate Romance (Fourth Floor, ASCAP).....	34
		Ti To The World Ends (Leeds/Antique, ASCAP).....	45
		Tush (Hamstein, BMI).....	47
		Two Fine People (Gal, ASCAP).....	54
		Wasted Days And Wasted Nights (Travis, BMI).....	28
		Waterfalls (C'est, ASCAP).....	79
		The Way We Were/Try To Remember (Colgems, ASCAP/Chappell, ASCAP).....	11
		Why Can't We Be Friends (Far Out, ASCAP).....	63
		Wildfire (Mystery, BMI).....	53

A reflection of National Sales and programming activity by selected retailers, one-stops and radio stations as compiled by the Charts Department of Billboard.



The sensuous touch of Willie Hutch.



Includes "Love Power," Willie's supersmash breakout single!

M6-838S1

M1360

The sensuous touch of Willie Hutch. His fifth album, *Ode to My Lady*. Luscious. On Motown Records & Tapes.

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK
1	1	6	THE EAGLES One Of These Nights Asylum 7E 1039	6.98	6.98	7.97	7.97	7.97	36	24	10	BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram)	6.98		7.95	7.95	7.95	71	47	10	BLOOD, SWEAT & TEARS New City Columbia PC 33484	6.98	7.98	7.98	7.98	7.98	
2	3	8	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405	5.98		6.98		6.98	37	37	23	HAROLD MELVIN & THE BLUENOTES To Be True Featuring Theodore Pendegriff Philadelphia International KZ 33148 (Epic/Columbia)	5.98		7.98		7.98	71	82	20	DAVID BOWIE Young Americans RCA APL1-0998	6.98		7.95		7.95	
★	7	8	ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia)	6.98	7.98	7.98	7.98	7.98	★	46	8	JACKSON 5 Moving Violation Motown M6-829 S1	6.98		7.98		7.98	71	84	3	BILLY PRESTON It's My Pleasure A&M SP 4532	6.98		7.98		7.98	
4	4	9	ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142	6.98		7.98		7.98	39	27	22	GROVER WASHINGTON JR. Mister Magic Kudu KU-20 S1 (Motown)	6.98		7.98	7.98	7.98	74	74	6	BILLY COBHAM Shabazz Atlantic SD 18139	6.98		7.97		7.97	
5	2	8	PAUL McCARTNEY & WINGS Venus And Mars Capitol SMAS 11419	6.98		7.98	7.98	7.98	★	51	3	FRANK ZAPPA & THE MOTHERS OF INVENTION One Size Fits All DiscReet DS 2216 (Warner Bros.)	6.98		7.97		7.97	★	188	2	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98		7.98	
6	5	6	AVERAGE WHITE BAND Cut The Cake Atlantic SD 18140	6.98		7.97		7.97	★	52	55	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	76	49	13	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97	
7	6	7	ROLLING STONES Made In The Shade Rolling Stones COC 79102 (Atlantic)	6.98		7.97		7.97	★	53	8	POINTER SISTERS Steppin' ABC/Blue Thumb BTSO 6021	6.98		7.95		7.95	77	57	14	THE MANHATTAN TRANSFER Atlantic SD 18133	6.98		7.97		7.97	
8	9	10	JAMES TAYLOR Gorilla Warner Bros. BS 2866	6.98	7.98	7.97	8.97	7.97	43	36	16	FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D05D 2020	6.98		7.95		7.95	★	88	7	HUBERT LAWS The Chicago Theme CTI 6058 S1 (Motown)	6.98		7.98		7.98	
9	8	21	EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280	6.98	7.98	7.98	7.98	7.98	44	44	8	MFSB Universal Love Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98	79	67	19	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95	
★	16	4	CAT STEVENS GREATEST HITS A&M SP 4519	6.98		7.98		7.98	45	39	7	SOUTHER, HILLMAN, FURAY BAND Trouble In Paradise Asylum 7E-1036	6.98	6.98	7.97	7.97	7.97	★	NEW ENTRY	9	WEATHER REPORT Tale Spinnin' Columbia PC 33417	6.98	7.98	7.98	7.98	7.98	
★	35	3	JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA)	6.98	6.98	7.95	7.95	7.95	46	34	9	PURE PRAIRIE LEAGUE Two Lane Highway RCA APL1-0933	6.98		7.95		7.95	82	79	16	SMOKEY ROBINSON A Quiet Storm Tamia T6-337 S1 (Motown)	6.98		7.98		7.98	
★	14	20	JANIS IAN Between The Lines Columbia PC 33394	6.98		7.98		7.98	★	59	4	HELEN REDDY No Way To Treat A Lady Capitol ST 11418	6.98		7.98		7.98	83	72	14	THE WIZ/ORIGINAL CAST RECORDING The Super Soul Musical "Wonderful Wizard Of Oz" Atlantic SD 18137	6.98		7.97		7.97	
★	19	5	WAR Why Can't We Be Friends? United Artists UA-LA441-G	6.98		7.98		7.98	48	45	14	DISCO TEX & THE SEX-O-LETTES Chelsea CHL 505	6.98		7.98		7.98	84	83	14	CARLY SIMON Playing Possum Elektra 7E-1033	6.98	7.98	7.97	8.97	7.97	
★	17	16	10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram)	6.98		7.95		7.95	49	32	24	MICHAEL MURPHEY Blue Sky Night Thunder Epic KE 33290 (Columbia)	5.98		6.98		6.98	85	85	16	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97	
★	16	10	ROLLING STONES Metamorphosis Abkco ANA-1 (London)	6.98		7.98		7.98	★	61	3	GOOD VIBRATIONS—BEST OF THE BEACH BOYS Reprise/Brother MS 2223 (Warner Bros.)	6.98		7.97		7.97	★	97	7	THREE DOG NIGHT Coming Down Your Way ABC ABCO 888	6.98		7.95	7.95	7.95	
