

Billboard

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August 30, 1975 • \$1.50

Cap Builds Store Chain

By BOB KIRSCH

LOS ANGELES—Capitol Records will continue to operate its seven-store Music Den retail record and tape chain with plans to open more free standing outlets in the future, despite the phasing out of Merco Enterprises' involvement in rackjobbing and leased department activities over the past year.

"At the end of June of last year, which marked the end of Capitol's (Continued on page 14)

Photocopying Spurs Pubs' New 'Fair Use' Standards

By IS HOROWITZ

NEW YORK—Publisher concern over the mounting flood of music photocopying has stimulated new moves by copyright owners to hammer out "fair use" standards with educators and librarians.

A reactivated print committee of the National Music Publishers Assn. (NMPA) was convened here last week to grapple with the problems

of reproduction rights, in preparation for meetings in October with school and library user groups.

At that time, says Ernest Farmer, president of Shawnee Press and chairman of the NMPA print com-

WNEW-FM Is Station Of Year

By CLAUDE HALL

LOS ANGELES—WNEW-FM in New York was honored as Grand International Station Of The Year for the world Saturday (16) at the awards dinner of the eighth annual International Radio Programming Forum at the Fairmont Hotel in San Francisco.

Bill Heywood, morning air personality at KOY in Phoenix, was honored as Grand International Air Personality Of The Year for the world and Scott Burton, KSD in St.

(Continued on page 16)

mittee, a strong effort will be made to reach agreement on the distinctions between fair use and outright infringement, as well as to explore "dubious" areas that tend to lean toward one extreme or the other.

This attempt at accommodation with print music users is being made as a complement to legislative efforts to insure that the copyright revision bill contains clear and adequate fair

(Continued on page 14)

EMI Eyes 1 Inventory

By EVAN SENIOR and ROBERT SOBEL

NEW YORK—A major move by EMI's classical division in London regarding the release of quadraphonic recordings is expected to bolster the cause for the single-inventory concept worldwide.

The action, effective Monday (1), dictates that almost all EMI classical product (with the exception of some solo performances) will be in stereo-compatible SQ matrix quad, thus

(Continued on page 23)

Clubs: Things Not So Bad

By NAT FREEDLAND

LOS ANGELES—A Billboard survey of key contemporary nightclubs in markets away from the record and media centers of New York and Los Angeles reveals business generally good despite unpredictable seesaw patterns when acts that draw in specific cities are unavailable.

Though there are somewhat fewer artists touring than during a fatter

economy, tighter concert conditions have driven many solid acts back to the club circuit this summer as was predicted widely at the Billboard Talent Forum last June.

Among the veteran artists named in several markets as being a particularly strong club draw this summer, the standout figure was Earl Scruggs. Also bringing strong busi-

(Continued on page 24)

FTC & Dealers Assault Hi Fi Firms

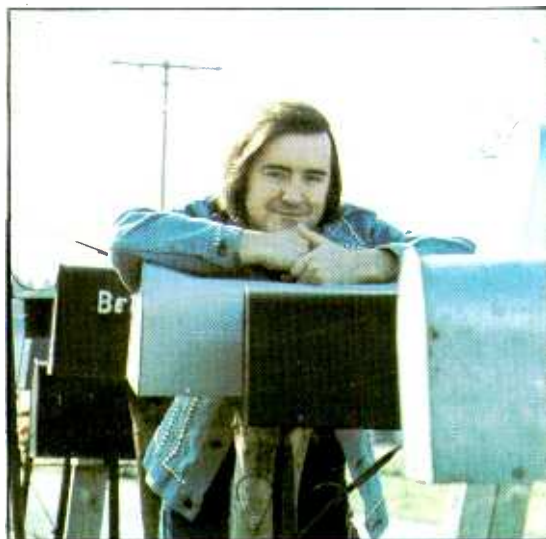
By RADCLIFFE JOE

NEW YORK—Hi fi equipment manufacturers in this country are busy putting together a major merchandising package aimed at shoring up their battered images following last week's double-barrelled assault by both the Federal Trade Commission (FTC) and a growing number of dissenting dealers who

are threatening to de-emphasize brand name products.

The survival kit being prepared by manufacturers focuses on extensive dealer training programs that emphasize loyalty, and assure dealers that the manufacturer remains a viable asset with quality products

(Continued on page 30)



"I MAY NEVER BE YOUR LOVER (BUT I'LL ALWAYS BE YOUR FRIEND)" is the sensitive story of the end of a beautiful summer love affair. And when a singer performs a song like this, with honesty and sincerity, as BOBBY G. RICE has on his new single, it seems certain to appeal to both a pop and country audience. With fourteen straight country hits to his credit, including many top 10's, Bobby G. Rice's roots are planted firmly in the country. But this may well be his first cross-over record. Bobby has been a consistent winner in the LP field as well. And it's no wonder! His current "Write Me A Letter" (GRT 8003) LP contains no less than four of his recent big hits. Produced by Dick Heard, Bobby G. Rice records exclusively for GRT Records and Tapes. (Advertisement)

L.A. Wins NARAS Awards Over Protests By Chicago

By JIM MELANSON

NEW YORK—By a close vote, the national trustees of the Recording Academy have approved a switch of next year's Grammy Awards broadcast from Chicago to Los Angeles. The balloting was 13 to 10, according to reports.

Whether the site change will take place without further dissent from the membership of the Chicago chapter is unclear at this point. Two months ago, the then Chicago chapter president Murray Allen, with the "unanimous" backing of the local membership, charged that such a move without the chapter's approval would not only violate Academy by-laws but also insult the Chicago chapter's capabilities (Billboard, June 21).

The closeness of the vote indicates a good deal of support for the principle of rotating the show between Academy chapters, no matter their size. (Continued on page 50)

Bostic Urges Gospel Folk To Be Militant

NEW YORK—Black gospel music disk jockeys and programmers gathered here from around the country last week were urged to join forces to "maintain and preserve" the integrity of the music and to fight those looking to "knock it down."

Making the call was Joe Bostic, gospel music air personality, promoter, one-stop owner and one of the leading exponents of the music on the scene today. His remarks came during a Gospel Announcers Guild luncheon at the Gospel Music Of America's annual convention.

Bostic points an accusing finger at major labels for producing what he terms a "charade" and a "travesty" of true black gospel, and at radio in general for overlooking the music's

(Continued on page 12)



EL CHICANO... PYRAMID OF LOVE AND FRIENDS. Super album, a return to the early days of fun and good times. Starting with "Baretta's Theme" (Keep Your Eye On The Sparrow), which was released as a single earlier this summer, to El Chicano's soon-to-be released single "Michael's Theme." Written by lead guitarist Mickey Lespron, it's bound to be picked up by their fans. Watch this new single race up the charts. El Chicano, Pyramid MCA-2150, available on MCA Records and tapes. (Advertisement)

(Advertisement)

Willie Hutch ODE TO MY LADY
M6-83ES1Rare Earth BACK TO EARTH
R6-548S1Eddie Kendricks THE HIT MAN
T6-338S1

3 of a kind:
HITS



On Motown Records & Tapes

©1975 Motown Record Corporation

Tanya Tucker

San Antonio Stroll

MCA-40144

Arm in arm, hitbound.
A new single from Tanya's great MCA album.

Produced by Snuff Garrett
Arranged by Al Capps



MCA RECORDS



Tony Wright: he's involved 100 percent in reggae activities.

MILLS AND WRIGHT

Bay Area Jamaicans Work To Ignite Reggae Craze

By JACK McDONOUGH

SAN FRANCISCO—There has been a discernible growth in reggae activity and interest in the Bay Area as evidenced by recent local appearances of Bob Marley and the Wailers (who sold out an entire week at the Boarding House as well as a 3,000-seat one nighter at Oakland's Paramount) and Toots and the Maytals (who did three shows at packed local nightclubs as well as three nights at Winterland Arena).

The reggae soil here has been tended carefully and pain-

stakingly by two principal figures, Ruel Mills and Tony Wright (also known as Mango Reggae), native Jamaicans who are partners here in a reggae record shop called Kingston Records. They also operate Kingston Productions, which brought Toots Hinbert and his Maytals here in July for their first American appearances outside New York.

Mills plans to bring the Maytals back in October, along with
(Continued on page 61)

Arista Acts Will Appear In Festival

By JIM FISHEL

NEW YORK—For the fourth time in five years Clive Davis will showcase a cross-section of his artist roster in a festival setting with the prime goal this time of paying tribute to the renewed New York music scene.

Tentatively titled "Arista Salutes New York," this two-concert event will be held Sept. 25 at the 3,000-seat City Center and will highlight many of Arista's top attractions.

The Sunday afternoon show will feature poet-vocalist Gil Scott-Heron, saxophonist Anthony Braxton, vocal trendsetter Ursula Dudziak (wife of violinist Michal Urbaniak), jazz-rockers Larry Coryell and the Eleventh House, vocalist Jon Hendricks (formerly of Lambert, Hen-

(Continued on page 50)

Single CES Seen Closer To a Reality

By RADCLIFFE JOE

NEW YORK—A once-a-year Consumer Electronics Show—sought by a growing number of disgruntled exhibitors—moved closer to becoming a reality last week, following a top level meeting between the Consumer Electronics Group of the Electronics Industries Assn. (CEG/EIA), sponsors of the show, and a number of the biggest exhibitors of the currently semiannual exposition.

Following the closed-door confab between Jack Wayman, senior vice president, CEG/EIA, his show manager, Charles Snitow, and key CES exhibitors (Philip Morse, Morse Electro Products; Stephen Lane, Major Electronics; Saul Ashkenazi, Soundesign; Robert Kropp, Capehart; and John Hollands and David Feir, BSR (USA), indications were that CES officials were inclined to
(Continued on page 30)

PENALTIES SEVERE

A Tougher Piracy Bill For California?

SACRAMENTO, Calif.—Dependent upon how quickly Gov. Jerry Brown signs Assembly Bill 712, California could soon have a stiffer maximum penalty for tape piracy.

Assemblyman Bill Thomas (R.) expects his proposal, which would hike the maximum penalty for illegal duplication to \$50,000 and/or a two-year state prison sentence, to be heard before the full 40-member

state senate sometime this week. The bill looks even stronger for passage, following its unanimous approval Tuesday (19) by the state judiciary committee.

Only voice to speak against present provisions of the bill occurred during the hearing when Steve Jabloner, Pelican Records, Los Angeles, and his counsel, Marshall Barth, expressed concern over possibility the bill would endanger firms, like Pelican, which release vintage product, ranging from old radio shows to rare out-of-print recordings.

Barth pointed out that his client often spent months trying to locate rightful owners of a radio show without success. He noted that the Thomas bill, if passed, would possibly levy the maximum penalty under the law on the release of such a record unless the rightful ownership was clearly established.

Attorney Howard Smith, longtime proponent of anti-piracy legislation, explained that piracy violation requires intent. "If Pelican Records makes an honest effort to find the estate or heirs, then they're out of it," Smith and Stan Gortikov, president of the Recording Industry Assn. of America, spoke in favor of the legislation.

33% RISE IN DISCO GOODS

By JIM MELANSON

NEW YORK—This year's in-house sales projections for disco equipment at Digital Lighting Corp. are in the range of \$750,000 to \$1 million, an increase of 338 percent from 1974 figures and some 300 percent over 1973 sales results.

The latest projections could be viewed by many as a clear example of the impact that the dance boom is having on those firms providing clubs with support service.

Headquartered here, Digital has been in operation four years now, with the bulk of its disco involve-
(Continued on page 27)

Hugo & Luigi Acquiring Avco Label

NEW YORK—Hugo Peretti and Luigi Creatore (Hugo & Luigi), co-presidents of Avco Records, have reached an agreement in principle to buy the label from Avco Corp.

The deal, said to be on a cash basis, is subject to the execution of a definitive agreement and to the approval of Avco's board of directors. Also involved in the sale are the two Avco publishing subsidiaries, Avemb Songs and Avco Embassy Music Publishing.

No changes are planned regarding direction of the label, and distribution, location and operation of Avco will be the same, although Creatore says the label may distribute other lines and will take a closer

look at its country ties in Nashville, where it has an office. The firm is based here. It will also continue its emphasis on disco records, "as long as it remains popular," Creatore says.

Hugo & Luigi will continue as co-presidents, and Bud Katzel and Jerry Taub remain as vice presidents. Creatore says that the label's name will be phased out slowly and it's understood that the new name will be more in the musical genre. Also, according to a spokesman, the name of the Avco Embassy publishing firm will be phased out. The name of Avemb will be retained.

Avco Records will continue to
(Continued on page 50)

European Cassette Sales 76 mil In '75: Polydor Intl

SALZBURG—All-industry European sales of prerecorded cassettes in 1975 are predicted to reach 76 million units, according to Polydor International.

This was announced when Polydor International of Hamburg, in conjunction with Polydor of Austria, organized an exhibition and demonstration here to present the new Polydor classical cassette releases to music lovers, artists, critics and tour-

ists packing this historic city for the Salzburg Festival.

The exhibition presented a large range of the latest cassette playing equipment for the home and for the car as well as portable units, and there was also a historical display depicting the milestones in Polydor's development of the cassette, from the first 1965 mono release of pop music to the new six-cassette prestige
(Continued on page 46)

Bill Williams: His Death Stuns Trade

NASHVILLE—Bill Williams, Southeastern editor of Billboard the past eight years and a leader in the country music industry and Nashville community, was buried here Wednesday, Aug. 20, at Woodlawn Cemetery.

He had suffered a heart attack Aug. 17 while attending a Braves baseball game with his two youngest sons at Atlanta Stadium and died the next day at Grady Memorial Hospital, Atlanta.

Born Cecil F. Williams Jr., Jan. 8, 1924 in Omaha, Neb., he was introduced to show business at age seven by his vaudevillian parents. He and his sister performed as a dance team.

As Billboard's Nashville representative, Williams conceived, wrote and edited numerous special issues devoted to country, which collectively provide some of the best his-

tory available on country music, the organization and growth of the Country Music Hall of Fame, major music industry firms and dozens of artists.

Through his weekly coverage, he was recognized as one of the nation's most knowledgeable authorities on the country music industry. He was consulted by authors of books on country music, newspaper columnists, university professors and his peers in the industry.

Prior to joining Billboard, Williams was director of news and public affairs at WSM-TV-AM, producer of the "Grand Ole Opry." He became famous in the Midsouth for his rhyming weather forecasts and his ability to ad lib local, national and international news. In recent years, he was a member of WSM-AM's "Waking Crew" show and ap-



Bill Williams

peared every Wednesday on the "Noon Show" to report on the music industry.

Prior to joining WSM in 1952,

Much More Than a Newspaperman, He Was An Admired Civic Leader

Williams was with the news department at WOW in Omaha. He joined that station immediately after World War II as night news editor. He also had freelanced for UPI.

Williams' professional titles belied his influence and reputation throughout the country music industry. He was a friend and confidant of scores of music industry personalities, and was known to have introduced uncountable aspiring songwriters to music publishers. He was among the leading forces responsible for the popularization of coun-

try music and the development of Nashville as a music industry center.

He was a past president and current director of the Country Music Assn., governor and national trustee of NARAS, past director of the Gospel Music Assn., and a member of ASCAP. He was instrumental in the organization and development of the NARAS Institute, which is responsible for educational seminars, and was currently president.

He instigated the development of
(Continued on page 34)

Williams Scholarship Announced

NASHVILLE—A scholarship in Bill Williams' name has been established at Middle Tennessee State Univ., Murfreesboro, Tenn., about 30 miles from Nashville. School is one of the few universities to offer a complete curriculum in music industry courses with a major in recording industry management.

The course was developed under the guidance of Williams. Contributions may be sent to Bill Williams Scholarship Fund, Middle Tennessee State Univ., Office of Development, Murfreesboro, Tenn., 37132.

“Mr. Springsteen has it all—he is a great lyricist and songwriter, he is a wonderful singer, guitarist and piano player, he has one of the best rock bands anybody has ever heard, and he is as charismatic a stage figure as rock has produced.”

—John Rockwell, *The New York Times*.

“People have given up speculating on whether Bruce Springsteen will become a major international rock star in the '70's. It's no longer 'if,' it's 'when,' and the current best bet in music circles is soon after Aug. 25, when his third Columbia album, two years in the making, is scheduled to be racked in record stores across the country.”

—William Howard, *Boston Globe*.

“The music is truly overwhelming. It touches some particularly sensitive chord, submerged deep in the rubble of the subconscious, that's exhilarating but also disturbing, because it's rarely exposed so completely. I listen to Springsteen like I used to listen to Dylan, John Lennon, and Chuck Berry—as though a life depended on it....”

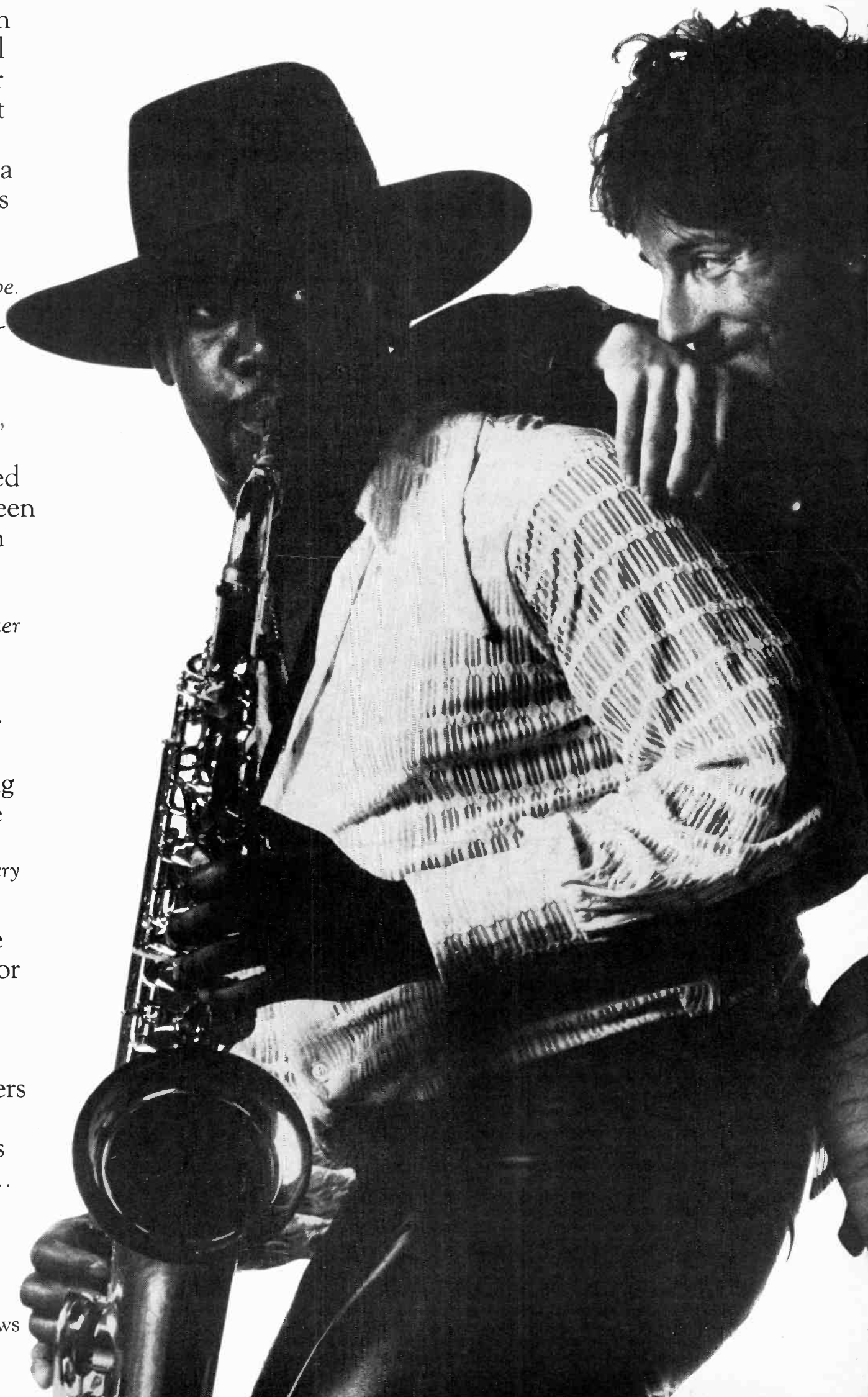
—Michael Watts, *Melody Maker*

“Springsteen and his band are the best live rock group of the 1970's so far.... They are doing for the seventies what Liverpool's Beatles did for the sixties: bringing back rock and roll music from the edge of oblivion.”