★	58	2	BOB DYLAN & THE BAND The Basement Tapes Columbia C2 33682	9.98		9.98		9.98	★	63	19	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95	87	90	8	STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98	
★	20	7	ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC)	6.98		7.95		7.95	★	62	3	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.95	7.95	7.95	88	91	19	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98	
★	21	5	STEPHEN STILLS Stills Columbia PC 33575	6.98		7.98		7.98	★	81	7	BEE GEES Main Course RSO SO 4807 (Atlantic)	6.98		7.97		7.97	89	75	11	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF Arista AL 4039	6.98		7.95		7.95	
★	22	12	ZZ TOP Fandango London PS 656	6.98		7.95	7.98	7.95	54	41	20	ALICE COOPER Welcome To My Nightmare Atlantic SD 18130	6.98		7.97		7.97	90	95	10	PILOT Capitol ST 11368	6.98					
★	23	15	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	★	66	24	OLIVIA NEWTON-JOHN Have You Never Been Mellow MCA 2133	6.98		7.98		7.98	91	73	19	MAJOR HARRIS My Way Atlantic SD 18119	6.98		7.97		7.97	
★	22	11	JOAN BAEZ Diamonds & Rust A&M SP 4527	6.98	6.98	7.98	7.98	7.98	56	56	58	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	92	78	18	AMERICA Hearts Warner Bros. BS 2852	6.98	7.98	7.97	8.97	7.97	
★	23	15	TOMMY/ORIGINAL SOUNDTRACK RECORDING Polydor PD2-9502	9.98	9.98	11.98		11.98	57	60	9	ELVIS PRESLEY Today RCA APL1-1039	6.98	6.98	7.95	7.98	7.95	93	93	19	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98	7.98	7.98	
★	31	23	MELISSA MANCHESTER Melissa Arista AL4031	6.98		7.98		7.98	★	68	7	CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia)	6.98	7.98	7.98	7.98	7.98	94	94	11	ISAO TOMITA MOUSSORGSKY: Pictures At An Exhibition RCA Red Seal ARL1-0838	6.98	7.95	7.95	7.95	7.95	
★	25	12	VAN MCCOY & THE SOUL CITY SYMPHONY Disco Baby Avco AV 69006-698	6.98		7.98		7.98	★	70	4	RARE EARTH Back To Earth Rare Earth R6 548 S1 (Motown)	6.98		7.98		7.98	95	100	19	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97	
★	30	17	JUDY COLLINS Judith Elektra 7E-1032	6.98	6.98	7.97	7.97	7.97	60	65	11	NEW BIRTH Blind Baby Buddah BDS 5636	6.98		7.98		7.98	96	86	14	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98	
★	27	29	O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia)	5.98		6.98		6.98	61	50	17	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98	97	89	26	TEMPTATIONS A Song For You Gordy G6-969S1 (Motown)	6.98		7.98		7.98	
★	28	14	BEACH BOYS Spirit Of America Capitol SVBB 11384	6.98		7.98		7.98	62	42	17	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98	98	87	12	THE KINKS Present A Soap Opera RCA APL1-5081	6.98		7.95		7.95	
★	29	18	MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia)	6.98	7.98	7.98	7.98	7.98	63	54	22	AN EVENING WITH JOHN DENVER RCA CPL2-0764	12.98		13.95		13.95	99	105	7	THREE DEGREES International Philadelphia International KZ 33162 (Epic/Columbia)	5.98		6.98		6.98	
★	33	4	NEIL YOUNG Tonight's The Night Reprise MS 2221 (Warner Bros.)	6.98		7.97		7.97	64	64	5	MAC DAVIS Burnin' Thing Columbia PC 33551	6.98		7.98		7.98	100	102	24	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95	
★	38	14	AMBROSIA 20th Century T 434	6.98		7.98		7.98	★	76	72	PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol)	6.98		7.98	7.98	7.98	101	101	17	LYNYRD SKYNYRD Nuthin' Fancy MCA 2137	6.98		7.98		7.98	
★	40	9	TRIUMPH Spartacus Capitol ST 11392	6.98		7.98		7.98	★	77	5	WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062	6.98		7.95		7.95	★	112	7	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98	
★	33	26	COMMODORES Caught In The Act Motown M6-820 S1	6.98		7.98		7.98	67	55	87	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	103	107	35	IS THE BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98	
★	34	25	DOOBIE BROTHERS Stampede Warner Bros. BS 2835	6.98	6.98	7.97	7.97	7.97	68	48	14	ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855	6.98		7.95		7.95	★	122	2	GUESS WHO Power In The Music RCA APL1-0995	6.98		7.95		7.95	
★	43	6	TONY ORLANDO & DAWN Greatest Hits Arista AL 4045	6.98		7.98		7.98	★	80	3	POCO Head Over Heels ABC ABCD 890	6.98		7.95		7.95	★	116	4	EDDIE KENDRICKS The Hit Man Tamia T6-338 S1 (Motown)	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 audit available and optional to all manufacturers. (Seal indicated by bullet.)