—Paul Williams, *Gallery*

“If there is a new trend, look to Springsteen to start it. After three encores, the crowd still hollered for more at a deafening level for half an hour. I've personally never seen—or been part of—anything like it.... One of the best performers in the world.... Dancing on their seats. Repeated standing ovations and several encores every night.... Four encores to those who called for more a half hour after the equipment was taken apart.... At times it bordered on delirium.”

—*Walrus* concert reviews



A black and white photograph of Bruce Springsteen from the waist up, playing an electric guitar. He is wearing a dark leather jacket over a light-colored, ribbed sweater. The lighting is dramatic, with strong highlights on his hair and the guitar, and deep shadows on his jacket. The background is plain white.

FINALLY.

THE WORLD IS READY FOR BRUCE SPRINGSTEEN.

"BORN TO RUN"
PC 33795
THE NEW ALBUM.
ON COLUMBIA RECORDS
AND TAPES.

A HAVEN FOR JAZZMEN For 25 Years the Atlantic Label Has Treated the Music As Sacred

By JIM FISHEL

NEW YORK—While many companies treat jazz as a commercial commodity and drop it when its sales are cold, Atlantic Records treats it as a sacred entity. For more than 25 years, the label has been deeply engrossed in this art form boasting most of the contemporary jazz greats on its artists roster at one time or another.

"There will always be jazz on Atlantic Records, just as there has been since the first days of the company," says Neshui Ertegun, coordinator of jazz for the label, as well as president of WEA International. "I believe jazz is important American music, and that's why Jerry (Wexler), Ahmet (Ertegun) and myself have always taken an active interest in recording it.

"We will therefore continue to record jazz as long as we're in business, because when we all go home, we listen to jazz records. We're all great jazz fans and we have always enjoyed the personal company of jazz artists."

Because of this philosophy, Atlantic has enjoyed some of the longer-

running relationships in the business including Herbie Mann (1959-present) and the Modern Jazz Quartet (1955- until its break-up last year).

In addition, many of the important contemporary jazzmen have graced the label including Ornette Coleman, Slide Hampton, Art Ensemble of Chicago, Mose Allison, Robin Kenyatta, Jimmy Owens, Big Joe Turner, Gary Burton, Andy Bey, Charles Mingus, Dave Brubeck, Shirley Scott, Carmen McRae, Charles Lloyd, Art Blakey, Ron Carter, David Newman, Max Roach, Harold Alexander, Miroslav Vitous, Sonny Stitt, Ray Charles, Mongo Santamaria, Jean-Luc Ponty, Billy Cobham, Duke Ellington, Art Farmer, Milt Jackson, Rahsaan Roland Kirk, John Lewis, Chick Corea, Gil Evans, Eddie Harris, Les McCann, Hubert Laws, John Coltrane, Keith Jarrett, Yusef Lateef, Willis Jackson, Freddie Hubbard, Jimmy Giuffre, Lennie Tristano, Hank Crawford, Shorty Rogers and the Newport Jazz All-Stars.

Ertegun says he's proud of the



John David Kalodner photo

OPERATION JAZZ—Atlantic Records' jazz coordinator Neshui Ertegun confers with his "right arm" Ilhan Mimaroglu about the mastering and packaging of an upcoming jazz release.

musicians who have called Atlantic their home through the years. In addition, he feels his "early teeth were cut" producing most of these artists.

"I produced most of the jazz artists in the beginning with help from a few people like Joel Dorn and Arif

Mardin," he states. "I really feel badly that I don't have much time anymore to get back into the studio, ever since I took over as the head of WEA International."

This new position has presented a unique situation for Ertegun. As the

international chief of Warner-Elektra-Atlantic, he is responsible for the overall operation and has to be impartial toward all three companies.

"Now that Warner's is beginning to take an active role in the jazz field, I'm really kind of excited, because it will offer more jazz product to our foreign companies," he says. Also, many of our foreign operations have domestic jazz musicians on their roster."

Because Ertegun has had to shift his attention away from Atlantic with all of his international traveling (10 months per year), he has given part of that responsibility to Charlie Brown. Formerly a disk jockey at New York's WRVR-jazz radio, Brown, along with Ilhan Mimaroglu (head of Atlantic-distributed Finnadar Records) oversees the daily matters of the company.

Mimaroglu is Ertegun's "right arm" with chief responsibilities lying in the studio (editing, mastering, mixing, packaging), while Brown does all of the outside work (acquir-
(Continued on page 61)

AUGUST 30, 1975, BILLBOARD



ABC photo

Dick Horine, right disk buyer for the Broadway chain in Los Angeles, and Dennis Patten, ABC Record and Tape Sales branch manager, review responses to the "love bug" promotion involving KKDJ.

Merchandising Campaign a Hit For ABC Rack

by STEPHEN TRAIMAN

New York—Based on the success of its recent national "Love Bug" rack promotion that produced a reported over-all 70 percent selloff in 11 markets—\$420,000 at wholesale in three weeks—ABC Record & Tape Sales is launching a major pitch to labels for a continuous series of cross-country merchandising campaigns along similar lines.

Bearing out division president Mike Mallardi's goal of bringing "a greater sophistication to rackjobber marketing procedures" (Billboard, May 3), the project involved multiple-label product, use of a national media buying service, and creating of individual spots for each station instead of simple store tag-ons.

Keyed to a major Top 40 radio outlet and one important chain in each market, the Love Bug campaign featured 24 promotionally-priced albums—LP, 8-track and cassette—or six each from A&M, Capitol, Columbia and MCA. Among artists were the Captain & Tenille, Elton John, Olivia Newton-John, Chicago, John Lennon and the Beach Boys.

Pricing ranged from \$3.66 for LP

(Continued on page 51)

Mrs. Littleford Dies In Kentucky

NEW YORK—Mrs. Marjorie Donaldson Littleford, 87, died of cancer Aug. 19 at her home in Ft. Thomas, Ky. She was the daughter of William H. Donaldson, founder of Billboard Magazine, and widow of Roger S. Littleford, Sr., a former president and chairman of Billboard Publishing Co. Mr. Donaldson died in 1925 and Mr. Littleford in 1959.

Billboard was founded in Cincinnati in 1894 as a show business trade paper. For a period during its early years Marjorie Donaldson, a young girl, assisted her mother, Jennie, in addressing and wrapping copies of the magazine at their home in Dayton, Ky. She married Roger Littleford in 1910.

Following Mr. Donaldson's death, his son-in-law, who was with his family's manufacturing company, assumed the additional responsibility of managing Billboard Publishing Co. for a number of years.

Mrs. Littleford is survived by two sons, William D. Littleford, Roslyn Harbor, N.Y., present president of Billboard Publications; Roger S. Littleford, Jr., Naples, Fla.; two daughters, Mrs. Robert H. Stegeman and Mrs. John W. Ross, Ft. Thomas, Ky.; nine grandchildren and seven great grandchildren.

TAPES BRING INDICTMENTS

LOS ANGELES—Two indictments have been handed down for selling of alleged pirated tapes by the federal grand jury here.

Assistant U.S. attorney Chet Brown, primary antipiracy prosecutor, says that James Richard Smith and Stephen Irwin Stillman were indicted for selling allegedly pirated copies of Al Green recordings on Hi Records, made after Feb. 15, 1972.

Smith is charged with selling four different single recorded performances by Green, while Stillman is claimed to have sold one illegal Green performance.

Cincy Retailer Plots Sound Show

By JOHN SIPPÉL

LOS ANGELES—A free stereo and quad consumer show, geared to attract possibly 100,000 has been slated by Sight In Sound, Cincinnati, at that city's 90,000-square-foot Convention Center Sept. 12-14. Sight In Sound's "Sound Exposition" is probably the most ambitious record/tape and hardware show staged by a single retailer.

Approximately 50 different hardware manufacturers and labels are expected to exhibit. All exhibitors will be allowed to demonstrate and sell product on the floor. Approximately 150 factory reps are expected to participate.

Harry Biddle Sr., owner of the 25,000-square-foot store in suburban
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Executive Turntable

Joe Ruffino, national sales manager of Playboy Records, and Playboy assistant national promotion director Gary Buttice both left the label last week. . . . Dino Airali is the new managing director of George Harrison's Dark Horse Records. Airali worked previously with the A&M and Shelter labels. . . . Bob Buziak named West Coast operations director of Arista Records, moving over from Capitol in Los Angeles.

Michael Abramson promoted at RCA Records to director, product merchandising, from national album promotion manager. . . . At London Records' Burlington-Felsted Music divisions, Diana Weller appointed general manager of publishing, copyright, foreign distribution and Decon Recordings, and Carolyn Kallet named manager of the division and copyright department of the label.

Chuck Gregory, formerly with Columbia, Polydor, Famous Music and his own indie labels, named marketing vice president for Cayre Industries' Different Drummer and Salsoul labels (see separate story, this issue). . . . At Private Stock, Louis Lewow joins from A&M/Ode/Dark Horse as national promotion manager, secondary markets, and Sandy Jones, also from A&M, comes as director of advertising, both newly created posts.

At ABC Records, Lou Verzola promoted to general manager, branches, from Los Angeles branch manager; Howard Bloomfield to national field credit manager from Burbank branch credit/office manager, and Charles Trepel to field sales manager from national accounts manager. . . . Ron Strassburger upped to Phonodisc branch manager for Cleveland/Detroit/Cincinnati from Indianapolis salesman.

Michael Noakes in transatlantic move to Revox Corp. national sales man-
(Continued on page 51)

Business And the Economy Everest Chief Sees Turnaround By Nov.

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—The Everest Record Group rang up a virile gross of \$1.7 million in its fiscal year ended last April.

But next April, Bernie Solomon of Everest forecasts, the figure won't be that impressive.

"It's been soft and sluggish all summer," Solomon reports, "and August was the worst. I'd have to say business is 20 percent below that of a year ago."

Solomon is president, general manager, chief operating officer and owner of Everest, whose catalog comprises 75 percent classical and

25 percent jazz, folk and ethnic product. He's an expert on figures; long before he acquired Everest he was a competent CPA who, many years ago, kept books for Gene Austry and other entertainment industry names.

"We are playing it conservatively during the recession," Solomon admits. "Few in the trade know that our entire office in Los Angeles comprises just four persons including myself. We haven't been forced to cut salaries or terminate anyone, but still we are watching the dollars and making no daring or extensive expenditures."

Everest returns, the feared bugaboo of all labels, never exceed 2
(Continued on page 61)



Linda Ronstadt Love is a Rose

Linda's new single E-45271 from her forthcoming album, *Prisoner in Disguise* 7E-1045 on Asylum Records & Tapes.

Billboard®

Founded 1894

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Vol. 87 No. 35

General News

BOOKINGS BY CRANE

14 Weeks of Live Shows Set For N.Y. Music Hall

By IS HOROWITZ

NEW YORK—Radio City Music Hall is slated to assume increasing importance as a major concert venue here, with some 14 weeks of live entertainment already scheduled for this coming season and more to come.

Except for three weeks of an ice show presentation, featuring Peggy Fleming, the committed time will be used by music acts, most of which are top disk performers.

Booking is being handled by Lawrence Crane Associates which, in association with Marquee Enterprises, has exclusive rights to present live shows at the venerable 6,000-seat landmark.

First music act to be offered in the new series is Marvin Gaye, who will do eight shows over a six-day span beginning Oct. 9 at a \$10 top. Larry Crane has set a "Royalty of Rock" concert as the next attraction, also to run a week, which will feature Chuck Berry, Little Richard, Chubby Checker, Bo Diddley and the Shirelles. The house will be scaled at \$6.50 to \$8.50 for this event.

These concerts, as others to follow, will receive heavy TV and radio promotion, says Crane. The former Dynamic House/Tele-House chief is considered a specialist in the crea-

tion of music-slanted commercials and TV time buys.

Set for shorter runs to close out the initial series of presentations Nov. 3 are Jefferson Starship, a Latin show, Kiss, and Neil Young. The Music Hall will then offer its annual Christmas film and stage show.

Another seven weeks of live music shows will commence Jan. 22, says Crane. Currently in various stages of negotiation are concerts featuring Sammy Davis Jr., the Jackson Five, the Who, and Tom Jones. Also due to run during this period is an Italian concert with such artists as Jerry Vale, Sergio Franchi, Louis Prima and Connie Francis, according to Crane.

The Music Hall will then mount its traditional Easter film and stage show, during which time Crane Associates and Marquee will evaluate the results of their efforts and decide on the frequency of additional concerts.

Marquee Enterprises operates a number of theaters-in-the-round across the country for which Crane now has exclusive booking rights for concept and contemporary music presentations. Associated with Crane in his company is Marty Thau, a former record company executive and talent manager.

All Platinum Purchases 3 GRT Labels

LOS ANGELES—All Platinum has acquired the Chess, Cadet and Checker labels from GRT Corp. of Sunnyvale, Calif., for an undisclosed amount.

The purchase includes the entire catalog encompassing in excess of 25,000 original masters, all existing artists contracts and all trademarks and logos. Labels are noted for their jazz and blues masters.

The transaction which was consummated between Joe Robinson, president of All Platinum, and Alan J. Bayley, president of GRT Corp., includes a long-term arrangement between GRT and Platinum for tape licensing and distribution in U.S.

GRT will continue to manufacture and market all Chess product and both records and tapes in Canada.

Plans are still underway for future distribution in the U.S. of the Chess catalog and new product by Chess artists.

Robinson says GRT will continue to produce and market records on the Janus, GRT, BTM and Barnaby labels.

Robinson is probably the first black label owner to purchase a previously white-owned record company.

Vet Distrib Takes On L.A. Mart Bay Area's Brame At Ease In a Youthful Business

SAN FRANCISCO—Eric-Mainland general manager Al Brame describes himself as "a Methuselah in this business. I'm not completely happy when some people call me The Godfather. This is a young business and I feel right with it."

The firm recently opened an office in Los Angeles to handle UA and Brame feels "it gives a lot of added morale to independent distributors and strengthens the lineup of important and powerful labels going this route.

"To go back just a few months, the debut of Arista via independents was of tremendous significance because Clive Davis came from the label-owned concept of distribution. A&M and Motown have been carrying the heavy responsibility for the so-called 'survival' of the independents, but the roster is growing rapidly with so many labels making their strength felt.

"Our United Artists move into the L.A. market gives Eric-Mainland the breadth and strength for the solid base we wanted to introduce ourselves into a major market and to initiate state-wide sales and promotion campaigns.

"We are a catalog-oriented house and our sales on UA and Blue Note lead us to believe we are filling pipe-



Al Brame: Seeks new horizons.

lines with product that may have been overlooked.

"Los Angeles is the heart of the industry. It's the pulse beat and the mecca for the recording artists. As a distributor in L.A. we get the benefit of tremendous fringe activity. We feel we are an extension of the manufacturer—a sort of conduit to nurture and follow through their activities at the street level. But in L.A. we are the beneficiary of extra-curricular activity initiated and followed through by the labels based there. This in effect gives us the talents of top people working for Eric-Mainland.

"When we went down to L.A. to set up our office we were thankful

for a lot of help from a lot of people from the competitive sales offices in L.A. They freely offered their expertise in helping us set up geographical sales routes and referred top people to staff our office in sales and administration. They are aware of our operation in Northern California and know we will be competing for the dollar in the South, so on that score we were overwhelmed and most thankful for their help."

Brame feels that promotion is the keystone of his operation—"Cover all the bases and all the angles, and it will generate the sales." His faith in effective promotional techniques dates back to the late 30s when he was running one-night big band dance concerts in the Bay Area.

"My ballroom activity stopped during the war, and after the war I ran into a fellow whom I had known before on a casual basis. He was a record salesman, and since I'm a record collector we talked about records. I didn't know either the artists or the labels he was representing. But I looked at his sales figures of black artists and I got interested, interested enough to give up thoughts I had of again forming a publicity outfit. Instead this record salesman became one of the original three partners in Melody Sales Company, which was formed April 1, 1946. We started with a little hole in the wall and no money.

"We figured we had it made, when along about our seventh month we hit it big. From an average of about eleven grand a month we jumped to \$22,000, and we never looked back.

"Melody Sales lasted 25 years, closing shop in 1971 when Tony Valerio and I were conglomerated out of business. Like a lot of other businesses we lost control of our own house. The fast buck turned out to be worthless wallpaper."

Brame talks about the state of the distributing business thusly: "It's (Continued on page 61)

Russians To Cut U.K. Act?

By CHRIS WHITE

LONDON—Cliff Richard is in line to become the first U.K. pop artist to record in Russia, following a "draft" agreement between EMI and Russian publishing company, Mezhdunarodnaya Kniga. Plans have been made for the singer to travel to Moscow where he will record an album of Russian songs.

Last winter Ray Conniff became the first American pop artist to record an LP in Moscow. That LP

featured Conniff versions of popular Russian songs. It was meant only for U.S.S.R. release.

This newest deal was negotiated between Richard's manager, Peter Gormley, Paul Braithwaite (EMI International deputy general-manager) and Igor Preseransky, director of MK's record division, Melodiya, during a recent visit to Britain by a Russian delegation. Although there (Continued on page 46)

The 7th wonder of Shawn Phillips.

"Do You Wonder" is Shawn's seventh album. And based on his first six, it's become very clear that Shawn has achieved a dedicated following without compromising style, song structure, or concept. And on his new album he further explores new musical expressions in the true Phillips tradition.



SHAWN PHILLIPS "DO YOU WONDER" ON A&M RECORDS & TAPES

(SF 4539)

BOTH CLAIM \$500,000 DAMAGES Countersuits Filed Involving Pickwick, Marsh, Mid-America

By ANNE DUSTON

CHICAGO—A class action suit filed here in federal district court by Pickwick International and J.L. Marsh accuses Howard Rosen of Mid-America Specialty Distributing Co. and owner of five Downtown Record stores, with operating Mid-America for the sole purpose of benefiting himself and his retail chain, and depleting the financial structure of Mid-America.

In a countersuit to the Pickwick class action, Mid-America, through attorneys Malcolm M. Gaynor and David N. Missner, charge Pickwick, J. L. Marsh and Musicland Stores with violation of the Sherman Antitrust Act in attempting to monopolize a part of the trade in retail records among several states, in attempting to buy a \$300,000 loan from Jefferson State Bank to foreclose and take over the five retail stores, and in attempting to have its

name placed as lessee on two of the stores.

Both suits claim \$500,000 damages and court costs. The Pickwick action also asks for a restraint of trade for the Downtown stores, and a two-year accounting of funds and supplies.

Pickwick charges that Mid-America sold records and tapes to the retail chain at cost, and has made unsecured loans of \$300,000 to the chain operation. Rosen denies the charges.

Mid-American filed Chapter XI on June 10, claiming assets of \$750,000 and liabilities of \$1,160,000. Rosen was appointed to continue to run the distributorship at an annual salary of \$20,000. More than 150 creditors were named.

Major creditors make up a creditors committee to negotiate a plan of payment, and include: Ernie Lea-

ner, Ernie's One-Stop (amount owed him is not listed); Michael McLeod, London Records, \$200,000 owed; David Weinstock, Capitol Records, \$91,000; Martin Spieler, Pickwick International, \$91,000; Anthony Dallesandro, M.S. Distributors, \$60,000; Howard Miller, Columbia Records, \$55,000; Jules Dapin, WEA Corp., \$50,000; Patricia Peterson, MCA Distributing, \$10,000; and Peter Paladino, Apex Records, \$57,000.

Other major creditors are Heilicher Bros., Peter Pan Records, RCA Records and ABC-Dunhill.

Cap Profits Drop; Blame Economy

LOS ANGELES—The difficult economic environment contributed heavily to lower sales and earnings of Capitol Industries-EMI Inc. for the year ended June 30.

The company posted net income of \$5,262,000, or \$1.58 a share, on sales of \$124,996,000, compared to earnings of \$7,322,000, or \$1.72 a share, on sales of \$141,663,000 a year ago. Net income of a year ago included an extraordinary gain of \$1,120,000 and losses from discontinued operations of \$3,498,000.

"The sales decline of \$16,667,000, or 12 percent, against the previous fiscal year was largely contributed to by the high level of unemployment among young people, who are the best customers for records and tapes," Bhaskar Menon, president, explains.

Capitol declared a quarterly dividend of 8 cents payable Sept. 15 to shareholders of record Aug. 25.

Goody Sales Up But Profits Dip

MASPETH, N.Y.—Sam Goody, president of the chain of retail home entertainment centers, reports sales for the six-month period ended June 30, 1975 were approximately \$18,131,302 as against \$15,626,950 for the same period in 1974. Net income for the six-month period ended June 30, 1975 was \$164,373, or 25 cents per share, as against \$167,206 for the prior period, also 25 cents per share.

For the quarter ended June 30, 1975, sales and net income were \$9,337,131 and \$70,574 (11 cents per share), respectively, as compared with sales of \$8,138,980 and net income of \$137,641 (21 cents per share) for the three-month period ended June 30, 1974.

Sam Goody, Inc. operates 26 retail stores in the metropolitan areas of New York, New Jersey, Philadelphia, Connecticut and North Carolina, including 6 in the Philadelphia area recently acquired from Franklin Music Company.

New Label & Logo

CHICAGO—Mod-Art Producing Co. is introducing a new label and logo on the album "My Style" by the Class Set, consisting of pop, country, jazz and soul singing.

The artwork depicts an erupting volcano in a quiet country town setting, in four colors.

Market Quotations

As of closing, Thursday, August 21, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	7.6	233	19%	19	19%	Unch.
7%	2%	Ampex	0	353	4%	4%	4%	+ 1/8
3%	1%	Automatic Radio	0	23	3%	3	3	Unch.
9%	4%	Avent	3.6	138	7	6%	6%	Unch.
22%	10%	Bell & Howell	7.4	101	18	17%	17%	+ 1/4
54	28%	CBS	10.8	176	44%	43%	43%	- 1/2
9%	2%	Columbia Pic.	14.3	155	6%	5%	6%	+ 1/2
7%	2	Craig Corp.	5.3	54	5 1/2	5 1/2	5 1/2	- 1/4
55%	21%	Disney Walt	20.6	723	41%	37%	40%	+ 3/8
4%	1%	EMI	9.4	14	3%	3%	3%	Unch.
44	23 1/2	Gulf + Western	4.5	170	37%	35%	36%	Unch.
7%	3%	Handleman	6.2	45	5%	5%	5%	- 1/4
20%	5%	Harman Ind.	4.1	48	13%	12%	12%	- 1/4
8%	3%	Lafayette Radio	7.2	25	5%	5%	5%	Unch.
19%	12	Matsushita Elec.	12.3	15	16%	16%	16%	- 1/8
82%	27%	MCA	7.9	511	64%	62%	63%	+ 1/2
18%	12%	MGM	5.6	138	14%	14%	14%	Unch.
68	43	3M	21.6	478	52%	51%	52	+ 1/2
4%	1 1/2	Morse Elec. Prod.	0	2	2%	2%	2%	+ 1/4
57%	33%	Motorola	23.9	836	42%	40%	42%	+ 1 1/2
24%	12%	No. Amer. Philips	8	32	18%	18%	18%	- 1/4
19 1/2	7	Pickwick International	6.1	63	11	10%	10%	+ 1/4
6%	2 1/2	Playboy	11.7	20	4	3%	3%	Unch.
21%	10%	RCA	14.5	421	16%	16%	16%	- 3/8
13%	5	Sony	28.4	2359	10%	10%	10%	Unch.
18%	9%	Superscope	3.8	37	12%	12%	12%	Unch.
50%	11%	Tandy	10.2	85	36%	35%	36%	+ 3/8
6	2%	Telecor	5.5	1	4%	4%	4%	- 1/4
3 1/2	1/2	Telex	9.3	107	2%	2%	2%	- 1/4
3%	1	Tenna	12.5	7	2 1/2	2	2%	+ 2 1/4
10%	6	Transamerica	10.6	213	8	7%	7%	- 1/4
15%	5%	20th Century	6.6	258	11%	11%	11%	- 3/8
22%	8%	Warner Commun.	6.3	208	16%	16%	16%	- 1/4
28%	10	Zenith	76.2	484	22%	22%	22%	- 1/4

As of closing, Thursday, August 21, 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.	36	2%	2%	2%	Schwartz Bros.	10	1 1/2	3/4	1 1/2
Gates Learjet	7	7%	7%	7%	Wallich's M.C.	0	1/2	1/4	1/2
GRT	1	1 1/2	1 1/2	1 1/2	Kustom Elec.	31	3 1/2	3	3 1/2
Goody Sam	0	3	2 1/2	3	Orrox Corp.	12	1	3/4	1
Koss Corp.	16	5	4 1/2	5	Memorex	22	7%	7%	7%
M. Josephson	24	7	6 1/2	7					

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

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Earnings Reports

GRT CORP.

Qtr. to June 30:	1975	1974
Revenues	\$7,292,000	\$8,696,000
Income (loss)	(216,000)	230,000
Per share (loss)	(.06)	
Net income (loss)	(216,000)	452,000
Per share (loss)	(.06)	.12

MCA INC.

2nd qtr. to June 30:	1975	1974
Revenues	\$158,609,000	\$154,150,000
Net Income	19,649,000	14,926,000
Per share	2.32	1.77

Revenues	328,431,000	305,652,000
Net Income	34,660,000	25,287,000
Per share	4.09	3.01
Average shares	8,478,167	8,393,547

MOTOROLA INC.

2nd qtr. to June 30:	1975	1974
Revenues	\$344,844,051	\$364,614,532
Net income	11,729,943	25,282,457
Per share	.42	.90
Average shares	28,197,958	28,003,139

Revenues	648,725,007	693,380,700
Income cont. oper.	19,359,672	44,660,081
Loss disc. oper.		2,184,057
Per share cont. oper.	.69	1.59
Per share net income	.69	1.51

TRANSAMERICA CORP.

2nd qtr. to June 30:	1975	1974
Revenues	\$600,654,000	\$549,144,000
Net income	18,863,000	12,831,000
Per share	.29	.20

Revenues	1,160,674,000	1,055,945,000
Income	34,632,000	25,503,000
Gain		632,000
Net income	34,632,000	26,135,000
Per share income	.53	.39
Per share net income	.53	.40

a—Restated to reflect accounting change.

LLOYD'S ELECTRONICS

1st qtr. to June 30:	1975	1974
Sales	\$15,924,000	\$13,979,400
Net income (loss)	(302,600)	86,600
Per share		.05

SUPERSCOPE INC.

2nd qtr. to June 30:	1975	1974
Sales	\$36,100,000	\$40,500,000
Net income	1,800,000	3,000,000
Per share	.76	1.28

Sales	66,400,000	73,300,000
Net income	3,200,000	5,600,000
Per share	1.38	2.41

(Continued on page 54)

A PIECE OF THE ACTION

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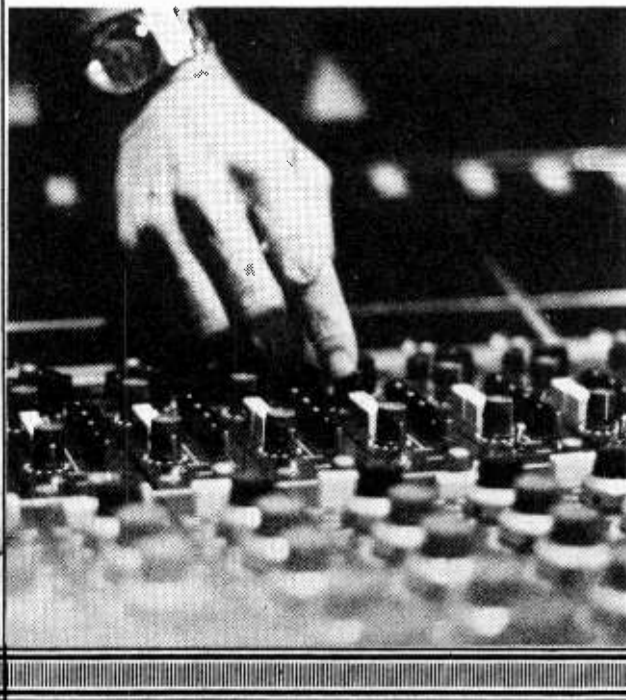
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An Open Letter to the Record Business About RICHARD PRYOR

THAT NIGGER'S CRAZY was not the kind of album title dear to the hearts of mid-America's department store buyers.

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Over-a-million means more people love hearing/buying/having a new Richard Pryor than a new Andy Williams.

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On July 25, Reprise Records released Richard Pryor's all-new album.

Its title: *IS IT SOMETHING I SAID?*

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Richard Pryor is no closet comic.

There are what used to be called "dirty words" on the album. Apparently, those words aren't upsetting as many people as you might think.

IS IT SOMETHING I SAID? will absolutely not be marketed by Reprise as an under-the-counter album.

Nor as an only-for-blacks album.

The new Richard Pryor album is going to be 100% out front.

Where it deserves to be.

Believe it.



RICHARD PRYOR
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Where He Belongs

20th Century To New Offices

LOS ANGELES—20th Century Records has moved to new offices at 8532 Sunset Blvd. The record label, slightly over two years old, had completely outgrown its original offices; it started out on the second floor and eventually took over the entire building. 20th Century Music Publishing Co., headed by Herb Eisman, also moved to the new location, the former Metromedia Producers structure, which has been completely remodeled.

Pick Up Rock Show

NEW YORK—"Don Kirshner's Rock Concert" has been picked up for the third straight year. Kirshner will again appear as on-camera commentator and host of the weekly series, which is syndicated by Viacom.

PEOPLE SPEAK

Lobby Returns WNCN-FM To N.Y. With a Classical Format

By RADCLIFFE JOE

NEW YORK—In what may well be a precedent-setting twist to the usually unchallenged game of musical chairs—radio station style—a powerful citizens' lobby has influenced the Starr Broadcasting Co. into pacting a sale agreement with the GAF Corp. for the troubled WQIV-FM, and returning the station to its original all-classical format under its old call letters WNCN-FM.

Battle over the station's format began last October when Starr announced that it had acquired WNCN, New York's only all-classical radio station, and planned to switch it to an all-rock 4-channel station in an effort to make it profitable.

The plan immediately met with tough resistance from three ad hoc citizens' committees—the Listeners' Guild, Classical Radio for Connecticut,

and the WNCN Advisory Committee headed by Richard Clurman.

Due in part to the citizens' lobby, as well as the fact that WQIV-FM never turned out to be the financial goldmine its operators hoped for, Starr decided to offer the station to GAF for \$2.2 million, a substantial cut under the original sale price.

Starr's eagerness to come to an amicable settlement with the citizens' lobbies is reflected in the fact that the station has agreed to an immediate change back to classical programming, even though the sale will not be final until FCC approval is granted in about four or five months.

GAF has indicated to the citizens' committees that it will rehire most of the personnel dislocated by the October change-over. Among those scheduled to get their jobs back are David Dubal, the station's program

director, and Sarah Qualitta, the assistant program director.

GAF has also agreed that if it should decide to sell WNCN, first refusal would be given—at the same \$2.2 million paid—to Concert Radio Inc., a Chicago-based corporation that has also been negotiating for the beleaguered station.

Concert Radio had made a bid for WNCN last April shortly before the negotiations with GAF got underway. Unlike GAF, Concert Radio sought only to get the FCC to hold a comparative hearing to determine whether it (Concert Radio) or the Starr Broadcasting Co. was better qualified to run WNCN. Concert Radio has on its board of directors Ray Nordstrand and Norman Pellegrini, general manager and program director of WFMT, Chicago's fine arts station, and reportedly one of the most successful commercial classical stations in this country.

It is expected that at least some of WNCN's programming will be conducted in quadraphonic sound. WQIV-FM began broadcasting as a QS 24-hour rocker, but recently switched to an SQ format. (See Billboard July 19.) According to Kris Glen of the Listeners' Guild, "the equipment is already there so there is every reason to believe that it will be used in at least some of the programming."

GAF has also agreed to have two members of the listening public sit on the station's board of directors.

Within normal FCC procedures, transferral of the station's license could take between four and five months, but Peter Starr, president of Starr Broadcasting, decided to make the format switch immediately.

Presley Quits Las Vegas Date

LAS VEGAS—Elvis Presley cut short his two-week summer-fest engagement which was to begin Aug. 21st at the Las Vegas Hilton.

It was announced by Col. Tom Parker and aides that Presley was suffering from fatigue and would not be able to complete his engagement at the Hilton which was to have run through Sept. 1.

A Hilton spokesman said Peggy Lee, set for a comeback at the Flamingo Hilton opening Aug. 21, would fill-in for the ailing Presley at the Hilton.

Hotel aides also said Presley was being transported to Baptist Hospital in Memphis for observation.

MARATHON MAY SET NEW GUITAR MARK

LOS ANGELES—Some 200 guitarists will gather Tuesday (2) here to attempt to break the Guinness World Book's record for longest guitar soloing held by Dennis Blakey (110¼ hours) of Tampa, Fla.

Henry Gerstman, contest coordinator, stipulates that entrants must pick their strings at least once every second "and take only a five-minute break once every three hours" to remain in the competition.

A \$2,000 p.a. system will go to the winner but only if he breaks the record. Other prizes will be awarded even if Blakey's mark is not shattered, Gerstman says. One of the favorites is Walter Dow of Indio, Calif., who is the national runner-up to Blakey.

Site of the bash is the West L.A. Music shop on Santa Monica Blvd.

Bostic Stirs Gospel Folk

• Continued from page 1

potential, aesthetically and economically.

He suggests that attempts to keep gospel music down are part of an effort to prevent blacks from controlling major businesses in this country.

Involvement by those outside the gospel field almost always produces pressures on groups to crossover, become more pop or r&b oriented, and move away from gospel roots, states Bostic.

In line with his charges, Bostic stresses that gospel-oriented radio has "to organize" to stem any further inroads.

The situation would improve, he continues, if gospel stations insisted on the following:

- Give greater attention as a group to new black gospel acts.
- Set high standards for quality of performance on disks aired.
- Reject "bastardized" gospel records.
- And, insist on better promotional service from major record companies.

Attending the luncheon were some 40 disk jockeys and programmers.

In an earlier interview, the Rev. James Cleveland, founder and president of the workshop, also made a call of his own, one for a national television show devoted to gospel music and styles after a "Soul Train" or an "American Bandstand."

Cleveland also feels that the music has an up hill fight when it comes to widespread acceptance. He says that radio, both here and abroad, is too influenced by the pop market, and often neglects gospel completely.

Even with the obstacles facing it, gospel music is fast increasing its "tangible influences" on young Americans, he says.

Cleveland, performing for 31 years now, has recorded some 50 gospel albums. He estimates that he has sold some five million units over the last 15 years.

A spokesman for the workshop places the attendance at Madison Square Garden for the week's fare at 11,000 people.

Weiss To Europe For GRC & Thevis

LOS ANGELES—With contracts already covering activities in behalf of Atlanta-based GRC Records and the Thevis Music Group in Australia, Japan, New Zealand and Canada, Bobby Weiss is scheduled to arrive in London Monday (25) to enter negotiations with European companies.

Weiss, president of One World of Music here, will go from London to Amsterdam, Paris, Zurich, Milan, Munich, Stuttgart, Berlin and Stockholm to lock up GRC record and music publishing agreements. He will return to Los Angeles Sept. 21.

CBS Man Is Dead

NEW YORK—Willie Robinson Jr., 47, CBS Records vault library supervisor and with the label 25 years, died Aug. 21 of a heart attack. Survivors include his widow, one daughter and mother.

Russians Enter

LOS ANGELES—Twenty-three Soviet composers submitted songs to the 1975 American Song Festival through the copyright agency of the USSR. The competition will award \$129,000 to winners in professional and amateur categories.

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Paul Anka
The Moments
Funkadelic
Rusty Weir
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Masekela
Van McCoy
Leon Heywood
K I S S

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Why Can't We Be Friends
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Ambrosia
I Feel A Song
Pick of the Litter
Non-Stop
Caught in the Act
Head Over Heels

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Original Soundtrack
Before the Next Teardrop
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Birth & Death of Gangster
K C Sunshine Band
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Photocopying Guidelines

• Continued from page 1

use proviso. However, publisher opinion is that cooperation between rights holder and user is as important as reliance on a strong law that might require an inordinate amount of policing.

Some progress has already been made in reaching duplication guidelines with educator and librarian groups, it is emphasized. But it also felt that much remains to be accomplished in view of the enormous scope of the problem.

Farmer says that all indications point to an increase in the unauthorized photocopying of printed music. "The practice is undoubtedly more prevalent than anyone knows." One of the tasks of his committee will be to try to come up with estimates on the extent of questionable duplication, an area where reliable statistics have so far been lacking.

Pop publishers whose concern has been largely limited to performance and mechanical revenues are now becoming more aware of the loss of potential income to photoduplicators, Farmer notes. The problem has long been a thorn in the side of those who deal primarily in standard and educational copyrights. It was a chief topic on the agenda of the last

annual meeting of the Music Publishers Assn., the organization of standard publishers (Billboard, June 4).

Among matters to be addressed by the NMPA print committee is an evaluation and possible extension of special agreements with users permitting photoduplication under controlled conditions. While these agreements are at the option of individual publishers, NMPA has created the machinery to ease the negotiation.

Understanding, for instance, has been reached with the national association representing barber shop quartets to allow photocopying of out-of-print sheet music, as well as of special quartet arrangements, at modest cost.

In many cases college band directors have secured permission from publishers on a fee basis, to prepare and duplicate special half-time arrangements of tunes for performance at sports events. Numbers of libraries, too, have been permitted to photocopy out-of-print material.

These programs, it is pointed out, have developed largely as a result of approaches made by users to publishers. Now, the NMPA print committee will analyze other areas where similar procedures may be advisable, and may seek to implement them directly.

On a more general and theoretical level, study will also be made of the eventual possibility of blanket licenses for certain types of music users and selected publication categories. The major problem here, however, would be to devise methods for an accurate report of photoduplications and the parceling out

(Continued on page 50)

Inside Track

Bob Krasnow wouldn't deny rumors of Warner Bros. signing **Funkadelic**, **Alice Coltrane** and **George Benson**. But WB is apparently a week or two away from officially announcing its new jazz line.

Quincy Jones produced the new A&M **Lesley Gore** single, "Immortality." This is a reunion after Quincy produced most of the writer-singer's big early hits a decade ago when he was executive vice president of Mercury Records.

Is hot jazz composer-arranger **Bob James** heading for Columbia? Hear the label has been offering some very enticing items for him to swing over from CTI where he's been sort of a house arranger for CTI-Kudu acts. James also plans opening a jazz music publishing company. . . . A memorial service for **Cannonball Adderley** in Los Angeles at Forest Lawn drew hundreds of friends. Topper of the service (the actual funeral was in Tampa, Fla.) was the music served up by such aces as **Benny Carter**, **Harry "Sweets" Edison**, **Jerome Richardson**, **Shelly Manne**, **Al McKibbon** and **George Duke**. Each of the hornmen played a solo and **Nancy Wilson** sang "Save Your Love For Me."

Kelli Ross, newly appointed RCA manager of international publishing, is no stranger to the industry. She is the oldest daughter of **Irving B. Green**, who founded Mercury Records in 1947. . . . **Randall Wood** did not found VeeJay Records, as reported. That label was founded in the early 50s by **Jimmy and Vivian Bracken** of Gary, Ind. Wood became an executive with the firm in the late 50s. **War** has signed with producers **Sid Beckerman** and **Isaac Jones** to score "The River Niger," forthcoming flick which stars **James Earl Jones** and **Cecily Tyson**. The show won the Tony and Obie awards as best Broadway play in 1973.

The **Cycle Sluts** drag-rock revue follows "El Grande De Coca-Cola" into the Whisky Thursday (28). . . . The **Eagles** "One Of These Nights" has had one of this year's strongest chart performances. The album climbed back to No. 1 after losing it for a total of five weeks on top. The title cut single climbed back to No. 2 after dropping down from topping the Hot 100.

John Wellman's executive title should have read national promotion representative in last week's Billboard story about Playboy Records. . . . **Jerry Lewis's** annual Labor Day telethon to include **Dick Clark's** Rock 'n' Roll Revue from Las Vegas.