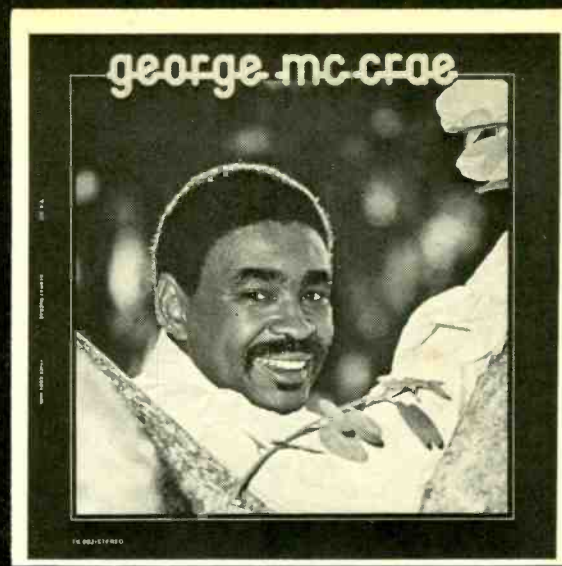


rockin' chair

**GWEN McCRAE**



2605



george mc-crae

**GEORGE McCRAE**



602



... includes 5:14 of  
"GET DOWN TONIGHT"



603



DANGER  
HIGH VOLTAGE

BETTY  
WRIGHT

**BETTY WRIGHT**



4400



LATIMORE

**LATIMORE**



7505

**RED HOT SINGLES  
COME ALIVE  
ON**

# ALBUMS & TAPES

... FROM THE  
INDEPENDENTS' INDEPENDENT

(8-TR. & CASSETTE)



T. K. PRODUCTIONS

495 S.E. 10th Court, Hialeah, Florida 33010 • Tel.: (305) 888-1685



# TOP LPs & TAPE

POSITION  
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
106	106	6	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94		7.95		7.95
107	108	9	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98
118	3	BOBBY VINTON Heart Of Hearts ABC ABCD 891	6.98		7.95		7.95	
109	92	10	JERRY JORDAN Phone Call From God MCA 473	6.98		7.98		
110	96	11	LONNIE LISTON SMITH & THE COSMIC ECHOES Expansions Flying Dutchman BDL1-0934 (RCA)	6.98		7.95		7.95
111	98	15	TONY ORLANDO & DAWN He Don't Love You Like I Love You Elektra 7E-1034	6.98	6.98	7.97	7.97	7.97
112	NEW ENTRY	→	THE VERY BEST OF POCO Epic PFG 33537	7.98		8.98		8.98
113	7	SYNERGY Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95		7.96	
114	7	THE EARL SCRUGGS REVUE Anniversary Special Volume One Columbia PC 33416	6.98		7.98		7.98	
115	99	16	HERBIE MANN Discotheque Atlantic SD 1670	6.98		7.97		7.97
117	8	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98	
119	35	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98	
113	3	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98	
119	128	48	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98
120	7	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98	
121	121	10	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98
122	2	SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	
123	103	21	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97
124	4	ROLLING STONES Hot Rocks 1964-71 London ZPS 606 7	11.98		11.98		11.98	
125	125	12	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98
126	6	GWEN McCRAE Rockin' Chair Capitol ST 11386	6.98		7.98		7.98	
127	130	3	RONNIE WOOD Now Look Warner Bros. BS 2872	6.98		7.97		7.97
128	NEW ENTRY	→	URIAH HEPP Return To Fantasy Warner Bros. BS 2869	6.98		7.97		7.97
129	134	6	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98		7.98
130	5	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97	
131	138	2	NANCY WILSON Come Get To This Capitol ST 11386	6.98		7.98		7.98
132	4	EAGLES Desperado Asylum SD 5068	6.98	6.98	7.97	7.97	7.97	
133	6	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98		7.98	
134	NEW ENTRY	→	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98
135	NEW ENTRY	→	R.E.O. SPEEDWAGON This Time We Mean It Epic PE 33338 (Columbia)	6.98		7.98		7.98
136	3	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
137	154	4	EAGLES On The Border Asylum 7E-1004	6.98	6.98	7.97	7.97	7.97
138	160	3	NASHVILLE/ORIGINAL MOTION PICTURE SOUNDTRACK ABC ABCD 893	6.98		7.95		7.95
139	143	21	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95
140	144	32	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95
141	141	9	CURTIS MAYFIELD There's No Place Like America Today Custom CU 5001 (Warner Bros.)	6.98		7.97		7.97
142	104	18	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97
143	109	15	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98
144	NEW ENTRY	→	KC & THE SUNSHINE BAND TK 603	6.98		7.98		7.98
145	149	18	PAUL ANKA Feelings United Artists UA-LA367-G	6.98		7.98		7.98
146	152	13	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98
147	151	5	HUES CORPORATION Love Corporation RCA APL1-0938	6.98	6.98	7.95	7.95	7.95
148	148	5	HOLLIES Another Night Epic PE 33387 (Columbia)	6.98		7.98		7.98
149	153	37	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98
150	150	5	CORNREAD, EARL AND ME/SOUNDTRACK Blackbyrds Fantasy F 9483	6.98		7.98		7.98
151	3	ZZ TOP Tres Hombres London PS 631	6.98		7.95	10.95	7.95	7.95
152	156	6	THE SUPREMES Motown MG-828 S1	6.98		7.98		7.98
153	117	17	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95
154	119	16	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98
155	115	14	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98
156	114	19	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368-G (United Artists)	6.98		7.98		7.98
157	4	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98					
158	10	JIMMY "J" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95	
159	167	5	MARLENA SHAW Who Is This Bitch, Anyway? Blue Note BN-LA397 (United Artists)	6.98		7.98		
160	3	THE EAGLES Asylum SD 5054	6.98	6.98	7.97	7.97	7.97	
161	155	226	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98
162	3	CAMEL The Snow Goose Janus JXS 7016 (Chess/Janus)	6.94		7.95			
163	3	FREDDIE HUBBARD Liquid Love Columbia PC 33556	6.98		7.98		7.98	
164	164	4	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98
165	165	5	ROGER MCGUINN & BAND Columbia PC 33541	6.98		7.98		7.98
166	2	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98	
167	3	FUNKADOLIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98	
168	4	LOVE CHILDS AFRO CUBAN BLUES BAND Out Among 'Em Roulette SR 3016	6.98					