Tom Cross, owner of Cross-TRK Recording in Los Angeles, representing MGM artist-writer-producer **Johnny Bristol** for publishing and production. Cross will concentrate on lining up outside production deals for Bristol. . . . **Rick Nelson** gets a Hollywood sidewalk star Sept. 17.

John Denver added a Tokyo concert debut Oct. 17 to his Hawaii-Australia-New Zealand tour. . . . The **Carpenters** will have a computer scoreboard along on their Japanese tour to flash translations of the lyrics and also cartoons.

David Bowie formed **Bewley Bros.** Films whose first production will be "Ziggy Stardust." . . . **Robert Stigwood** to film "Sgt. Pepper's Lonely Hearts Club Band," which ran as a Broadway stage production last year.

Frankie Miller Band of **Chrysalis** played **San Quentin Prison**. . . . **Mick Jagger** went backstage at the **Tubes** San Francisco Boarding House opening and was doused with champagne by the A&M madcaps. . . . **Herb Alpert & TJB** grossed \$34,000 to break the record at Colorado Springs Broadmoor Theater in four shows breaking in a new presentation with singers and dancers.

New Arista band **Harlem River Drive** is made up of members from the old Columbia Records' act **Mother Night**. . . . Polydor hosted a party for the **Atlanta Rhythm Section** during their New York tour atop, and it was attended by **Bill Lowery**, label officials and a bevy of other performers including **Nona Hendry** of **Labela**, **Denny Greene** of **Sha Na Na** and actress **Linda Blair**. . . . During **War's** Madison Square Garden date, the group visited the King Karol Broadway store. . . . **David Essex** is slated to guest on the **Cher** show in late November, during a stop on his cross-country U.S. tour. . . . **David Carradine** has been signed to play **Woody Guthrie** in the autobiographical film "Sound For Glory."

SESAC's **Mike Molinari** has arranged for a series of country music concerts at Sing Sing Prison later his year. The artists will be announced shortly. . . . **Bing Bingham** and **Joe Knowlton**, recently returned from a five-week engagement in Anchorage, Alaska, and will be recording shortly for RCA. . . . **Jerry Purcell** and **Joey Rapp** has signed **Maxene Andrews** of the **Andrews Sisters** to appear as a single for the first time in her career when she plays the Spindletop on Sept. 29. . . . **Ossie Davis** and **Ruby Dee** will present a program of dramatic readings, poetry and music based on African and Afro-American folklore geared to children, on Thursday (28) at New York's Lincoln Center.

Sounds of Winchester, a newly-formed recording firm in Winchester, Va., has reactivated Winchester Records in the country field with plans for several other labels in the pop, rock and bluegrass fields. Heading up the company is **Jim McCoy**. . . . ARP has introduced the "Little Brother" synthesizer expander to their line of products. . . . Famous Music has signed a publishing agreement with songwriter **Jerry Ragavoy**, where Famous will administer his wide catalog of songs.

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Cap Emphasis On Its Retail Outlets

• Continued from page 1

fiscal year," says Ed Khoury, chief operating officer of the Music Den Retail Corp. "Bhaskar Menon announced the decision to leave the rackjobbing and concession business, but stressed that we would remain in retailing.

"At one time," Khoury continues, "we had about 70 concessions or leased departments and we were highly involved in rackjobbing. It was a series of misfortunes that caused us to leave rackjobbing. Several of our major accounts went bankrupt and the question came up, should we seek new accounts or leave the business? Well, the accounts that remained were not generating enough real business to justify a continuation.

"We evaluated the need for additional distribution centers and service functions within the company, and it became evident that it was probably not worthwhile to pursue that phase of the business. Racking is highly competitive and the accounts that might have been immediately obtainable would not have provided us with a large profit margin and were not what we could call triple A accounts."

Khoury adds, however, that Capitol never had any real doubts about remaining in the retail business. The question was whether to remain in the concession area or with the free standing (or mall) operations.

"We decided the concession area was not as potentially profitable as the free standing field," Khoury says. "In the free standing situation

you have full control, there is more profit and you have more internal control over such things as pilferage and payroll.

"The last concession was closed in the spring of this year. By June we were out of the rack and concession business, and it became evident we no longer needed the warehouse in Melville, N.Y., or the inventory in it.

"We sold the building first and then we proceeded to sell the corporation itself, Merco Enterprises, with its remaining assets, to Surplus Records & Tapes, the principals being Manny Wells and Jack Rose. We sold the concession fixtures to a number of people in the business in New York."

Khoury points out that the Music Den stores themselves had been for quite sometime a subsidiary of Capitol Records, and were thus not affected by the end of Merco.

There are four Music Den Stores in the New York metropolitan area and three in the Midwest, in Des Moines and in the "quad cities" area.

"There will be expansion," Khoury says, "and we are anxious to continue our retail activities. We are now evaluating several new store sites. We believe in clustering stores geographically to take advantage of any available advertising umbrellas and to provide a kind of supervision umbrella. The size of future stores will obviously depend on the size of the market and the spendable dollars in that market, but we like to stick in the 3,000 to 3,500-square foot range. This size is ideal for dis-

playing new product, catalog and tapes as well as records. (Khoury adds that in recent months, the Mid-west stores are showing tape accounting for as much as 35 to 40 percent of the business.)

"We will open as many stores as our internal resources can absorb," Khoury says. "We don't want to open outlets too quickly and then have to start looking for managers and assistant managers. Right now we have an internal training program which has supplied all of our current managers. The program consists of bringing people up through the ranks. A lot of the managers now came from the concessions, which provided a good training ground. We do hire outside people, but we start them at the clerk level and work them up."

Khoury adds that future stores will probably be mall outlets "as long as they continue to draw consumers." He also says that the buying system for the chain is no longer computerized. "We keep recaps through a polybag system," he explains, "and we have developed a kind of hybrid buying system whereby the managers influence the buying of catalog and new product in association with Sonny Cramer who oversees the ordering from the Manalapan Mall in Englishtown, N.J."

Khoury, who has relocated from New York to Los Angeles, is also vice president of corporate planning and development for Capitol Industries as well as holding the Music Den position.

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Radio-TV Programming

WNEW, Heywood, Burton Take Top Kudos At Forum

• Continued from page 1

Louis, was honored as Grand International Program Director Of The Year for the world.

Receiving plaques for their outstanding contributions to radio not only in their own nations, but around the world, were Kevin O'Donohue, general manager of radio station 2SM in Sydney, Australia, and Luiz Brunini, director superintendent of the nationwide radio chain of Radio Globo, Rio de Janeiro, Brazil.

O'Donohue sponsors and directs a radio and record industry meeting each year in Australia and participates in other radio industry meetings throughout the world.

More than 1,000 attended the awards dinner, which was the grand finale to a four-day education seminar series that featured speakers such as Jack G. Thayer, president of NBC Radio in New York, and Bill Graham, president of Bill Graham Presents in San Francisco. Other speakers ranged from programming consultant Buzz Bennett to Russ Solomon, head of the Tower Records retail chain.

L. David Moorhead, general manager of KMET in Los Angeles and awards chairman this year for the Forum, conducted the ceremonies, which were emceed by Gary Owens, afternoon drive personality at KMPC in Los Angeles. Assisting Moorhead were George Burns, president of Burns Media Consultants in Los Angeles, and Paul Drew, vice president of programming for RKO General Radio, Los Angeles. Helping open envelopes onstage were Bobby Goldsboro, Nigel Olsson, Beverly Bremmers and Flash Cadillac.

Following is a list of the winners:
U.S. Air Personality of the Year—Country: Market—Less than a million—Tom Miller, WBT, Charlotte; Market—Million plus—Deano Day, WDET, Detroit

U.S. Air Personality of the Year—Top 40: Market—Less than a million—Bart Prater, WROV, Roanoke; Market—Million plus—Bob Barry, WOKY, Milwaukee

U.S. Air Personality of the Year—Middle of the Road: Market—Less than a million—Bill Heywood, KOY, Phoenix; Market—Million plus—Gary Owens, KHPC, Los Angeles

U.S. Air Personality of the Year—Progressive: Market—Less than a million; Jamie Bates, KXEL-FM, Eugene; Market—Million plus (Tie)—Shadoo Stevens, KMET, Los Angeles, B. Mitchel Redd, KMET, Los Angeles

U.S. Air Personality of the Year—Non-Music: Market—Less than a million—None; Market—Million plus—John Gambling, WOR, New York

U.S. Air Personality of the Year—R&B/Soul: Market—Less than a million—None; Market—Million plus—Jeff Troy, WWRL, New York

U.S. Radio Station of the Year—Classical: Market—Less than a million—KVOD, Denver; Market—Million plus—WFMT, Chicago

U.S. Radio Station of the Year—Non-Music: Market—Less than a million—None; Market—Million plus—WOR, New York

U.S. Radio Station of the Year—R&B/Soul: Market—Less than a million—WTLC, Indianapolis; Market—Million plus—KDAY, Los Angeles

U.S. Radio Station of the Year—Progressive: Market—Less than a million—KZEL-FM, Eugene; Market—Million plus—WNEW-FM, New York

U.S. Radio Station of the Year—Country: Market—Less than a million—WIRE, Indianapolis; Market—Million plus—WMAQ, Chicago

U.S. Radio Station of the Year—Top 40: Market—Less than a million—WPRO, Providence; Market—Million plus—KFRC, San Francisco

U.S. Radio Station of the Year—Middle of the Road: Market—Less than a million—WFTL, Ft. Lauderdale; Market—Million plus—WGAR, Cleveland

U.S. Program Director of the Year—Country: Market—Less than a million—Bill Robinson, WIRE; Market—Million plus—Lee Sherwood, WMAQ

U.S. Program Director of the Year—Top 40: Market—Less than a million—Charlie Parker, WDRC; Market—Million plus—Michael Spears, KFRC

U.S. Program Director of the Year—Middle of the Road: Market—Less than a million—Mike O'Shea, (Continued on page 41)

Everything Works Out For the Best, Bartell's Wilson Learns

This is the second installment of an in-depth interview with George Wilson, executive vice president of Bartell Media's radio division. The interview was conducted by Billboard radio-TV editor Claude Hall.

HALL: Over the years, you have been fairly instrumental in the careers of a lot of disk jockeys... helping them develop as people. Is that because you were a disk jockey once yourself? Because you know their problems?

WILSON: I think that I was associated with many who have been quite successful... I would never be presumptuous enough to think that I caused their success or taught them. The only thing that I think I did was give a lot of people the opportunity to do what they can do well. And back in the old days when I was

drinking, I wasn't always able to function properly. Consequently, in order for me to be a success, I had to surround myself with people who were what I consider the best that I could get to be with me at the time to do the jobs that I wasn't physically able to do most days—areas like production. I was never a good production man, so I had to have the best and, in each radio station I worked at, had the finest—the guy that I thought was the best available man to do the job. For example, in that area Jack McCoy is the best, in my opinion. There were two guys—David Moorhead and Jack McCoy—that worked with me through the years at one place or another. They were the two best that I've ever seen

in production and I did everything in my power to keep them with me as long as possible because they made me look good. In my being selfish in that area, it gave them the opportunity to come forward.

I never had to go looking for a music director too much because music always came rather easy to me and so no matter how screwed up I happened to be at the time, I could always handle the music portion of the job ok. It wasn't any big to do.

But, looking at it realistically, if you're a program man, you're only as good as the people around you, and so, being a very selfish, self-centered person all my life with a tremendous ego, in order for me to con-

(Continued on page 22)

Quadcasting, a Highlight Of NAFMB Atlanta Meet

By STEPHEN TRAIMAN

NEW YORK—Matrix and discrete quadcasting demonstrations will share the spotlight with program syndicators and automation firms at the second National Radio Broadcasters conference and exposition, Sept. 17-20 at Atlanta's Marriott Hotel. Between 1,500 and 2,000 are expected to attend, according to executive director Abe Voron.

Exhibit space is virtually double that of last year's first event at New Orleans, sponsored by the National Assn. of FM Broadcasters (NAFMB), notes administrative director Elena Saldan. On-floor quad spotlight will be shared by Sansui's QS and CBS Labs' SQ matrix systems, and the CD-4 RCA discrete system, one of five evaluated by the National Quadraphonic Radio Committee (NQRC) whose report is due at the FCC very soon.

For RCA it will be a double-header demo, with its AM stereo prototype system, debuted this spring at the National Assn. of Broadcasters meeting, also to be shown. Other audio-related companies on the exhibit floor include Capitol Magnetics, Cetec (Sparta, Jampro, Vega), Collins Radio (Sequerra), Dolby Labs, Elpa Marketing (Thorens), Fidelipac, Stanton Magnetics, Thomson-CSF Labs and U.S. Pioneer Electronics.

Among leading syndicators already reserving space, most in suites but some also with displays, are Sus-

quehanna Productions, TM Programming, Peters Productions, Drake-Chenault Enterprises, Chicago Radio Syndicate, Century 21 Productions, CaVox Stereo Productions, Broadcast Programming Intl., and Bonneville Broadcast Consultants.

Schafer Electronics Corp., Systems Marketing Corp. (SMC), Control Design Corp. and Gates Radio/Harris top the growing group of automated equipment firms that will be exhibiting the latest models geared to expanding formats, with many now "quad ready" for the expanding number of 4-channel stations.

On the matrix FM quadcasting scene, Sansui will set up a simulated station with exciter using its QSD-1 and QSE5-B broadcast encoders, new LM speakers and SR-717 transcription turntable, with live 4-channel broadcasts piped through the hotel. Firm will also show its professional series in integrated stereo amplifiers (AU20000, AU11000, AU9900) and stereo tuner (TU9900), and definition series of basic amplifiers (BA5000, BA3000) and control pre-amp (CA3000), with Jerry LeBow and Jack Muroi on hand to hopefully boost the 70-plus list of QS stations.

CBS Labs will take a different tack for its SQ broadcast exhibit, ac-

(Continued on page 30)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Dean Parks and Don Cannon, two very prominent air personalities in Philadelphia, have a single out on Jamie Records and, naturally, it's about the UFOs, Jaws, and other sundry topics. It's called "Right From The Shark's Jaws" and the artist is Byron McNaughton & His All News Orchestra, so that should indicate what the record is all about. It's comedy, and some humor is needed today in Top 40 formats. I'd contact your friendly Jamie promotion executive and tap him for a copy... As you know, the eighth annual International Radio Programming Forum was an immense success. The feedback was phenomenal and, so far, I've heard no negatives (which is an impossibility because there's always a few gripes somewhere).

LaVerne Drake left KNBR in San

Francisco on Friday about a week ago and that same afternoon started as music director at KIOI-FM-AM, same city... Bill Barnard, 805-498-4925, would be interested in a news or personality job; he's a professional and has been dabbling in TV the past few months, but loves radio too much to hang out permanently with those T.Vers... Speaking of TV, now and then I'll be watching TV and see Charlie O'Donnell do sports and/or TV weather. He's one of the great radio announcers; used to announce Dick Clark's "American Bandstand" TV show. I've always sort of considered that O'Donnell would make a perfect country personality. And he has done some country work in the past. Now, he does clouds.

★ ★ ★

More about the Forum: KFRC won Top 40 Station Of The Year, a much-deserved award, and, strangely strange, Chuck Buell is one of the air personalities at the station. This takes on weird importance when you realize that previous stations Buell has worked at also won Station Of The Year awards while he was there. This is the third such award for Buell to be associated with. (Continued on page 22)

KMPS Goes To Country

SEATTLE—KMPS will switch to a country format as of Sept. 1, according to Manning Slater, president of Hercules Broadcasting operating out of Sacramento, Calif. Hercules recently bought KMPS and KEUT, an FM station which will program beautiful music.

Named as manager of the new



STEWART



McGOVERN

country operation is Jim McGovern, manager of KYXI in Portland since 1967. New program director is Rick Stewart; his appointment was made by Jay Hoffer, vice president of programming for Hercules. Stewart was with KRAK in Sacramento, the flagship Hercules station. A graduate of the Univ. of Nebraska, Stewart was with KRAK since the start of 1974 and prior to that was program director of KGUD in Santa Barbara, Calif.

WING Swings Back To the Contemporary

DAYTON, Ohio—WING, a Great Trails station, has shifted from "near MOR back to contemporary programming," says music director Bill Carr. In addition, the station has expanded its playlist, he says.

Current staff of the station, a rock operation for many years, includes new operations director Steve Kirk 6-10 a.m., Lou Swanson 10 a.m.-3 p.m., new program director Ken Warren 3-7 p.m., Carr 7-10 p.m., Jerry Dennis 10 p.m.-1 a.m., and Gene Barry 1-6 a.m., with Liz on weekends.

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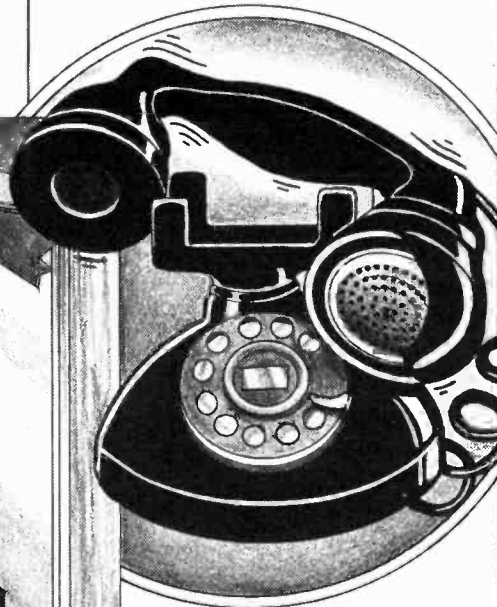
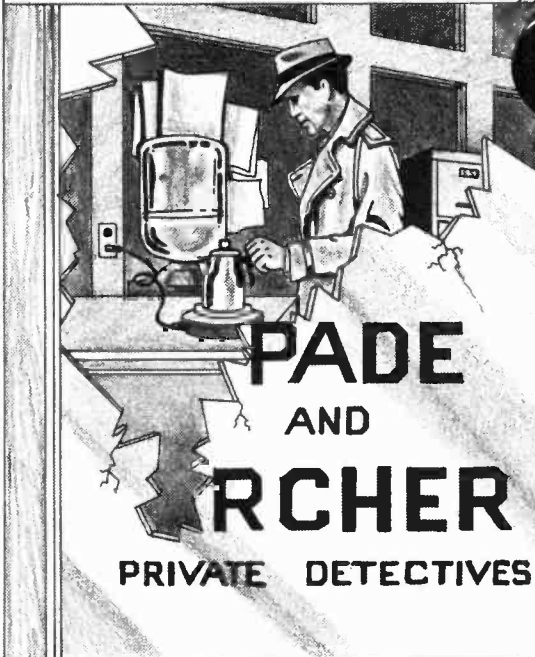
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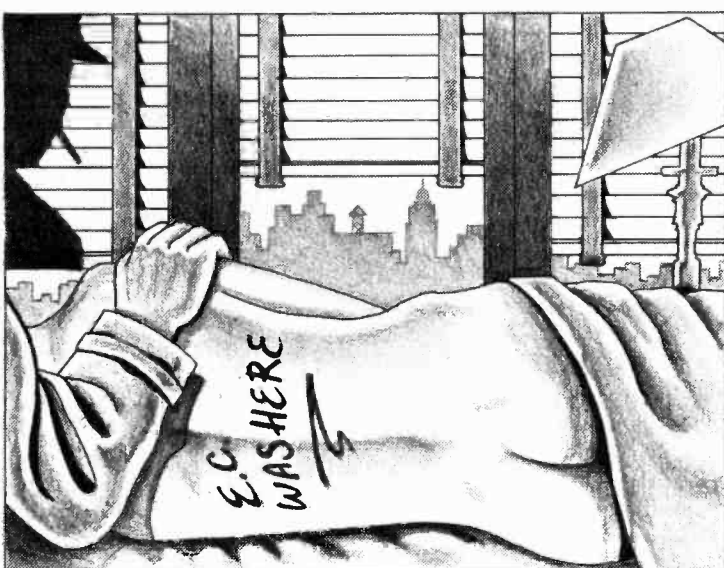
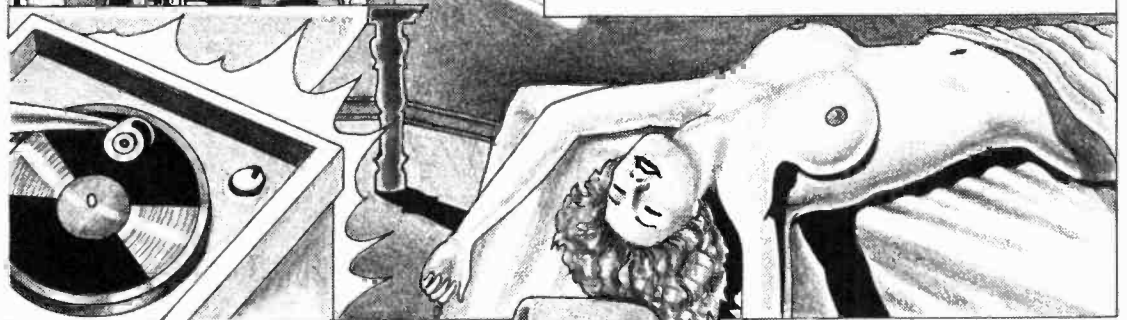
IT STARTED OUT JUST LIKE ANY OTHER DAY. I WAS SITTING IN MY OFFICE WHEN THE PHONE RANG...