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
169	179	2	JEAN-LUC PONTY Upon The Wings Of Music Atlantic SD 18138	6.98		7.97		7.97
170	180	3	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98		7.98		7.98
171	181	2	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98
172	120	20	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98	7.98	7.98
173	110	14	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98
174	184	2	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98
175	185	2	DISCO-GOLD Scepter SPS 5120	6.98		7.98		7.98
176	189	2	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98
177	NEW ENTRY	→	THE TUBES A&M SP 4534	6.98		7.98		7.98
178	192	2	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004	6.98		7.95	7.95	7.95
179	NEW ENTRY	→	SHIRLEY & COMPANY Disco Dynamite Vibration VI-128 (All Platinum)	6.98		7.98		7.98
180	190	2	BACHMAN-TURNER OVERDRIVE II Mercury SRM-1-696	6.98		7.95	7.95	7.95
181	NEW ENTRY	→	ANGELO BOND Bondage ABC ABCD 889	6.98		7.95		7.95
182	NEW ENTRY	→	GRAHAM CENTRAL STATION Ain't No 'Bout-A-Doubt It Warner Bros. BS 2878	6.98		7.97		7.97
183	NEW ENTRY	→	FLEETWOOD MAC Warner Bros. BS 2225	6.98		7.97		7.97
184	NEW ENTRY	→	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	6.98		7.98		7.98
185	191	5	GEORGE McCRAE TK 602	6.98		7.98		7.98
186	170	5	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98
187	187	3	TEN YEARS AFTER Goin' Home/Their Greatest Hits Deram DES 18072 (London)	6.98		7.95		7.95
188	NEW ENTRY	→	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98
189	NEW ENTRY	→	KEITH JARRETT El Juicio (The Judgement) Atlantic SD 1673	6.98		7.97		7.97
190	111	10	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98
191	NEW ENTRY	→	TIM MOORE Behind The Eyes Asylum 7E-1042	6.98		7.97		7.97
192	194	2	KOKOMO Columbia KC 33442	5.98		6.98		6.98
193	113	14	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97
194	196	2	THE BEST OF MANDRILL Polydor PD 6047	6.98		7.98		7.98
195	126	21	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98
196	133	6	DONNY & MARIE OSMOND Make The World Go Away Kolibri M3G 4996 (MGM)	6.98		7.98		7.98
197	129	20	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97
198	163	22	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98
199	197	17	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98
200	200	61	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	139	Aerosmith	21	Amrosia	31	America	92	Paul Anka	145	Average White Band	6	B.T. Express	80	Bachman-Turner	36, 180	Bad Company	85	Joan Baez	22	Batdorf & Rodney	164	Beach Boys	28, 41, 50	Jeff Beck	61	Bev Gees	53	Elvin Bishop	76	Blackbyrds	103	Black, Sweat & Tears	71	Angelo Bond	181	David Bowie	72	Becker Brothers	107	Donald Byrd	156	Camel	162	The Captain & Tennille	2	Carpenters	63	Chicago	12	Billy Cobham	74	Judy Collins	26	Jessi Colter	96	Commodores	33	Alice Cooper	54	Charlie Daniels	140	Mac Davis	64	John Denver	56, 63, 67	Disco Gold	175	Disco Tex & Sex-O-Lettes	48	Doobie Brothers	34	George Duke	190	Bob Dylan & The Band	17	Eagles	1, 132, 137, 160	Earth, Wind & Fire	9	Fantastic Four	120	Fleetwood Mac	164	Freddy Fender	43	Frankie Flack	95	Funkadolic	167	Peter Frampton	88	Abraham Central Station	182	Guess Who	104	Al Green	172	Merle Haggard	129	Isaac Hayes	18	Hayward & Lodge	93	Jimi Hendrix	197	Dr. Hook	186	Hollies	148	Freddie Hubbard	163	Hues Corp.	147	Ian Hunter	125	Millie Jackson	166	Jackson 5	38	Jefferson Starship	11	Janis Ian	12	Isley Brothers	3	Keith Jarrett	189	Waylon Jennings	66	Elton John	4, 149	Jerry Jordan	109	KC & The Sunshine Band	144	Eddie Kendricks	105	Ben E. King	193	Carole King	161	Kinks	98	Kiss	154	Gladys Knight & Pips	52	Kokomo	192	Kool & The Gang	198	Hubert Laws	78	Led Zepplin	123	Love Child's Afro Cuban Blues Band	168	Lynyrd Skynyrd	101	Van McCoy	25	George McCrae	185	Gwen McCrae	126	Roger McGuinn & Band	165	Mohamy Rush	102	Major Harris	91	Barry Manilow	134	Bob Marley	133	Melissa Manchester	24	Mandrill	194	Chuck Mangione	143	Manhattan Transfer	77	Herbie Mann	115	Curtis Mayfield	141	Harold Melvin	37	MFSB	44	The Moments	157	Tim Moore	191	Monty Python	89	Monty Python's Flying Circus	188	Michael Murphy	49	Willie Nelson	176	New Birth	60	Olivia Newton-John	55, 200	O'Jays	27	Tony Orlando	35, 111	Donny & Marie Osmond	196	Robert Palmer	116	Parliament	173	Esther Phillips/Beck	184	Pilot	90	Pink Floyd	65	Poco	70, 112	Pointer Sisters	4
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# The Image Is Getting Clearer



The Demons of Rock are getting bigger every day—featured in the July 21st issue of *People Magazine*. Includes "Rock & Roll All Nite" and "Come On and Love Me." Kiss burning across the country and on their three Casablanca LP's.

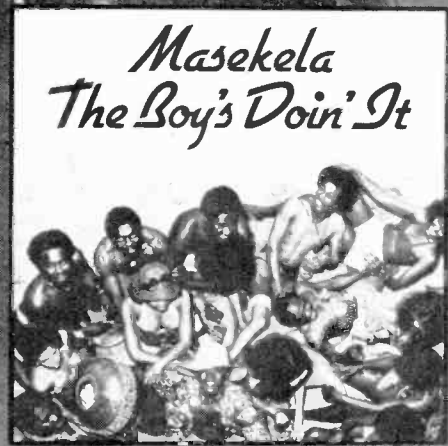


A new national anthem, chocked full of soul, God Bless Chocolate City, and it's Vanilla suburbs

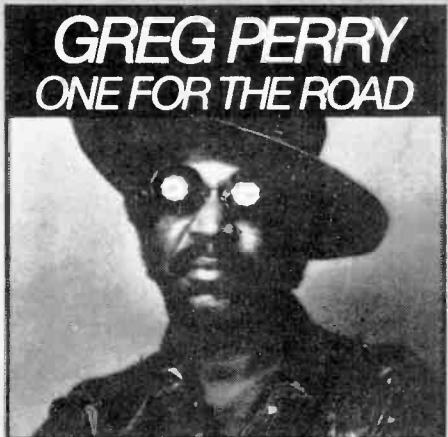
**MORE MILES PER GALLON**  
**Buddy Miles**



More Miles per gallon . . . more soul . . . more jazz . . . more progressive music . . . more basics. It's more of everything. BUDDY MILES "More Miles Per Gallon" on Casablanca Records. Includes "Rockin' and Rollin' on the Streets of Hollywood"



It's soulful . . . it's funky, with throbbing horns and a pulsing Afro-Latin beat. A disco delight from HUGH MASEKELA. Includes "Mama" and "The Boy's Doin' It"



An incredible first album, by a hit writer and producer. Includes "I'll Be Comin' Back," "Variety," "Come On Down" and "Will She Meet The Train"

**Casablanca Tapes now available from your Casablanca distributor . . . the image is getting clearer.**



Casablanca Records/1112 North Sherbourne Drive/Los Angeles, California (213) 657-8100



## Importing Of 'Q' Product

• Continued from page 1

Germany, and for tapes, its mostly Philips' classical 8-tracks.