THE VOICE ON THE OTHER END WAS SWEET, CLASSY AND SCARED. SHE SAID SHE KNEW I WAS THE BEST DETECTIVE IN TOWN AND SHE NEEDED MY HELP. BAD...



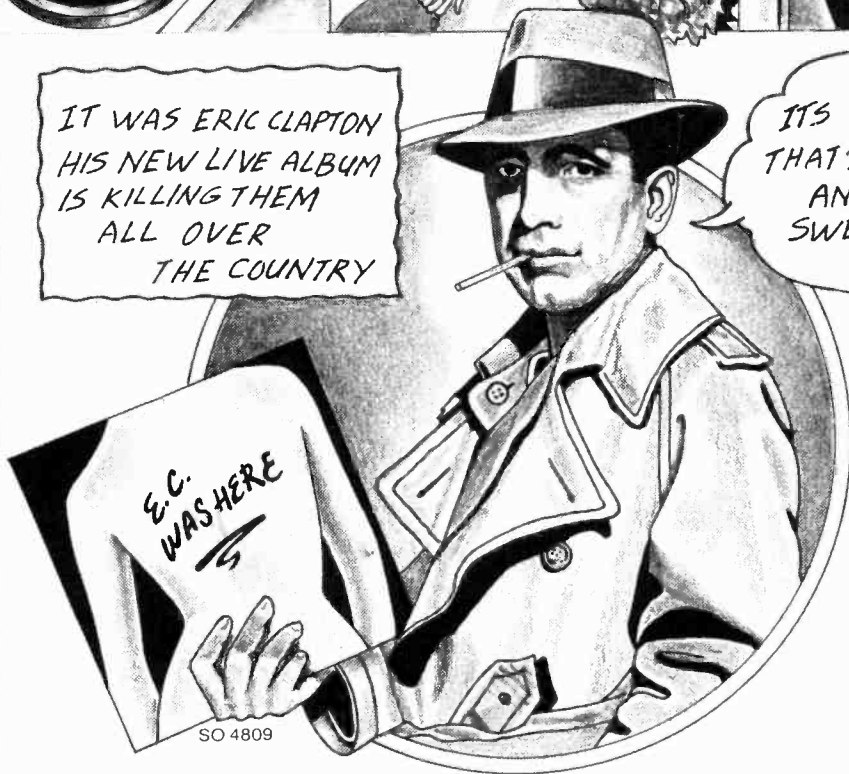
I HURRIED RIGHT OVER...

SHE DIDN'T ANSWER THE BELL, BUT THE DOOR WAS UNLOCKED SO I WALKED IN. THE STEREO WAS PLAYING THIS SENSATIONAL MUSIC THEN I SAW HER. SHE WAS LYING THERE WITH A SMILE ON HER FACE AND NOTHING ELSE. OH, YEAH, SHE WAS DEAD.



IT WAS ERIC CLAPTON HIS NEW LIVE ALBUM IS KILLING THEM ALL OVER THE COUNTRY

IT'S ON RSO. THAT'S RECORDS AND TAPES SWEETHEART.



I TURNED HER OVER TO LOOK FOR CLUES, AND I SAW IT, "E.C. WAS HERE." AND I KNEW THE SAME OLD STORY.

SO 4809

Based on station playlists through Thursday (8/21/75)

TOP ADD ONS - NATIONAL

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ORLEANS—Dance With Me (Asylum)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)

D—Discoteque 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:

- TAVARES—It Only Takes A Minute (Capitol)
- SWEET—Ballroom Blitz (Capitol)
- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De Lite)

PRIME MOVERS:

- DAVID BOWIE—Fame (RCA)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- MORRIS ALBERT—Feelings (RCA)

BREAKOUTS:

- DAVID BOWIE—Fame (RCA)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De Lite)

KHJ—Los Angeles

- SWEET—Ballroom Blitz (Capitol)
- D TAVARES—It Only Takes A Minute (Capitol)
- DAVID BOWIE—Fame (RCA) 24-12
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 15-6

K100 (KIQQ-FM)—Los Angeles

- CROWN HEIGHTS AFFAIR—Dreaming A Dream (De Lite)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 11-5
- JANIS IAN—At Seventeen (Columbia) 18-12

KDDJ—Los Angeles

- NEW BIRTH—Dream Merchant (Bud-dah)
- CAT STEVENS—Two Fine People (A&M)
- CARPENTERS—Solitaire (A&M) 28-14
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) EX-30

KFXM—San Bernardino

- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- JOHN DENVER—I'm Sorry (RCA)
- JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye) 22-11
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.) 11-7

KAFY—Bakersfield

- JEFFERSON STARSHIP—Miracles (Grunt)
- DAVID GEDDES—Run Joey Run (Big Tree)
- MORRIS ALBERT—Feelings (RCA) 15-7
- DAVID BOWIE—Fame (RCA) 22-15

KCBQ—San Diego

- DAVID BOWIE—Fame (RCA)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 12-6
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 11-9

KENO—Las Vegas

- THE OUTLAWS—There Goes Another Love Song (Arista)

DICKIE GOODMAN—Mr. Jaws (Cash)

- SWEET—Ballroom Blitz (Capitol) 21-12
- DAVID GEDDES—Run Joey Run (Big Tree) 23-17

KBBC—Phoenix

- D ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- ROGER WILLIAMS—Theme From "Rollerball" (MCA)
- MORRIS ALBERT—Feelings (RCA) 25-17
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 14-7

KRIZ—Phoenix

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- JANIS IAN—At Seventeen (Columbia) 25-18
- BEE GEES—Jive Talkin' (Atlantic) 10-4

KQEO—Albuquerque

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT)
- DAVID BOWIE—Fame (RCA) 22-15
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 17-11

KTKT—Tucson

- LINDA RONSTADT—Love Is A Rose (Elektra)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- DAVID BOWIE—Fame (RCA) 24-16
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 17-12

Pacific Northwest Region

TOP ADD ONS:

- SPINNERS—Games People Play (Atlantic)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- CARPENTERS—Solitaire (A&M)

PRIME MOVERS:

- DAVID BOWIE—Fame (RCA)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)

BREAKOUTS:

- AUSTIN ROBERTS—Rocky (Private Stock)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- SPINNERS—Games People Play (Atlantic)

KFRC—San Francisco

- THE RITCHIE FAMILY—Brazil (20th Century)
- SPINNERS—Games People Play (Atlantic)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 12-6
- DAVID BOWIE—Fame (RCA) 17-11

KYA—San Francisco

- SPINNERS—Games People Play (Atlantic)
- D ESTHER PHILLIPS—What A Difference A Day Makes (KUDU)
- DAVID BOWIE—Fame (RCA) 26-16
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 9-3

KLIV—San Jose

- ORLEANS—Dance With Me (Asylum)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- DAVID BOWIE—Fame (RCA) 20-13
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 8-5

KJOY—Stockton, Calif.

- SPINNERS—Games People Play (Atlantic)
- JOHN DENVER—I'm Sorry (RCA)
- D ISLEY BROS.—Fight The Power Part 1 (T-Neck) 29-14
- JEFFERSON STARSHIP—Miracles (Grunt) 30-19

PRIME MOVERS - NATIONAL

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

KNDE—Sacramento

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT) 22-13
- D TAVARES—It Only Takes A Minute (Capitol) EX-24

KROY—Sacramento

- AUSTIN ROBERTS—Rocky (Private Stock)
- CARPENTERS—Solitaire (A&M)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC) 22-11
- DAVID BOWIE—Fame (RCA) 18-10

KJR—Seattle

- CARPENTERS—Solitaire (A&M)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- DAVID BOWIE—Fame (RCA) 17-11
- WAR—Why Can't We Be Friends (U.A.) 13-9

KING—Seattle

- BARRY MANILOW—Could It Be Magic (Arista)
- ORLEANS—Dance With Me (Asylum)
- AMBROSIA—Holdin' On To Yesterday (20th Century) EX-16
- SWEET—Ballroom Blitz (Capitol) 21-11

KJRB—Spokane

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye) 30-15
- EVIE SANDS—I Love Makin' Love To You (Haven) 15-8

KTAC—Tacoma

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- JEFFERSON STARSHIP—Miracles (Grunt)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 28-17
- DAVID BOWIE—Fame (RCA) 26-16

KGW—Portland

- MORRIS ALBERT—Feelings (RCA)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 23-10
- SWEET—Ballroom Blitz (Capitol) 18-11

KISN—Portland

- ORLEANS—Dance With Me (Asylum)
- JIM STAFFORD—I Got Stoned And I Missed It (MGM)
- NONE

KTLK—Denver

- AUSTIN ROBERTS—Rocky (Private Stock)
- THE OUTLAWS—There Goes Another Love Song (Arista)
- MICHAEL MURPHEY—Carolina In The Pines (Epic) 24-14
- JOHN DENVER—I'm Sorry (RCA) 22-16

KKAM—Pueblo, Colo.

- JIM STAFFORD—I Got Stoned And I Missed It (MGM)
- JOAN BAEZ—Diamonds & Rust (A&M)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 27-19
- AUSTIN ROBERTS—Rocky (Private Stock) HB-22

KYSN—Colorado Springs

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- JOHN WILLIAMS—Theme From "Jaws" (MCA) HB-31
- LESLIE GORE—Immortality (A&M) 22-16

KCPX—Salt Lake City

- DICKIE GOODMAN—Mr. Jaws (Cash)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- BAD COMPANY—Feel Like Makin' Love (Swan Song) 20-12
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) HB-26

KRSP—Salt Lake City

- JOHN DAWSON READ—A Friend Of My Is Going Blind (Chrysalis)
- DICKIE GOODMAN—Mr. Jaws (Cash)

BARRY MANILOW—Could It Be Magic (Arista) 16-8

- AUSTIN ROBERTS—Rocky (Private Stock) 11-6

KYNO—Fresno

- SWEET—Ballroom Blitz (Capitol)
- CARPENTERS—Solitaire (A&M)
- MORRIS ALBERT—Feelings (RCA) 29-21
- DAVID BOWIE—Fame (RCA) 23-17

Southwest Region

TOP ADD ONS:

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- TAVARES—It Only Takes A Minute (Capitol)

PRIME MOVERS:

- JOHN WILLIAMS—Theme From "Jaws" (MCA)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT)
- DAVID GEDDES—Run Joey Run (Big Tree)

BREAKOUTS:

- JOHN WILLIAMS—Theme From "Jaws" (MCA)
- JOHN DENVER—I'm Sorry (RCA)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

KILT—Houston

- ORLEANS—Dance With Me (Asylum)
- D TAVARES—It Only Takes A Minute (Capitol)
- DAVID GEDDES—Run Joey Run (Big Tree) 37-26
- JOHN WILLIAMS—Theme From "Jaws" (MCA) EX-33
- KRBE-FM—Houston

KRBE-FM—Houston

- MORRIS ALBERT—Feelings (RCA)
- GRAHAM CENTRAL STATION—Your Love (W.B.)
- JANIS IAN—At Seventeen (Columbia) 12-7
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 4-2

KLIF—Dallas

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- DAVID GEDDES—Run Joey Run (Big Tree)
- JANIS IAN—At Seventeen (Columbia) 12-6
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT) 13-8

KNUS-FM—Dallas

- BARRY MANILOW—Could It Be Magic (Arista)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ELTON JOHN—Someone Saved My Life Tonight (MCA) 14-8
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT) 15-9

KFJZ—Ft. Worth

- ORLEANS—Dance With Me (Asylum)
- JOHN DENVER—I'm Sorry (RCA)
- FOUR SEASONS—Who Loves You (W.B.) 30-23
- AMBROSIA—Holdin' On To Yesterday (20th Century) 21-16

KXOL—Ft. Worth

- D ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- NONE

KONO—San Antonio

- GUESS WHO—Rose Anne (RCA)
- JOHN WILLIAMS—Theme From "Jaws" (MCA) HB-2
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 15-5
- KELP—El Paso

KELP—El Paso

- JOHN DENVER—I'm Sorry (RCA)
- DAVID BOWIE—Fame (RCA)
- EVIE SANDS—I Love Makin' Love To You (Haven) EX-23
- GRASS ROOTS—Mamacita (Haven) EX-24

BREAKOUTS - NATIONAL

- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

XEROK—El Paso

- MORRIS ALBERT—Feelings (RCA)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 19-13
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT) 20-17

KAKC—Tulsa

- JEFFERSON STARSHIP—Miracles (Grunt)
- SPINNERS—Games People Play (Atlantic)
- OSMOND BROS.—The Proud One (MGM) 15-9
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 16-10

KELI—Tulsa

- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- DAVID GEDDES—Run Joey Run (Big Tree) 30-20
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 22-13

WKY—Oklahoma City

- D ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 12-5
- JANIS IAN—At Seventeen (Columbia) 9-4

KOMA—Oklahoma City

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- AMERICA—Daisy Jane (W.B.) 13-6
- SWEET—Ballroom Blitz (Capitol) 20-13

WTIX—New Orleans

- CARPENTERS—Solitaire (A&M)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 16-5
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/DDT) 20-12

KEEL—Shreveport

- PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- JOHN WILLIAMS—Theme From "Jaws" (MCA)
- MORRIS ALBERT—Feelings (RCA) 37-26
- NEW BIRTH—Dream Merchant (Bud-dah) 25-18

Midwest Region

TOP ADD ONS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)

PRIME MOVERS:

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- DAVID GEDDES—Run Joey Run (Big Tree)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)

BREAKOUTS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)

WLS—Chicago

- JOHNNY WAKELIN/KINSHA—Black Superman—Muhammad Ali (Pye)
- Z Z TOP—Tush (London)
- DAVID GEDDES—Run Joey Run (Big Tree) 20-7
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 14-6

WCFL—Chicago

- SPINNERS—Games People Play (Atlantic)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)

D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 26-14

- D ISLEY BROS.—Fight The Power Part 1 (T-Neck) 21-11

WOKY—Milwaukee

- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- JOHN DENVER—I'm Sorry (RCA)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 22-11
- WAR—Why Can't We Be Friends (U.A.) 25-17

WZUU-FM—Milwaukee

- BARRY MANILOW—Could It Be Magic (Arista)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) EX-8
- WIFE—Indianapolis

NONE

NONE

NONE

NONE

NONE

WIRL—Peoria, Ill.

- AMBROSIA—Holdin' On To Yesterday (20th Century)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- CARPENTERS—Solitaire (A&M) 25-19
- ORLEANS—Dance With Me (Asylum) 29-23

WDGY—Minneapolis

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.)
- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 15-3
- JANIS IAN—At Seventeen (Columbia) 13-9

KDWB—Minneapolis

- DAVID BOWIE—Fame (RCA)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- JOHN DENVER—I'm Sorry (RCA) 12-5
- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger (U.A.) 17-12

KOIL—Omaha

- D K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- AUSTIN ROBERTS—Rocky (Private Stock) 15-9
- JOHNNY RIVERS—Help Me Rhonda (Epic) 16-10

KIOA—Des Moines

"THE MILLIONAIRE" A 2 MINUTE AND 59 SECOND EXPERIENCE FROM DR. HOOK

"It's like thousands of tiny thumbs urging a woman to let loose"

Now you can reach a level of unexpurgated pleasure that only months ago was unheard of. **The Millionaire**. A single to give its listeners gentle, urging sensations. Yet, with a shape and thinness that lets you feel like you're hearing nothing at all.

Made with a new "naked" frankness that almost transmits body heat, Dr. Hook is supremely sensitive. It's anatomically shaped to cling to the needle. And **The Millionaire**, a remarkable achievement, works with natural secretions so Dr. Hook's scientifically patterned performance can massage and caress you effortlessly.

Made by one of the world's largest manufacturers of records, a million may have already been sold in Sweden and France.



The Millionaire (4104)
available with Dr. Hook's prescription as a
single or in a discreet album package with 11
other stimulating selections, **Bankrupt** (ST-11397)

See your Capitol man for Dr. Hook
merchandising aids.

Billboard Singles Radio Action

Based on station playlists through Thursday (8/21/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

KSLQ-FM—St. Louis

- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/DOT)
- **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 16-11
- ★ **JANIS IAN**—At Seventeen (Columbia) 20-16

WHB—Kansas City

- **BAD COMPANY**—Feel Like Making Love (Swan Song)
- **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 12-3
- ★ **JANIS IAN**—At Seventeen (Columbia) 15-9

KEWI—Topeka

- **MICHAEL MURPHEY**—Carolina In The Pines (Epic)
- **FRANK SINATRA**—I Believe I'm Gonna Love You (Reprise)
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) 34-16
- ★ **ROAD APPLES**—Let's Live Together (MUMS) 43-29

North Central Region

TOP ADD ONS:

- DICKIE GOODMAN—Mr. Jaws (Cash)
- BARRY MANILOW—Could It Be Magic (Arista)
- DAVID GEDES—Run Joey Run (Big Tree)

PRIME MOVERS:

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- JAMES TAYLOR—How Sweet It Is (To Be Loved By You) (W.B.)
- ZZ TOP—Tush (London)

BREAKOUTS:

- BARRY MANILOW—Could It Be Magic (Arista)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- ZZ TOP—Tush (London)

CKLW—Detroit

- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- **JOHN DENVER**—I'm Sorry (RCA)
- ★ **SPINNERS**—Games People Play (Atlantic) HB-11
- ★ **CHOICE FOUR**—When You're Young And In Love (RCA) HB-16

WGRD—Grand Rapids

- **DAVID GEDES**—Run Joey Run (Big Tree)
- **ZZ TOP**—Tush (London)
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 21-11
- ★ **SWEET**—Ballroom Blitz (Capitol) 19-12

Z-96 (WZZM-FM)—Grand Rapids

- **BARRY MANILOW**—Could It Be Magic (Arista)
- **JOHN WILLIAMS**—Theme From "Jaws" (MCA)
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 10-3
- ★ **SWEET**—Ballroom Blitz (Capitol) 11-5

WTAC—Flint, Mich.

- **MORRIS ALBERT**—Feelings (RCA)
- **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.)
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 28-11
- ★ **FANTASTIC FOUR**—Alvin Stone (20th Century) 30-19

WIXY—Cleveland

- **ORLEANS**—Dance With Me (Asylum)
- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 29-19
- ★ **ZZ TOP**—Tush (London) 22-14

WGCL—Cleveland

- **NEW BIRTH**—Dream Merchant (Buddah)
- **CARPENTERS**—Solitaire (A&M)
- ★ **Z Z TOP**—Tush (London) 19-4
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 11-2

13-Q (WKQT)—Pittsburgh

- **BARRY MANILOW**—Could It Be Magic (Arista)
- **AVERAGE WHITE BAND**—If I Ever Lose This Heaven (Atlantic)
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 15-10
- ★ **JANIS IAN**—At Seventeen (Columbia) 13-8

WKBW—Buffalo

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **DAVID GEDES**—Run Joey Run (Big Tree)
- ★ **ORLEANS**—Dance With Me (Asylum) 19-9
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 26-20

WSAI—Cincinnati

- **DAVID BOWIE**—Fame (RCA)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **JAMES TAYLOR**—How Sweet It Is (To Be Loved By You) (W.B.) 14-4
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 15-6

WCOL—Columbus

- **MICHAEL MURPHEY**—Carolina In The Pines (Epic)
- **BARON STEWART**—We Been Singin' Songs (U.A.)
- ★ **ABBA**—SOS (Atlantic) 37-27
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) NM-11

WAKY—Louisville

- **NONE**
- **BOB SEGER**—Katmandu (Capitol) 30-18
- ★ **JAMES TAYLOR**—How Sweet It Is (To Be Loved By You) (W.B.) 22-10

WBGH—Bowling Green, Ky.

- **ROAD APPLES**—Let's Live Together (MUMS)
- **THE OUTLAWS**—There Goes Another Love Song (Arista)
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 20-10
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 10-1

WJET—Erie, Pa.

- D● **ISLEY BROS.**—Fight The Power Part 1 (T-Neck)
- **TAVARES**—It Only Takes A Minute (Capitol) 29-18
- ★ **DAVID BOWIE**—Fame (RCA) HB-20

WRIE—Erie, Pa.

- **THE OUTLAWS**—There Goes Another Love Song (Arista)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 15-8
- ★ **ORLEANS**—Dance With Me (Asylum) 33-26

Southeast Region

TOP ADD ONS:

- DICKIE GOODMAN—Mr. Jaws (Cash)
- ORLEANS—Dance With Me (Asylum)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)

PRIME MOVERS:

- DICKIE GOODMAN—Mr. Jaws (Cash)
- DAVID GEDES—Run Joey Run (Big Tree)
- DAVID BOWIE—Fame (RCA)

BREAKOUTS:

- DICKIE GOODMAN—Mr. Jaws (Cash)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)

WQXI—Atlanta

- **TONY ORLANDO & DAWN**—You're All I Need (Elektra)
- **ORLEANS**—Dance With Me (Asylum)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 23-11
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) HB-18

WFOM—Atlanta

- **MORRIS ALBERT**—Feelings (RCA)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **ORLEANS**—Dance With Me (Asylum) 38-30
- ★ **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia) 39-31

Z-93 (WZGC-FM)—Atlanta

- **ORLEANS**—Dance With Me (Asylum)
- **SLYSTONE**—I Get High On You (Epic)
- ★ **DAVID BOWIE**—Fame (RCA) 15-8
- ★ **ELTON JOHN**—Someone Saved My Life Tonight (MCA) 10-6

WBBQ—Augusta

- **MORRIS ALBERT**—Feelings (RCA)
- **AMERICA**—Daisy Jane (W.B.)
- ★ **SWEET**—Ballroom Blitz (Capitol) 32-24
- ★ **DAVID GEDES**—Run Joey Run (Big Tree) 21-14

WWSN—Birmingham, Ala.

- **MORRIS ALBERT**—Feelings (RCA)
- **SPINNERS**—Games People Play (Atlantic)
- ★ **NEIL SEDAKA**—That's When The Music Takes Me (Rocket) 27-15
- ★ **CARPENTERS**—Solitaire (A&M) 19-13

WHYY—Montgomery, Ala.

- **ARTHUR GARFUNKEL**—I Only Have Eyes For You (Columbia)
- **FAITH, HOPE & CHARITY**—To Each His Own (RCA)
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 19-11
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 18-9

WTOB—Winston/Salem, N.C.

- **JOHNNY RIVERS**—Help Me Rhonda (Epic)
- **FOX**—Only You Can (GTO)
- ★ **DAVID BOWIE**—Fame (RCA) 25-19
- ★ **ORLEANS**—Dance With Me (Asylum) 20-15

WWSA—Savannah, Ga.

- D● **TAVARES**—It Only Takes A Minute (Capitol)
- **BETTY WRIGHT**—Ooh-la-la (Alston)
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 30-16
- D★ **ISLEY BROS.**—Fight The Power Part 1 (T-Neck) 23-13

WTMA—Charleston, S.C.

- **JOHN DENVER**—I'm Sorry (RCA)
- **GARY TOMS EMPIRE**—7, 6, 5, 4, 3, 2, 1 (Blow You Whistle) (PIP)
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 29-15
- ★ **DAVID BOWIE**—Fame (RCA) 30-23

WKIX—Raleigh, N.C.

- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- **LEON RUSSELL**—Lady Blue (Shelter)
- ★ **MORRIS ALBERT**—Feelings (RCA) 19-9
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 21-15

WORD—Spartanburg, S.C.

- **SPINNERS**—Games People Play (Atlantic)
- **GLADYS KNIGHT & THE PIPS**—Money (Buddah)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) EX-9
- ★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 11-2

WAYS—Charlotte, N.C.

- D● **TEMPTATIONS**—Glasshouse (Gordy)
- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 13-8
- ★ **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol) 21-18

WNOX—Knoxville

- **THE RITCHIE FAMILY**—Brazil (20th Century)
- **SPINNERS**—Games People Play (Atlantic)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 22-12
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 8-1

WQOW—Chattanooga, Tenn.

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia)
- ★ **NEW BIRTH**—Dream Merchant (Buddah) HB-5
- ★ **AMERICA**—Daisy Jane (W.B.) HB-14

KAAY—Little Rock

- **JOHN DENVER**—I'm Sorry (RCA)
- **FOX**—Only You Can (GTO)
- ★ **DAVID GEDES**—Run Joey Run (Big Tree) EX-12
- ★ **JOHN WILLIAMS**—Theme From "Jaws" (MCA) EX-14

WHBQ—Memphis

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ **DAVID BOWIE**—Fame (RCA) 21-9
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 23-13

WMP5—Memphis

- **HUDSON BROS.**—Rendezvous (MCA)
- **OSMOND BROS.**—The Proud One (MGM)
- ★ **CARPENTERS**—Solitaire (A&M) EX-20
- ★ **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol) EX-25

WMAK—Nashville

- **ARTHUR GARFUNKEL**—I Only Have Eyes For You (Columbia)
- **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 7-1
- ★ **AUSTIN ROBERTS**—Rocky (Private Stock) 18-12

WLAC—Nashville

- **JOHN DENVER**—I'm Sorry (RCA)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **MIKE POST**—Rockford Files (MGM) EX-8
- ★ **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot) 11-1

WLCY—St. Petersburg, Fla.

- **ORLEANS**—Dance With Me (Asylum)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **DAVID GEDES**—Run Joey Run (Big Tree) 22-9
- ★ **JIM STAFFORD**—I Got Stoned And I Missed It (MGM) 34-30

WQAM—Miami

- **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- ★ **NEIL SEDAKA**—That's When The Music Takes Me (Rocket) 19-13
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 24-19

WFUN—Miami

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- ★ **ZZ TOP**—Tush (London) 19-10
- ★ **THREE DOG NIGHT**—Til The World Ends (ABC) 22-15

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **AMAZING RHYTHM ACES**—Third Rate Romance (ABC)
- ★ **PAUL ANKA/ODIA COATES**—I Believe There's Nothing Stronger (U.A.) 30-24
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 27-25

WQPD—Lakeland, Fla.

- D● **PEOPLES CHOICE**—Do It Anyway You Wanna (TSOP)
- **GLADYS KNIGHT & THE PIPS**—Money (Buddah)
- ★ **DICKIE GOODMAN**—Mr. Jaws (Cash) HB-6
- ★ **JOHN DENVER**—I'm Sorry (RCA) 25-14

Mid-Atlantic Region

TOP ADD ONS:

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

PRIME MOVERS:

- JOHN DENVER—I'm Sorry (RCA)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)

BREAKOUTS:

- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- PAUL SIMON/PHOEBE SNOW—Gone At Last (Columbia)

WFIL—Philadelphia

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ **DAVID GEDES**—Run Joey Run (Big Tree) 27-16
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 14-9

WIBG—Philadelphia

- **BAD COMPANY**—Feel Like Makin' Love (Swan Song)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/DOT)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 14-8
- ★ **JOHN DENVER**—I'm Sorry (RCA) 15-10

WPGC—Washington

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **EARTH, WIND & FIRE**—That's The Way Of The World (Columbia)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 24-15
- ★ **FAITH, HOPE & CHARITY**—To Each His Own (RCA) 27-21

WCAO—Baltimore

- **PAUL SIMON/PHOEBE SNOW**—Gone At Last (Columbia)
- **DOOBIE BROS.**—Sweet Maxine (W.B.)
- ★ **DAVID BOWIE**—Fame (RCA) 20-10
- ★ **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb) 26-16

WGH—Newport News, Va.

- **ORLEANS**—Dance With Me (Asylum)
- **ARTHUR GARFUNKEL**—I Only Have Eyes For You (Columbia)
- ★ **SWEET**—Ballroom Blitz (Capitol) 30-19
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 21-12

WYRE—Annapolis, Md.

- **NONE**
- **NONE**
- ★ **WLEE**—Richmond, Va.
- **OSMOND BROS.**—The Proud One (MGM)
- **DICKIE GOODMAN**—Mr. Jaws (Cash)
- ★ **AMAZING RHYTHM ACES**—Third Rate Romance (ABC) 16-10
- ★ **BAD COMPANY**—Feel Like Makin' Love (Swan Song) 14-11

WDR—Hartford

- **NONE**
- **NONE**
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 23-14
- ★ **ORLEANS**—Dance With Me (Asylum) 13-7

WTRY—Albany

- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- **DAVID GEDES**—Run Joey Run (Big Tree)
- ★ **GLEN CAMPBELL**—Rhinstone Cowboy (Capitol) 5-1
- ★ **HAMILTON, JOE FRANK & REYNOLDS**—Fallin' In Love (Playboy) 12-8

WPCR—Albany

- **HELEN REDDY**—Ain't No Way To Treat A Lady (Capitol)
- **SPINNERS**—Games People Play (Atlantic)
- ★ **JOHN DENVER**—I'm Sorry (RCA) 36-25
- ★ **ORLEANS**—Dance With Me (Asylum) 28-23

TOP ADD ONS:

- DAVID BOWIE—Fame (RCA)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- JOHN DENVER—I'm Sorry (RCA)

PRIME MOVERS:

- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK)
- DICKIE GOODMAN—Mr. Jaws (Cash)
- ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

- JEFFERSON STARSHIP—Miracles (Grunt)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- DAVID GEDES—Run Joey Run (Big Tree)

WABC—New York City

- **DAVID BOWIE**—Fame (RCA)
- **FREDDY FENDER**—Wasted Days & Wasted Nights (ABC/Dot)
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 14-2
- ★ **MELISSA MANCHESTER**—Midnight Blue (Arista) 12-7

WPIX-FM—New York City

- **DAVID BOWIE**—Fame (RCA)
- **POINTER SISTERS**—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- D★ **ESTHER PHILLIPS**—What A Difference A Day Makes (KUDU) 15-7
- ★

WBBF—Rochester, N.Y.

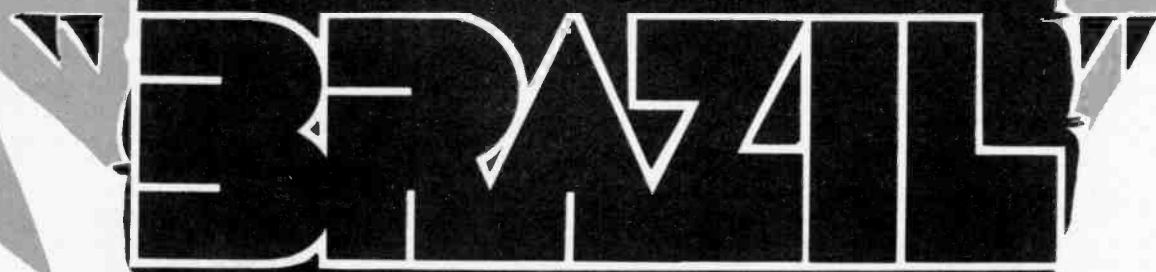
- D● **VAN MCCOY/SOUL CITY SYMPHONY**—Hustle (Avco)
- **NEIL SEDAKA**—That's When The Music Takes Me (Rocket)
- ★ **ORLEANS**—Dance With Me (Asylum) 23-17
- ★ **GWEN MCCRAE**—Rockin' Chair (CAT) 12-8

WRKO—Boston

- **SWEET**—Ballroom Blitz (Capitol)
- **JOHN DENVER**—I'm Sorry (RCA)
- ★ **DUKE AND THE DRIVERS**—What You Got (ABC) 30-16
- ★ **MORRIS ALBERT**—Feelings (RCA) 23-12

WBZ-FM—Boston

- **JEFFERSON STARSHIP**—Miracles (Grunt)
- **JOHN FOGARTY**—Rockin' All Over The World (Asylum)
- ★ **BARRY MANILOW**—Could It Be Magic (Arista) 19-8
- D★ **K.C. & THE SUNSHINE CO.**—Get Down Tonight (TK) 5-1



BRAZIL

TC 2218

E. DOUGLAS

THE RICHIE FAMILY

PRODUCED BY J. MORALI FOR CAN'T STOP PRODUCTIONS, INC.

**20TH LAYS THE SWEET,
COOL, SOULFUL SOUNDS
OF BRAZIL
AT THE TOP OF YOUR CHARTS.**

**20TH
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CORPORATION



T-489

FROM THE FORTHCOMING ALBUM

Everything Works Out For The Best

• Continued from page 16

tinue to look good I always had to have as good a disk jockey or production man or whatever was available and I tried to always have those kinds of people around me.

H: What makes a good disk jockey?

W: Somebody who can relate to the audience ... there are two different kinds of good disk jockeys. There are people who don't have the God-given talent to sit there and ad-lib and do all the things naturally that have to work ... there are also guys that are willing to pay the price to prepare. For example, the best is Bob Berry, who in my opinion is the best Top 40 morning man in America. He works at WOKY in Milwaukee—he works on the air three hours a day, he works every day three hours a day before preparing for the next morning's show. He has to do that because he doesn't have the God-given talent to just wing it and there are many other people in this world who do have that kind of talent.

In my opinion, your best overall morning man in America is Wally Phillips, WGN, Chicago. It's obvious listening to Wally that he does a lot of preparation, but not only does he do his preparation, he also has the ability to wing it and ad-lib and make it come off just phenomenal ... he's just one hell of a talent, but he also does his homework ... so he's a sensational disk jockey.

H: I listen to Gary Owens because ...

W: Oh, Gary Owens ... there is no question Owens is a ... the amount of preparation he does, I assume by listening to him, is minimal. But he is sensational because he has that God-given talent to ...

H: He works, he prepares like hell. Most of the time anyway.

W: Does he prepare? Well, then he is a greater talent than I realized ... because he doesn't sound prepared ... he just sounds great and if he does prepare indeed and then pulls it off on the radio so he doesn't sound prepared, then he's absolutely sensational ... better than I had ever anticipated ... and I think he's one of the best there's ever been.

W: He spends up to two or three hours in the studio. They tape a lot of stuff; he doesn't want to take a chance on it. But he feeds it in so damn well you'd never know. One day I caught him in the act of taping something. I wouldn't have known. I said, "You son of a gun! I thought all of that was live." Well, there aren't many any better than he is ... that's for sure.

H: The other kind of disk jockey is the one who can wing it then?

W: Yeah, the Larry Loujack type's a ... there aren't many of them. You can count them on one hand in the whole country for the

last 10 years ... they are able to walk into a studio on any given day and come off with a great show. But, what the heck, how many great movie stars are there or how many great talents that you know in other fields that can just walk in and do things? There aren't many.

H: Were you a good jock?

W: I was probably the worst disk jockey who was ever on radio in the history of the world. I used to have a hell of a lot of fun, but, a great disk jockey I'm not.

H: In the old days, when the so-called "circus" existed.

W: Our traveling circus?

H: Yes.

W: That changed from time to time, but ... there were a lot of guys that got on the bandwagon from town to town ... but it changed a lot ... Lee "Baby" Simms was a very integral part of it. There was a fellow named Bobby Dee who spent a lot of years with me from town to town.

There was, ah ... Buzzy Bennett was on the wagon for awhile, ... that's a funny expression to use for Buzzy ... Bob Foster did a little tour duty with us ... David Moorhead was in there ... the fellow that is now the head of UPI News in Washington, he's the head of the news bureau believe it or not, Bill Greenwood, he was with us for quite awhile ... there's been an awful lot of jocks, John Rook was in for awhile ... there's just been so many of them and there's so many fond memories that I hate to mention names because you leave some of them out and you put some of them in different brackets than the others and that really isn't fair because they were all at the time most important to all of our careers and we all appreciated each other. One of the great examples is Paul Johnson in Baltimore. I'll never forget WITH in Baltimore because it was, without a question, the best crew that I was ever privileged to work with and yet we did the worst of any radio station that I ever had a part of. We, we just ... can you imagine? I worked mornings, this guy I was talking about earlier—Bobby Dee—worked in the midday, there is a fellow named Bill Taylor that was with me for three or five cities, I guess ... he was on, Foster was on in the afternoons, Fat Daddy—Paul Johnson—was on at night and, you talk about a circus—there was a circus. Some weeks we'd never hit the bed for five or six days, it was just an incredible bunch of guys having a hell of a lot of fun, but the fun just never came off properly on the radio.

H: What was the circus, what was the function of the circus?

W: Well, I think ... I don't know what a ... we had just a bunch of guys that a ... we called it ... I refer to it sometimes as "traveling circus" just because it was kind of a town-to-

town kind of thing, but I don't know if that is a fair term to use. We all had our particular time slots that we worked on the air, we all knew each other, we all loved each other, we all could talk about each other on the radio—there was total communication between all of us all the time and that's what radio is all about—communication—and that's the thing we all fail the most at inside our industry. We are in the communications business, but we are all the worst communicators to each other in the world. The people that used to travel with me in the old days ... we all just loved each other and we were all out for each other's good and each other's success and, without anybody even knowing about it, what we were doing, or anything else, it was just a total togetherness feeling and we had a hell of a lot of fun on the radio. We had a lot of fun off the radio, too.

H: There was a day when a manager/owner would buy a station and build it up and sell it fast ...

W: Yes, indeed.

H: But this doesn't ...

W: Well, there is a three-year rule now that prohibits that ... some of them try today to still do it only on a three-year term ... but it's much more difficult today—the interest rates, the money that it takes to do it, and so forth—that it's just not ... you just can't do it like you used to do it like you did in the old days ... people are still trying, but it certainly isn't working like it used to. There are a lot of people who have bought radio properties recently, and I say "recently" meaning the last five years, that have had that game plan in mind, but when the interest rates jumped and the economy dipped and what have you ... that put a different outlook on their approaches, I'm sure.

H: So, the "circus" type of thing is ...

W: When you say "circus" ... I know what you mean ... Bill Drake had the same thing ... he had his key people who were with him through the years ... that they weren't the same insane, crazy people that, maybe, we were. But, by the same token, look at what he achieved against what we achieved ... we were nothing compared to Bill Drake ... we were just little guys having a lot of fun in small markets where Bill was workin' and doin' great things and making a fortune in the big markets. But the same basic principles applied; I'm sure their guys loved each other just as much as our guys did. The only thing, they were a hell of a lot smarter than we were because they were making a lot of money and we were just having fun.

H: Is the life of a disk jockey a difficult one?

W: Well, probably not to the guy

involved because ... although it is under the norm ... I guess, to the people involved, it isn't. Because it is the only way of life they know and probably the only way of life they care to live. We're all egomaniacs, we're all vagabonds. ... I hope maybe part of that's over for me, although I wouldn't trade one minute of any of my life. If I were to die tomorrow I could die totally satisfied that, no matter what happened in the past or whatever, I wouldn't trade a minute of my life, except maybe for some of the grief that I gave my wife ... I would like to trade that ... but, just for my own professional life, I wouldn't change a thing and I don't think any of the guys that are out there would, although they go through a lot of trying times they also go through a lot of great times, have a lot of fun from time to time, and I don't think any of them would change. But I also don't think we're a normal breed of person; I don't think anybody ... if this is "show biz," as some people call it, I don't think any show biz-type person would do anything any differently than they do it. They enjoy doing what they're doing ... and they have good times and bad times, and they're just made up that way so that they accept it and they don't get upset if things are bad for awhile. That's part of the game that we play.

H: Your son ... what's his professional name?

W: He calls himself Andy Carpenter now.

H: Are you pleased that he's in radio?

W: Sometimes, yes; sometimes no ... I think that a ...

H: You didn't mind this thing happening to you, but ...

W: I think that ... personally, my opinion of my son is that he is just much too nice a person to be in our business. I don't think that there is a lot of room for successful radio people being nice guys.

H: One of the things, George, that has always impressed me about the radio industry was the lack of security ...