At both Peters International here, for classical, and JEM in South Plainfield, N.J., for rock, their major quad outlets—mostly the larger chains that will take the largest selections—have staunch clientele that are looking for anything new in quad.

Max Schaffner at Peters, probably the biggest quad importer in the U.S., notes that whenever a new 4-channel disk or tape is available, it goes in "The Grapevine," the firm's 9 to 10-times yearly catalog, with at least 15 titles in the newest issue. Dealers are used to looking for the quad codes, often well hidden, particularly by the French.

Among the best import quad outlets are Sam Goody, King Karol and the Discophile here in New York; Rose Records in Chicago; Vogue Records and Phil Harris Records in Los Angeles, and Jordan Marsh in Minneapolis, Schaffner says.

A spokesman at JEM, the biggest importer of rock in the States, says their major outlets for the limited European product available include the Stark chain (Treasure Island, Camelot), Korvettes and J.L. Marsh. Top sellers have been Nektar's "Remember The Future" only released on Bacillus in SQ, although the group's next release will be in QS at JEM's suggestion, and LPs from Omega (Hungary) and Karthago (Germany).

As exclusive importers of the Cosmic Couriers' German SQ quad line, they have about 30 titles in the catalog, including such leading groups

## Ratso's, Chicago, Expands Room, Acts

CHICAGO—With an expanded menu and seating capacity (160 to 290), Ratso's is also expanding its music to include prominent talent, with a maximum \$3.50 cover.

On the schedule for the coming months are Gato Barbieri, Junior Wells, Harvey Mandel, Bill Quate-man, Von and George Freeman, Cannonball Adderley, Esther Phillips, Olympia Brass Band and Stanley Turrentine, for a cabaret, jazz and soft rock sound in the newly expanded showcase room, owner Bob Briggs states. Ray Townley is talent coordinator.



ABC Leisure photo

**BO MEETS BOA**—ABC artist Bo Donaldson (of Bo & The Heywoods), makes friends with a boa at The Wildlife Preserve, ABC Leisure animal park in Largo, Md., where group kicked off its *Wide World of Entertainment* series. July 10 proceeds went to WMAL-TV benefit of The Neediest Kids Inc.

as Tangerine Dream (now on Virgin), Wallenstein and Ashra Tempel. He notes that the amount of pop quad released in Europe is minuscule, but demand here is forcing the top groups there to get more involved.

At King Karol here, Ben Karol makes the point that he is being offered RCA and WEA Quadradiscs shipped abroad for the European market, through a major cutout house at lower prices (including shipping costs) than the same titles still active in the U.S. catalogs. "It's very complicated and quite confusing, but we buy when the price is right," he says. Most imports—EMI/Electrola, Odeon, Philips—are priced from \$6.80 to \$7.49.

He regularly buys from both Peters and JEM, noting "we've got quite a few customers who want anything in quad, particularly tapes." Dave Minton, who handles Karol's tape business, gets most of his imports, particularly the Philips' classical cartridges, from local distributors. But he emphasizes that the demand, though growing, is far from overwhelming.

At Sam Goody's Rockefeller Center store where the downstairs Quad demo room disk bins have been expanded, there's a certain clientele that's "really interested in getting their hands on import quads." But record manager Bob Crevani notes that they've been cutting back on stuff that doesn't move, although they do try to stock all new imports available. Sometimes they can't fill requests from Peters, German News, or Apon (Hungarian/Czech product) but virtually all product is classical. Most retails at \$6.99, including the Angel "quiet quads" mastered in SQ by EMI abroad but distributed by Capitol here with no quad cover label.

Claiming to be the only U.S. importer of JVC Quadradiscs from Japan not issued here by RCA is the Zen Oriental Bookstore next to Carnegie Hall. Ms. Toshi Kodama, vice president and manager, notes they have a hard time keeping up with demand, and are awaiting a new shipment to refill a virtually emptied stock of much of the JVC catalog. Most titles retail for \$9.50, with discounts available to a growing number of JVC hardware dealers who buy a variety of demo disks. A second Zen location will open soon on Fifth Ave., she reports.

At Rose Records in Chicago, Jim Rose and Frank Lord say they do get whatever Peters has available in import quads, "but we can't say it's flying out the door." They do move the limited pop imports, such as Pink Floyd's "Dark Side Of The Moon" on EMI/Capitol and Mike Oldfield's "Tubular Bells" on Virgin/Warner, but the Angel SQ LPs are filed with the stereo product. Most of the quad imports sell at \$6.35 or \$7.18, depending on dealer cost.

Vogue Records in Los Angeles, with a claim as Southern California's biggest classical dealer, has some imports in stock—actually the quad bin has a prime location just inside the door—but manager Sherwood Bader says the only imports that really sell "are those that are only available in quad." The local salesmen just don't push it, although the Peters rep stops in every two weeks "and we order three to eight cartons, including most of their new quad selections." Most import 4-channel product sells from \$6.29 to \$6.98, "but quad just ain't there," he says. "It's probably less than 1 per cent of our business, but what there is, probably 75 percent is classical, and a lot of that is import titles just not available on labels here."

## Inside Track

Warner Bros. exec **Bob Krasnow's** current top project is exploring the setup of a WB jazz line. He just hopped to the Montreaux Jazz Festival from New York. Krasnow did well with the **Crusaders** and other crossover jazz artists on his independent Blue Thumb label.

**Henry Okun**, veteran record promotion man, is recovering from a slight stroke at New York's St. Clare Hospital and expects to be back in action soon. . . . **Kris & Rita** headline United Farm Workers' benefit at Sonoma State Univ. in Northern California.

**Martin Mull's** TV prime-time network debut is being taped for **Cher's** fall season. . . . Morning Sun Productions grossed \$80,000 with the first rock show at San Jose's Spartan Stadium as **Boz Scaggs**, the **Pointer Sisters**, **Elvin Bishop**, **Cold Blood** and **Pablo Cruise** drew 13,000.

**Lalo Schifrin** scored Billy Jack's autumn film, "The Master Gunfighter." . . . **Monty Python's Flying Circus**, **Proctor & Bergman**, the **Credibility Gap** and **Steve Martin** will all take part in Sherwood Oaks Experimental College satire seminar this month in Hollywood.

**Merle Rose**, veteran Chicago retailer and more recently in the cutouts and surplus business, is back at work following a heart attack suffered at the recent NARM meet in Philadelphia. . . . **Billboard** was beaten badly by **ABC Records** in a softball game in Encino. . . . **Gwen Kessler**, longtime executive in Atlanta indie label distributing, who recently opened her own Tara Dist. there, lost her mother, two sisters and a niece and nephew in an auto accident last week.

**Rufus** lead singer **Chaka Khan** broke her arm recently in an auto accident. Rufus opened for the **Stones** in Denver and Chaka was on her way home from the show when the car she was driving overturned. She's doing fine now. . . . **John Mayall**, one of Britain's blues pioneers, goes to work with American musical legend **Allen Toussaint** shortly. Allen will produce Mayall's next LP. . . . **Bob Gibson**, one of the major names in folk music history, is back in action again via a mail-order label dubbed **Legend Enterprises**. Gibson and the label are located in Chicago, where Bob is director of special events at the Old Town School of Folk Music.

Among other things, the astronauts listened to **Chicago's** "Wake Up Sunshine" from the "Chicago II" LP on their flight last week. . . . **Keith Christmas** has changed his base of operations from Britain to Los Angeles, at least temporarily. . . . **Black Sabbath**, who are preparing to release their first LP in two years, will be working with **Mark Forster of Premier Talent**.

**Slade**, still one of the hottest bands in England, reportedly received more fan mail following their recent radio "live" broadcast on the "King Biscuit Flower Hour" than any other act in the show's two-and-a-half-year history.

**Guy Mitchell**, one of the major hitmakers of the '50s, is back in action again with his first release in nearly a decade. The single, "I'm Broke But Not Busted," is already receiving airplay in the Los Angeles area and is released on Mitchell's own label. . . . **Dennis Lambert** and **Brian Potter** set to handle the lyrics for the theme song of **Robert Radnitz'** next film, "Birch Interval." **Leonard Rosenman** clefled the music for the song, dubbed "Love Isn't Far From Home."

**Ray Manzarek** has a new band set. The ex-Doors' keyboardist, who has already enjoyed several successful solo LPs, will be hitting the road with guitarist **Paul Warren**, drummer **Gary Mallaher** and bassist **Nigel Harrison**. Manzarek will showcase the new group at Los Angeles' Starwood shortly. . . . Country star **Buck Owens** named entertainment industry spokesman for the California Dept. of Fish And Game's Nongame Conservation pro-

gram. So far Owens has cut some TV and radio public service announcements.

**Fantasy/Prestige/Milestone** has signed agreements with two different distributors. **Action Music Sales, Inc.** will handle all three labels in the Cleveland area while **Mangold/Bertos** in Charlotte, N.C., will work all three labels in North and South Carolina. . . . **Laurence Rosenthal** will compose the score for Quinn Martin Productions' "A Home Of Our Own" CBS-TV special. You can now get bluegrass as well as beer at **Busch Gardens** in Los Angeles. The **Bluegrass Cardinals** will play every day but Friday at 2 p.m. and 8 p.m. for 30 minutes.