W: There is no security, but we all know that going in; whether we know it in the beginning or not, we learn it quickly and it's really not an important thing. Security is not what we're looking for, that's not what makes the animal function. Security is for the people who are the pin-stripers of the world—the bankers and the lawyers and those kinds of people. Our people aren't interested in security as such until they get to an age when they realize, "Hey man, I guess I got to worry about paying the bills and taking care of this that and the other."

But that's just not in us ... security is not one of the things that's important to people like us until we get to a certain age. Certainly, it's much more important to me today than it ever was before, because I'm getting old ... but in the old days I wasn't worried about getting fired or clothing or anything else ... I didn't give a damn one way or the other ... and maybe that was good and I often think that it was good, because if you're going to be a creative type of person ... I'm not saying that I was a creative person, I certainly wasn't, I was a follower ... but in order to be a creative type person you can't worry about what's going to happen tomorrow, you've just got to do what you think is right to do at the time and let the chips fall where they will.

H: You said you were a "follower." Who did you follow?

W: Well, I followed Chuck Blore;

(Continued on page 41)

Vox Jox

• Continued from page 16

Other news about the Forum: **Chuck Blore** and **Bob Hamilton** of Chuck Blore Creative Services were pleased with the award that the firm won for its Mini-Dramas. Especially since 10 stations immediately signed up as clients. ... WEAN in Providence, R.I., is going the NBC all-news route sometime in the near future, says music director **Gary Parks**, 401-738-7077, and so he's looking for another job. Parks, incidentally, is brother to **Dave Parks** at WFIL in Philadelphia, the Parks who did that Jamie disk I mentioned earlier.

★ ★ ★

Pete Bennett, record promotion executive in New York, did not win the big award for Promotion Executive Of The Year (see story in radio section), but he was the only man to get three votes from Rome. The only thing I can figure out is that Pete called them long distance and traded out an early **Beatles** album. ... **Timothy D. Kehr**, with CBS Records out in the Midwest for about eight years, won an award for local and regional promotion, but he's no longer with CBS. He's "tentatively working for Motown Records," he says.

★ ★ ★

WKYS, FM station in Washington, held its first U.S. Disco Dance Festival recently, hosted by personality **Joe Cipriano**. Now doesn't that remind you of something? Try the old-fashioned record hop on for size.

★ ★ ★

Steve Roddy and **Pat Patterson** at WKIX in Raleigh, N.C., are producing a series called "North Carolina Historical Minutes" hinging on what actually happened that day during the revolution. Patterson, program (Continued on page 41)

Bubbling Under The HOT 100

- 101—FOOT STOMPIN' MUSIC, Bohannon, Dakar 4544 (Brunswick)
- 102—CHINESE KUNG FU, Banzai, Scepter 12407
- 103—WOULDN'T IT BE NICE, Beach Boys, Reprise 1336 (Warner Bros.)
- 104—CHOCOLATE CITY, Parliament, Casablanca 831
- 105—ROSE ANNE, Guess Who, RCA 10360
- 106—CONTROL TOWER, Magic Disco Machine, Motown 1362
- 107—LOVE FOR SALE, James Last, Polydor 15108
- 108—PARTY MUSIC, Pat Lundt, Vigor 1723 (PIP)
- 109—IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey, MCA 40429
- 110—NOTHIN' HEAVY, Dave Bellamy, Warner Bros./Curb 8123

Bubbling Under The Top LPs

- 201—GARY TOMS EMPIRE, 7-6-5-4-3-2-1 Blow Your Whistle, PIP 6814
- 202—THE MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 203—THE METERS, Fire On The Bayou, Reprise MS 2228 (Warner Bros.)
- 204—ODIA COATES, United Artists UA-LA228-G
- 205—FREE BEER, Southwind SWS 6402 (Bud-dah)
- 206—FLASH CADILLAC & THE CONTINENTAL KIDS, Sons Of The Beaches, Private Stock PS 2003
- 207—WHITE LIGHTNIN', Island ILPS 9325
- 208—PAUL KOSSOFF, Back Street Crawler, Island ILPS 9264
- 209—DISCOTECH #1, Motown M6-824 S1
- 210—FIREBALLET, Night On Bald Mountain, Passport PPSD 98010 (ABC)

D.J.'s—SO YOU WANT TO WORK IN L.A.?

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KZAP Offers Rock At Expo

SACRAMENTO, Calif.—KZAP is teaming up with the California State Fair to present 17 nights of rock at Cal Expo 6 p.m.—closing starting Aug. 22 and going through Sept. 7. Three bands will perform each evening with the headline band featured in a live broadcast 8:30-9:30 p.m.

Bands performing include the Sons of Champlin, Orion, the Four Skins, Stoneground, the Valley Boys, Woodwork, the Sutro Sympathy Orchestra and David and Redwing are among a total of 17 acts.

Classical

EMI Move Expected To Aid Single Inventory

• Continued from page 1

eliminating stereo-only releases, EMI's two-price category and the need for double inventory. Also gone is the quadraphonic Q4 prefix: the records will be marketed overseas as quadraphonic-stereo.

Although the announcement of the change was made in London by EMI Records classical manager John Whittle who stated that the new system will apply worldwide, Angel Records, its U.S. sister, has no plans at this time to change its policy regarding the markings of its records.

According to Mike Allen, general manager of Angel, the firm will continue to use separate marking systems for stereo and for SQ compatible records "as long as it remains profitable to do so." Unlike EMI, Angel has taken a cautious approach in releasing SQ product (as revealed previously in Billboard), using two different markings, a single price of \$6.98 for both, and a single inventory.

Allen says that although Angel intends to retain its separate markings

(encircled logo represents SQ compatible; squared logo is stereo only), he has advised promotion and a sales personnel to clarify the differences to distributors and dealers, with the aim that the information will be funneled to the consumer.

Allen says that the number of quadraphonic recordings released will be stepped up in accordance with demand. He says a high proportion of the new releases will be compatible and "probably all will be in SQ by the beginning of the year." He sees a catalog of about 20 titles by the end of the year. A minority of product "will be straight," Allen says.

In supporting the EMI move, Whittle says that issuing both SQ and stereo records and at different prices confused buyers. Of importance to the dealer, he says, is the fact that they will no longer need the double-inventory system, having to stock both versions of the same performance. Confusion between numberings will end with the abolition of the distinctive Q4 prefix, he says.

"On our side," Whittle says, "we will not have to produce and engi-

neer recordings in two forms, with the additional expense that accounted for the higher price of quadraphonic recordings." The SQ record will sell for the standard price overseas.

The single inventory vs. double inventory battle has been raging for some time, with virtually all the other majors sticking to their guns for the dual-inventory. RCA Records attempted to invoke a single-inventory system a few years ago, but it failed after slow movement of prime product, which most dealers segregated in quad-only bins.

Classical Notes

CBS newsman **Walter Cronkite** makes a rare appearance as guest artist with **St. Louis Symphony Orchestra** on Nov. 9, when he'll narrate "A Lincoln Address" at the Powell Symphony Hall in St. Louis. By the way, some 50 St. Louis area businessmen are working on a project aimed at selling symphony season tickets to area businesses as employee benefits.

The Rochester Civic Music Assn., organization which maintains and operates **Rochester Philharmonic Orchestra**, is changing its name to **Rochester Philharmonic Orchestra**. Change is in name only. Organization will not be reorganized or rechartered. . . . **Edward Corn**, manager of San Francisco Opera, takes over as special assistant to executive director, **Anthony Bliss**, of Metropolitan Opera, beginning Sept. 8. . . . **Seiji Ozawa** closed the 1975 Berkshire Festival last weekend with a single work—Mahler's Symphony No. 2 "Resurrection" with soloists **Susan Davenny Wyner**, **Maureen Forrester** and the **Tanglewood Festival Chorus**, **John Oliver**, conductor.

"Black Beauty," world's largest portable organ, transformed Lincoln Center, New York, into electro-musical complex recently, when organist **Leonard Raver** gave a free performance at the plaza there. . . . **Scott Joplin** comes to Broadway here beginning Sept. 25. That's date when the Houston Grand Opera production of "Treemonisha" begins a limited six-week run at Uris Theater. **Frank Corsaro** returns to Broadway after a 10 year absence, to direct. . . . **Shreveport Symphony Orchestra** in Louisiana, begins a series of performances Nov. 9 dedicated to the bicentennial. Three works were commissioned, an orchestral work, a complete ballet and a three-act opera. Composer **Elie Siegmeister** did the triple all by himself. **Carl Fischer** is preparing the three works for publication.

World premiere of unpublished manuscript by **Charles Gounod**, "Andante" was given Tuesday (26) at Cleveland Institute of Music, played by **Gaby Casadesus**. . . . **Ilana Vered**, noted Israeli pianist, signed long-term pact with Colbert Artists. She recently signed with London Records. Her newest recordings, including the Tchaikovsky Piano Concerto No. 1 and the Mozart Piano Concerto, K288, will be releases in fall. She has also begun the huge task of recording for Phase 4 the complete 48 preludes and fugues by **Bach**.

ROBERT SOBEL

Philadelphia In Ambitious Season, Opening Sept. 17

PHILADELPHIA—With the start of a new season for the Philadelphia Orchestra on Sept. 17, it will mark the 40th year as music director and conductor for Eugene Ormandy, a record unsurpassed by any conductor of any major symphony orchestra. For the coming season, Ormandy has invited eight guest conductors to participate in the concerts, which are staged at the Academy of Music.

The guest conductors are Edo de Waart, making his debut with the orchestra, Claudio Abbado, Rafael Frehbeck de Burgos, Rafael Kubelik, James Levine, Zubin Mehta, Riccardo Muti and Yuri Temirkanov.

Four young artists will appear for the first time with the orchestra during the coming season. They are Martha Argerich and Claude Kahn, pianists; Stephen Kates, cellist, and Pavel Kogan, violinist. Vera Zorina

will return as narrator for Prokofiev's "Peter and the Wolf."

Other guest instrumentalists appearing during the season are: Vladimir Ashkenazy and Byron Janis, pianists; Zino Francescatti, Miriam Fried, Isaso Stern, Norman Carol and William de Pasquale, violinists; Joseph de Pasquale, violist; Mstislav Rostropovich and William Sticking, cellists, and Nicanor Zabaleta, harpist.

Vocalists appearing with the orchestra are: Sheila Armstrong and Elizabeth Sonderstrom, sopranos; Betty Allen, mezzo-soprano; Joanna Simon and Rosalind Elias, contraltos; Seth McCoy; tenor; and Michael Devlin, baritone. Choral groups include the Mendelssohn Club, Bach Choir of Bethlehem (Pa.), Singing City Women's Choir, and the Philadelphia Musical Academy Boys Choir.



Photo by Angel Records

ANGEL TO ANGEL—Guitarist Angel Romero signs exclusive long-term contract with Angel Records. Romero, seated; Brown Meggs, Capitol Records Executive vice-president & chief operating officer; Raoul Montano, national classical sales manager; Michael Allen, Angel Records' general manager; Patti Laursen, Angel producer. Romero will concentrate on solo guitar repertoire, with two LP's projected for completion before year's end. He is youngest son in Romero family, noted family quartet of guitarists.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 8/30/75

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	11	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds, Playboy 6024 (Spitfire, BMI)
2	1	9	HOW SWEET IT IS (To Be Loved By You) James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
3	6	6	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI)
4	11	4	SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP)
5	3	12	AT SEVENTEEN Janis Ian, Columbia 10154 (Mine/April, ASCAP)
6	16	4	THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI)
7	4	9	COULD IT BE MAGIC Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
8	5	10	MORNIN' BEAUTIFUL Tony Orlando & Dawn, Elektra 45260 (Appelcider/Little Max, ASCAP)
9	9	9	WASTED DAYS AND WASTED NIGHTS Freddie Fender, ABC/Dot 17558 (Travis, BMI)
10	18	5	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP)
11	8	12	RHINESTONE COWBOY Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
12	24	3	I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP)
13	13	7	TIL THE WORLD ENDS Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
14	15	5	DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP)
15	7	8	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
16	10	14	I'M NOT IN LOVE 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
17	29	5	DANCE WITH ME Orleans, Asylum 45261 (Hall/Mojahanna, BMI)
18	12	15	FEELINGS Morris Albert, RCA 10279 (Fermata International, ASCAP)
19	17	13	PLEASE MR. PLEASE Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
20	37	2	AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP)
21	30	5	LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (Racan/Act One, BMI)
22	23	6	WATERFALL Carly Simon Elektra 45263 (C'est Music, ASCAP)
23	19	11	JIVE TALKIN' Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
24	33	4	I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI)
25	21	12	LISTEN TO WHAT THE MAN SAID Wings, Capitol 4091 (McCartney/ATV, BMI)
26	31	4	A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP)
27	28	7	BIG STAR Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
28	48	2	I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP)
29	32	5	FLYING HIGH Blackbyrds, Fantasy 747 (Blackbyrd, BMI)
30	22	8	ONE OF THESE NIGHTS Eagles, Asylum 45257 (Long Run, ASCAP)
31	27	10	THERE'S A WHOLE LOT OF LOVING Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
32	42	4	IT DOESN'T MATTER ANY MORE Linda Ronstadt, Capitol 4050 (Spanka, BMI)
33	NEW ENTRY		I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI)
34	41	2	ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI)
35	34	7	CAN'T GIVE YOU ANYTHING (But My Love) Stylistics, Avco 4656 (Avco Embassy, ASCAP)
36	40	3	BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI)
37	43	3	THIRD RATE ROMANCE Amazing Rhythm Aces, ABC 12078 (Fourth Floor, ASCAP)
38	39	5	HELP ME RHONDA Johnny Rivers, Epic 8-50121 (Columbia) (Irving, BMI)
39	NEW ENTRY		GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI)
40	46	3	GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI)
41	45	2	I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI)
42	44	4	TWO FINE PEOPLE Cat Stevens, A&M 1700 (Cat, ASCAP)
43	36	6	SOMEONE SAVED MY LIFE TONIGHT Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)
44	NEW ENTRY		CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI)
45	47	3	DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP)
46	49	2	YOU ARE A SONG Batdorf & Rodney, Arista 0132 (Keca, ASCAP)
47	50	2	HONEY TRIPPIN' Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP)
48	NEW ENTRY		THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" John Williams, MCA 40439 (Duchess, BMI)
49	NEW ENTRY		HOLDIN' ON TO YESTERDAY Ambrosia, 20th Century 2207 (Rubicon, BMI)
50	NEW ENTRY		MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantray/Kenny Tunes, BMI)

Clubs Follow Seesaw Patterns Business Generally Good Outside Of N.Y. and L.A.

• Continued from page 1

ness to a variety of markets these past months were Dr. Hook, Cheech & Chong and Roger McGuinn.

Artist cancellations are somewhat up over normal, it is generally reported. But the problem does not seem to have gotten out of hand.

Only niteries in "secondary" markets were polled for this Billboard survey, since these are the clubs which have expressed the most difficulties in booking strong touring names in the past year.

"We've had a real strange pattern this summer," says Gail Bass of the Great Southeast Music Hall staff in Atlanta. "June was dynamite, July was slow and August is half and half."

Jersey Eatery Booking Talent

CHERRY HILL, N.J.—With the Latin Casino Theatre-Restaurant bringing in top entertainment names this coming season to please the bi-centennial tourists in nearby Philadelphia. Pavo's Chez Antonio, local class restaurant, also goes name policy after successfully testing several attractions with Fats Domino, Lionel Hampton and the Brooklyn Bridge.

The Shirelles usher in the new season, Sept. 16-21, followed by Fats Domino's return, Sept. 23-28.

Meanwhile, Music Hall owner Robin Conant is expressing his faith in the market by opening The Nightclub this week, an 800-capacity rock room which has bookings for Ike & Tina Turner, Steppenwolf, Bobby Blue Bland and Larry Coryell for starters. The Nightclub will be open three to four nights a week at \$3-\$4 admission price.

Paul's Hall in Boston isn't down too far off a good spring despite being such a college-oriented market, says co-owner Tony Mauriello. Esther Phillips was a good recent draw. "Our crowd will come out when we get a good FM act or cult figure," Mauriello says. "AM acts are more chancy for us."

Teddy's in Milwaukee began a year ago to switch over from a rock room to a jazz policy. The 500-seater is now all jazz. Booker Mike Kappus reports that good business is coming from all established jazz names they get in, Eddie Harris, Freddie Hubbard, Stanley Turrentine, Charles Mingus and George Benson.

Toronto's 360-seat El Mocambo decided to take a chance this sum-

mer with regular name bookings, rather than go for cheaper acts as they have in previous summers. The experiment has worked profitably beyond expectations, says Mike Baird. Earl Scruggs even set an all-time attendance record for the club this summer.

Eppy Epstein of My Father's Place in Roslyn was reached in the midst of the first meeting of the Long Island Music Assn. LIMA is a united front of 12 radio stations, clubs, concert promoters and one-stops banding together to seek more support from the urban New York music powerhouse.

"I'm making the nut and getting into artist percentage payments most of the time," says Epstein. "Some artists I broke in the region have switched to Concerts East 3,000-seat Calderon Theater, which has hurt a little. Discos are very popular all over the island this summer, but I don't see them as direct competition. The club has to earn \$1,500 for overhead before we start paying percentages so you can see we're averaging 90 percent capacity."

Talent In Action

BRUCE SPRINGSTEEN

Bottom Line, New York

It's all been written before—the comparisons to Dylan (here included), the accusations that his following lay in a triangle formed by Philadelphia, Washington and New York, the lack of major sales results on his first two albums (even though they did receive good reviews) and the whispers that he was increasingly becoming dissatisfied with his label (Columbia).

True, it's all been part of Bruce Springsteen's three years in the music scene's major leagues. But, judging from his opening night set here Aug. 13 and the local excitement generated by his ensuing five-night stand, the time has come to file it all as history, the kind that doesn't have too much bearing on what lies ahead.

Musically, there have been some important changes behind the new Springsteen and most of them were more than evident in his two-hour set. Lyrics, long a strong point of Springsteen the "poet," were no longer dominating, but rather tightly-woven within the music. In fact, they often were forced into the backseat. Overall, the bag is now more one of hard driving rock, laced with a spice of r&b.

What was "working" was a complete song, not just flashes of creative wordmanship raggedly tied to music, an earmark of his earlier works.

Opening the set with "Thunder Road," Springsteen quickly had the audience in his back pocket, even though band members Clarence Clemmons, sax; Steve Van Sandt, lead guitar; Max Weinberg, drums; Gary Tallent, bass; Danny Federici, organ, and Roy Bitton, piano, were still waiting in the wings.

While a soon-to-be released album features the number as a rocker, Springsteen handled

the number in a laid-back fashion, accompanying himself on piano. It worked well. "Thunder Road" or a rocker, Springsteen's vocal abilities held up under scrutiny throughout the set.

Once joined by band members, Springsteen proceeded to work his way through several songs on the new LP ("Jungle Land," "Born To Run," "Backstreets" and "She's The One," among others), interlacing them with selections off his earlier albums. To his credit, Springsteen varied each show throughout the stand, while at the same time maintaining a high level of excitement. Not many can do it these days.

As good an individual talent as Springsteen has developed into, it's impossible to overlook his "E-Street" backup, especially Clemmons, who really can make the world "backup" seem obsolete.

They were tight and driving throughout, spurred on constantly by the varied playing

(Continued on page 25)

Edmonton To Welcome New 250-Seater

NEW YORK—Lucifer's, a 250-seat nightclub, is slated to open in Edmonton, Alta., any week now, depending on when an electricians' strike ends.

According to Rob Dingman of Allarco Developments Ltd., parent firm, the club is housed in the basement of the Steak Loft-Old Bailey restaurant, also an Allarco operation.

While the club will primarily showcase live talent (mostly label acts), it will also have the facilities for being used as a disco.

Total investment in the operation is being placed in the \$375,000-\$400,000 range, including some \$11,000 for lighting and \$8,500 for sound. Additional monies are going to decor and kitchen facilities.

Dingman says the company has an understanding with the union that work will be completed within three weeks of the strike's end and, shortly thereafter, the doors will be open to the public.

The opening will mark the second Lucifer's on the Canadian talent scene, the other being in Calgary. Talent for both places is booked by Ralph Klimove out of Calgary.



Grunt photo

Today's Starship: Jefferson Starship is hotter on record today than in the great flower summers of Haight-Ashberry.