**Joe Fields**, Muse Records head, and **Ed Chalpin**, prexy of PPX Enterprises, visiting licensees in England, France, Germany, Denmark, Holland and Sweden. . . . **America** in second phase of their U.S. tour. The WB artists just completed \$1.5 million-grossing tour, it's reported. They tour England and Europe beginning Sept. 18. . . . **Michel Legrand** moves from composing to film, directing "Blind Love," movie to be adopted from French runaway best-selling book.

Legend Records **Trooper** played first New York area date at Nassau Coliseum as openers for **Bachman-Turner Overdrive**. . . . **Gov. Milton Shapp** presented a citation to **Third Stream** for their concert for the Vietnamese refugees at Ft. Indiantown Gap. . . . Ex-Jimmie Lunceford band member **Sy Oliver** has re-created the sound of former boss in form of small ensemble. Opening-night audience at Rainbow Room, New York, included big-band leader **Sammy Kaye** and poet **Nikki Giovanni**. . . . **Felix Cavaliere**, formerly of the **Rascals**, is planning a concert tour. . . . Bluesman **Robert Jr. Lockwood** will be on the West Coast to play selected dates including the Monterey Jazz Festival. He will be joined in his tour by harmonica man **Big Walter Sorton** and pianist **Sunnyland Slim**. . . . **Thimble Records** is planning to give a major push to its new LP "Gene Corman," especially in the Philadelphia market.

While in New York, songstress **Esther Phillips** visited the author of her new single, "What A Difference A Day Makes." The writer of that tune just turns out to be ASCAP boss **Stanley Adams**. . . . Distributors swamped rackjobbers 36 to 9 in a softball game at the third annual outdoor bash run by the New England and Tape Distributors at Rehoboth, Mass., July 14. Event was sponsored by **Ruby Zeidman**, owner of Rhody Records in Providence, R.I. . . . **Chris Bearde** has just bought an option on a brand new rock opera called "Plymouth." He sponsored a special one-shot concert presentation Friday (1) just to give record companies and theater buyers a chance to see it. . . . **Bobby Vinton** will star in his own variety and entertainment series on CBS in Fall. . . . F.O.R.E. (Fraternity of Recording Executives) had its fourth annual disco party and honored **Van McCoy**. . . . The **Manhattan Transfer** premieres its show Aug. 10 on CBS and first week guests are **Bob Marley** and the **Wailers**.

London Records is planning a major push on the solo album "From Mighty Oaks" by the **Moody Blues' Ray Thomas**. Thomas will visit Los Angeles, San Francisco, Montreal and New York to promote the LP with press and radio interviews. . . . Pilot has now become a four-some with the addition of **Ian Bairnson** on lead guitar. . . . **Anne Murray**, now the wife of television producer **Bill Langstroth**, has taken a honeymoon and returned to touring. . . . Grove Press will publish Anthony Pawcett's upcoming book on **John Lennon**, "One Day At A Time." . . . **Steve Metz** of Steve Metz Ltd. has made an agreement with **Gooff Davie** of IPA in England, whereby he will book some American acts for concerts in Great Britain. Upcoming tours include **Exciters** and **Ink Spots**.

## Lerner Lawsuit In a Settlement

NEW YORK—Lyricist Alan Jay Lerner's \$1.5 million suit against Kirshner Entertainment, seeking the voiding of a contract, in which Lerner assigned rights to several music productions over to Kirshner, has been settled out of court.

Kirshner retains all rights and properties in the initial agreement and will purchase Lerner's 152,000 shares of stock for an undisclosed amount.

Lerner had acquired \$1 million worth of Kirshner stock in 1969 in exchange for his rights to his works such as "On A Clear Day You Can See Forever," "My Fair Lady," "Brigadoon," "Gigi" and "Paint Your Wagon."

## New Companies

Cowtown Records has been formed in Kansas City, Mo. by Stan Plessner and Paul Peterson, heads of Cowtown Productions and Good Karma Co. They manage the Ozark Mountain Daredevils and Brewer & Shipley. First Cowtown release is Danny Cox's "Keep Your Hands Off It," with Norbert Putnam producing.

Cowtown Records will initially distribute independently in the Missouri area while seeking a custom label deal with one of the majors.

Haze Records has been founded in Hollywood by B. Cloer, Carl Summers, Al Brown, Beverly Huson and Mary Ann Pinsky. Premiering

the label is Mr. Cix group with "You Can Do That Swang, Young Thang."

Sudden Rush Music in the New York (Bronx) has incorporated as a music publisher and production company and, in addition, is launching a writer development program. Sudden Rush has long operated a popular 4-track recording studio.

Concert promoters De Brunette and Howard Capp have formed Brunette Productions, San Jose, Calif. An Evening With Donovan at the San Jose Center for The Performing Arts Sept. 7 is the firm's first presentation.

# The great British-American- male-female-old-new- blues-rock-ballad band:



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**Fleetwood Mac.**



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"... It's difficult to recall a new artist who has come up with such a **TOTALLY WELL DONE FIRST EFFORT.**"

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— Record World

Management: Jack Oliver

Produced by Rick Jarrard

Agency: **ICM**