Starship Sails Up To New Altitude

SAN FRANCISCO—The new Jefferson Starship may now be flying as high as the old Jefferson Airplane once did. Higher, in fact. The Grunt headquarters here says that the new Starship LP, "Red Octopus," is doing better, both chart-wise and saleswise, than any Airplane album of the past. It's starred number three on this week's chart.

The starship is currently out on an 18-date tour which includes the Mississippi River Festival and concludes in Providence Saturday (30). Their spring tour concluded May 30 with a free concert here in Golden Gate Park—an event much like the ones that made San Francisco famous but which have been in short supply over recent years.

The Starship now consists of original members Paul Kantner and Grace Slick, along with Craig Chaquico, lead guitar; Papa John Creach, violin; Pete Sears and David Freiberg, who alternate on bass and keyboards; John Barbata, drums; and Marty Balin, vocals. Original members Jack Casady and Jorma Kaukonen are both still working with their own band, Hot Tuna.

Observers and people connected with the Starship give much of the credit for the success of "Red Octopus" to the reuniting of the voices of Grace Slick and Marty Balin. Balin over the past several years has done some producing as well as leading his own band, Bodacious, which recorded a package for RCA and developed a strong local following but never got off nationally.

Balin put one foot back aboard the Starship with the previous LP, "Dragonfly," by contributing lyrics and vocals to one song, "Caroline," and stayed on to become a full crew member for the new set. He wrote their current chart single, "Miracles" (edited down from the seven-minute album cut) and had a hand in four of the LP's other nine songs.

Says Grace of Marty's return: "I like it much better having Marty back. It takes a certain weight off me and allows the whole band to do more. You know, I saw 'Funny Girl' with Streisand, who is supposed to be one of the greatest singers in the world, but after two hours I found it boring. I just don't see where anybody is so marvelous that they can carry off a two or three-hour concert by themselves."

During the period when Balin, Casady and Kaukonen were away from the band, Grace and Paul did several "solo" albums like "Manhole" and "Blows Against The Empire" with many of the same local players. These records were not highly successful.

"The solo records," Paul says, "were in a transition period when we really didn't have a band, and they weren't produced as well because we were doing so much of the work ourselves." Grace adds, "It's much better if you get a bass player to play

bass and a piano player to play piano. I was playing piano on a lot of those records. If you try to do too many things none of them come out good. I prefer just to concentrate on singing."

As for Grunt, their own logo which they had hoped at its inception would blossom into a real label, "It's too complicated to do, trying to be on the road and at the same time be looking for and developing other talent," the pair agree. "You can't offer anything to talent you might be interested in if you're not there. We tried to do it for awhile but found we were either off touring or making our own records."

JACK McDONOUGH

Sergio Mendes Set To Return For Mexico Gig

MEXICO CITY—Based on one of their most successful stands ever, Sergio Mendes & Brasil '77 are slated for a return engagement here next year, report co-promoters Antonio Basurto and Hugo Lopez of Artimexico.

During the group's stay at the Fiesta Palace, they attracted an average of between 700 and 850 persons per night over a two-week span. Prices charged for that supper club engagement were 325 pesos (\$26) per person, about the highest the city government's Departamento De Espectaculos will allow.

For the curtain closer on July 13, Mendes & Co. moved over to the Auditorio Nacional where they drew a brisk 9,000-plus at a scale of from 150 pesos (\$12) on down to 25 pesos (\$2). Most of the promotion for that popular priced show was done via radio. They also reportedly did exceptionally well for a one-nighter in Puebla, approximately 90 miles from here, during an off night at the Fiesta Palace. This was Mendes' sixth Mexican tour since 1967.

Atlantic City's Capitol Turning To Disk Names

ATLANTIC CITY—Al Baker Jr. is converting his Capitol film house to the Capitol Concert Theatre, providing the resort with a concert setting for top recording names. Baker is giving the former X-rated movie palace a complete facelift from marquee to dressing rooms.

Policy calls for Friday-Sunday bookings with shows at 9 and 11 p.m. each weekend night. Mike Gordon, joining with Baker in the operation and handling the bookings, has set Mandrill plus First Choice and South Shore Commission for the opening with weekend follow-ups to include the LaBelle, Smokey Robinson, Main Ingredient and Isaac Hayes.

NEW ORLEANS JAZZ



DUKES OF DIXIELAND

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MCCARTNEY TOUR FIRMED

LONDON—Paul McCartney and Wings have announced their long-awaited first concert tour and it will be a worldwide affair starting Sept. 9 with a 13-day tour of England and Scotland.

However, McCartney and Wings are not expected in the U.S. until spring of 1976. The world tour will be done in separate sections. Australia and Japan are on the agenda before North America. Continental Europe is the final leg of the tour.

The five-member Wings will perform two-hour concerts without an opening act. Material covered will come from McCartney's Beatles writings and his two solo albums as well as the four Wings albums.

Talent In Action

• Continued from page 24

styles of Clemmons on sax. In fact, one would even suggest a co-billing of Springsteen and Clemmons for the future, as both drew heavy applause for their individual efforts during the set.

JIM MELANSON

**TEMPTATIONS
BLUE MAGIC
GWEN McCRAE
GARY TOMS EMPIRE**

Apollo Theatre, New York

Time was when the Temptations' stand at the Apollo was as big an annual event in Harlem as the swallows are in Capistrano, with long lines around the theater every year and tickets as precious as Cadillacs. But times have changed and though the crowds were still substantial for the Aug. 15 opening they are not what they used to be and many people showed up to see the second act on the bill, Blue Magic.

The show, too, was not up to past standards as the group no longer has its old flair. The show is now so polished that it's sterile. The group's choreography has lost its freshness as the members dance around looking more like men doing physical labor than entertainers.

The show highlight came when the group went into a medley of its classic oldies. Unfortunately most of the show was spent doing newer material that was not nearly as good as the classics.

In contrast to the Temptations, Blue Magic stole the show with an exciting fast-paced set that had creative dancing, striking wardrobes and a lot of pyrotechnics. This group appears to be a successor to the Temptations' throne as top soul vocal group and judging from the crowd reaction the coup has already taken place.

Gwen McCrae's portion was short and uneventful with the one bright spot being her top 10 hit "Rocking Chair." Ms. McCrae was preceded by her back-up singers—three young men who call themselves Phoenix. Their jive theatrical manner was perfect for the Apollo crowd which has come to expect such things.

Opening the show was the Gary Toms Empire, an exciting new group with a hot single, "7-6-5-4-3-2-1 Blow Your Whistle." Unfortunately most of the group's talents were lost in a milieu of bad sound. Hopefully their next New York appearance will better showcase their talents.

ROBERT FORD JR.

SHA NA NA

Wollman Rink, New York

A mixed crowd of greasers, dry-looks and just plain folks got together Aug. 15 to hear their favorite oldies done by Sha Na Na.

In their 75 minute set Sha Na Na performed all or part of at least 40 different songs, all of which fit someone's definition of what is a memory-provoking oldie. There were as many cheers of recognition for "Oh, What A Night" as there were for "Surfin U.S.A." The 10-man group offered up three segments; one of 50s gold and one of 60s divided by a series of skits.

When not going for laughs Sha Na Na did their material with accuracy and enthusiasm combined with excellent vocal harmonies and instrumental work, particularly saxophonist Lenny Baker. The group also performed some a cappella numbers the likes of which have rarely been heard outside of Clifton, N. J. The skits were mainly vehicles for song parodies or introducing a particular song in an opportune context as the band cavorted on stage with unicycles decked out with chopper handlebars, or in leather-jacketed gang versus varsity sweater gang confrontations. There was also the audience participation dance contest emceed by Bowzer, the Brooklynese-speaking baritone with the wholesome sleeveless black T-shirt boy-next-door look. Sha Na Na has a personality and professionalism that transcends rock revival.

Bob Altman, an alleged comedian, opened the show with a 15-minute routine that evoked occasional laughter.

LAWRENCE FROST

**COMMANDER CODY & THE
LOST PLANET AIRMEN
CHARLIE DANIELS BAND**

Wollman Rink, New York

It was country-boogie night here Aug. 16 as a

capacity crowd of work-shirted, overalled, and cowboy-hatted teens turned out for a nicely matched bill.

Headliner Commander Cody, who has built a solid reputation over the years as a good time party music band, delivered a solid performance

of crowd favorites. Their repertoire of mostly "drinkin' and truckin'" songs was more satirical than serious, and the performance at times (the "Shadow knows" sequence for example) reached a comic level that can almost be described as country theater.

Supporting the antics was a front line of three guitarists—Billy C. Farlow, John Tichy, and Bill Kirchen—who alternately sang lead and barked out backing vocals that were as raw as the lyrics.

(Continued on page 26)

"New York and I have this love/hate thing."



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New York and I have this love/hate thing.

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Signings

Kraftwerk to Capitol. The avant-garde German rockers had hit U.S. product on Mercury. . . . **KGB** to MCA. It's an all-star group with Mike Bloomfield, Barry Goldberg, Carmine Appice, Rick Grech and Ray Kennedy, managed by Elliot Roberts. . . . Bassist **John Lee** and drummer **Gerry Brown** to Blue Note with first album titled "Mango Sunrise."

\$4,000 Weekly Budget For New Fort Lauderdale Discotheque

By SARA LANE

FORT LAUDERDALE, Fla.—Nightclub owner Bobby Van (Bachelors III) opened a new 300-seat discotheque with two live dance groups. Bachelors III West will feature top lounge groups and Van has budgeted weekly entertainment at \$4,000.

The new club is located on the outer fringes of Fort Lauderdale across the street from Jackie Gleason's Inverrary project started five years ago.

Despite the 'Boondock' locale, Bachelors III West is attracting droves of hip young people and three or four nights a week there are lines waiting. Van has committed over a quarter of million dollars to the club. He put in \$130,000 and has an equipment lease of \$120,000 for the next eight years after which he will own it. He added two dance floors with mirrored walls, a stage, sound system, lighting and new decor.

While club owners all over the country are cutting down on entertainment and advertising, Van ups his budget for both.

Currently appearing at Bachelors West are two groups and three singers. Backing John Edwards is Brand New, a nine-man group. Jewel is a soul duo and there is a quartet called Motor Car.

Van has booked Mac's Mob, Wonderful World of Charlie Brown, Life, U.S.A. and the Fantastiks for future engagements. Bachelors III is one of a handful to book acts on a yearly basis in Florida.

Van was the first club owner in Broward County to integrate. "They warned me this would be a disaster if I did. Now about 70 percent of my acts are black," he explains.

One of the things he does to hype Monday and Thursday business is to give away free buffet dinners to the ladies and free drinks from 8:30 to 10:30.

13-Piecer Coming Up For Axelrod

LOS ANGELES—Composer Dave Axelrod will organize a 13-piece jazz/rock band to play clubs, his first the Grove locally, Oct. 23-26. Axelrod will play music from his new Polydor LP, "Seriously Deep," plus works from previous recordings.

For the local booking he plans hiring as many of the musicians who worked on the LP as possible. Manager Jack Schnyder is working on the projected tour. Polydor plans radio time buys to herald the jazz/rock LP after Labor Day.

Axelrod previously guest conducted at a "Tribute To Quincy Jones" last winter and also led a youth orchestra and the Cannonball Adderley Quintet in 1970 at the Monterey Jazz Festival.

Good Karma Seeking Expansion Of Dates

KANSAS CITY—Good Karma Productions here, which has been presenting new record artists at \$1-ticket concerts at Cowtown Ballroom here for several years, is now seeking to do the same thing at a circuit of Midwest colleges no more than 100 miles between stops.

Cowtown Tours would handle the tours for Good Karma and monetary support from a major national corporation is being sought.

Ray Thomas Ponders A Frenetic Future

By STEPHEN TRAIMAN

NEW YORK—A U.S. tour with his new group, a possible videodisk for the TED system in Germany and a reuniting of the Moody Blues after each has "done his own thing" are just some of the forecasts of Ray Thomas whose first solo effort, "From Mighty Oaks," on Threshold, is being distributed here by London Records.

On a cross-country promotional tour with label president Gerry Hoff, during which time the LP—a "quiet QS quad"—climbed to No. 91 with a star on Billboard's Top LP's & Tape Chart in four weeks, Thomas reflected on his success and future.

"It's exciting because I've got no track record of my own," Thomas says of the album. "I like the mellower sounds, the mixture of classical with rock 'n' roll. Rather than acid rock I prefer the lighter side so you can hear the lyrics... melody is just a vehicle for the lyrics."

On the quad question, both Thomas and Hoff are strong believers in the concept, which is why they've gone back and remixed virtually all the old Moodys' records, except one or two early releases, for Q-8 tape. All this was done in the new Threshold studio designed by Westlake Audio at Broadhurst Gardens in the U.K. Decca studio complex. The tapes are among the biggest sellers on Ampex for London/Threshold.

The master tape for "From Mighty Oaks" was encoded with a recently-acquired QS matrix unit but quad was not consciously transferred to the disk cut for the U.S. market at Artisan Sound in Los Angeles, Thomas says.

However, he credits the talents of engineer and co-producer (with himself) Derek Varnals with possi-



Threshold photo

Ray Thomas: Moody Blues co-founder says the group that sold some 55 million records worldwide is planning to reunite after the members complete their current solo projects.

bly ensuring the superior QS separation found on the U.S. "stereo" disk. It will soon be available as a Q-8 tape as well.

The studio itself has been so busy with collective and individual Moodys' efforts there's been little time for outside clients, but that's expected to change, Hoff notes. First LP cut there was a remix of "This Is The Moody Blues"; next was John Lodge and Justin Hayward's solo effort "Blue Jays," followed by "Mighty Oaks" and "Kick Off Your Muddy Boots," Graeme Edge's debut LP due out next month. With "superb response" from 48 new dbx channels, "there are good vibes in the place... it's a gas to work in," Thomas says.

After Thomas cuts a second LP early next year, Hoff hopes to get the Moodys back again "with their new sounds" for what should be a dynamite revival, he says.

Both are discussing the possibility of a tour for Thomas' new group if the album continues to climb and builds audience support. He equally credits the talents of Nicky James, percussion; John Jones, electric guitar; Trevor Jones, bass guitar; Mike Moran, keyboards; Dave Potts, drums, and conductor/arranger Dick Hewson for the LP's success.

The problem is strictly the financial nut to frame a tour, since Thomas says "I'll go out and play for free." Getting the group would be no problem, but he's definitely in favor of a live orchestra versus a synthesizer. "Quad works well with orchestration and I like the traditional instruments," he says. "Synthesizers have their place, but I think everybody's soul comes across with an orchestra."

With British Decca's Ken Thorne in charge of developing the TED videodisk software library now being marketed in Germany as the first home unit, Hoff agrees that the title cut (3:43) and "I Wish I Could Fly" (5:28) would be "fantastic with visual elements" for the standard 10-minute TED vidisk, and plans to investigate the possibility when he returns to the U.K.

Both Hoff and Thomas acknowledge the question they're most asked is whether "going it alone" has hurt the Moodys' image. "I think it's been accepted a lot more in the States than at home," Thomas believes. "I don't really feel our egos are involved as it's always been a democratic pattern with a lot of freedom."

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Disco Action

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By TOM MOULTON

SAN FRANCISCO—Musically, this city is the closest to New York's disco sound. But, like many other disco markets around the country, it also has its problems when it comes to getting promotional product.

End Up, one of the top clubs in the area, relies heavily on its radio contacts locally, while most of the other clubs turn onto product by word of mouth. And, in a good number of cases, the End Up club is the first to get new dance disks.

One local DJ says that "I have about 1,000 people dancing here in an evening and I can't understand why certain labels will not give us records. We all want to be up-to-date musically, and with that many people to expose product to, and I just can't see any logic behind the record companies not servicing us."

Most clubs in the area announce all new records and disco "favorites." The disk jockeys say that they find that by announcing the title and artist it stops people from constantly going up to the DJ and asking him what record he played.

Even still, most say, people still come up and ask where it can be purchased, even special ordered.

Several disk jockeys say that they want to start a Record Pool, similar to the one in New York. Most local spinners point a guilty finger at such labels as CBS, Motown, RCA and TK when it comes to lack of cooperation. They say that Atlantic does service product, but to only one club. One of the most frequently asked question was: "If labels put out special disco mixes, what's the point if the clubs don't get them?" High on the "good product service" list was Scepter Records.

At the End Up club, where Mike Webb is the frontline DJ and Steve Neuman the alternate, the top two records are the same as in New York—"When You're Young And In Love" and "Do It Any Way You Wanna." Two other records making noise there, they say, are "Hollywood Hot" by the Eleventh Hour and "Brazil" by Richie Family. The latter was serviced after New

(Continued on page 51)

Discos



FAN APPRECIATION—Dancers at Emerson's Washington, D.C. Dimples discotheque take a break from doing their thing to listen to producer/performer Van McCoy (AVCO), who visited the club as part of a promotional tour.

Disco Goods In 33% Rise Above 1974

• Continued from page 3

ment coming since 1973. To date, the company has installed systems in some 50-60 clubs around the country and has acted as a consultant to over a 100 more, says Graham Smith, vice president, sales.

The firm is also involved with architectural lighting and Graham places sales in that area as being some 5-10 percent of the above projections.

Disco-wise, Digital has picked up several plums, the most notable being the installation of a lighting system at the Ice Palace on Fire Islands (\$50,000-\$60,000) and at \$100,000 contract to install systems in Emerson's Ltd.'s Dimples disco chain, which recently passed the 20-location mark.

He says that the firm is currently negotiating for a \$30,000-\$40,000 Canadian contract and that it is also in the midst of talks to expand its operations to include Europe.

Digital equipment (the firm has its own factory on Long Island) includes a Program Dimmer Control (PDC)-3 Miniconsole, a PDC 6x9 Miniconsole and a PDC Matrix System Preset. The latter unit, with 12, 18 and 24 channel capability, is for use in installations with extensive power use and control flexibility requirements.

The PDC-3, as its name implies, (Continued on page 51)

Fire Island Gamble Ups Audiences 100%

By JIM MELANSON

NEW YORK—Is a \$100,000 investment to renovate a disco worth the gamble in these financially troubled times?

While reactions to the question are sure to be varied, a positive note would assuredly come from the management of the Ice Palace, Fire Island, which made such a move earlier this year with a new \$30,000 sound system, a \$50,000-\$60,000 lighting system and a general overhauling of the club's decor.

Since opening its doors to the island's summer vacation trade this

past Memorial Day, club business has increased some 100 percent over last year's figures, says manager Lew Malavenda.

While Malavenda admits that the investment was a hefty one, he is confident that dollar results will prove it out, not over one year's time, though. The South Shore, Long Island operation usually stays open through September and along with the disco boasts a 100-room hotel and restaurant, the Sea Shark.

(Continued on page 51)

Downstairs Records (New York) Retail Sales

- This Week**
- 1 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
 - 2 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
 - 3 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
 - 4 **ONE WAY STREET**—Beckett Brown—RCA
 - 5 **BRAZIL**—Richie Family—20th Century
 - 6 **I LIKE IT**—Silver Convention—Midland International
 - 7 **FACE THE MUSIC**—Dynamic Superiors—Motown (LP)
 - 8 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM
 - 9 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
 - 10 **HOOKED FOR LIFE**—The Trammps—Atlantic
 - 11 **CHEER UP SYRUP**—David And The Blue Ties—Spigot
 - 12 **MAGIC IN THE AIR**—Ronnie Walker—Event
 - 13 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
 - 14 **CHECKMATE/MELLOW BLOW**—Barrabas—ATCO (LP)
 - 15 **LOVE POWER**—Willie Hutch—Motown

Colony Records (New York) Retail Sales

- This Week**
- 1 **BRAZIL**—Richie Family—20th Century
 - 2 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
 - 3 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
 - 4 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
 - 5 **WHAT A DIFFERENCE A DAY MAKES**—Esther Phillips—Kudu
 - 6 **PEACE PIPE**—B.T. Express—Roadshow (LP)
 - 7 **DREAMING A DREAM**—Crown Heights Affair—De-Lite
 - 8 **DANCE, DANCE, DANCE**—Calhoun—Warner/Spector
 - 9 **THINK BEFORE YOU STOP**—The Notations—Gemigo
 - 10 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
 - 11 **FOREVER CAME TODAY**—Jackson Five—Motown
 - 12 **DO THE CHOO CHOO**—Jack Ashford—Blaze
 - 13 **HOLLYWOOD HOTTER**—Eleventh Hour—20th Century
 - 14 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
 - 15 **HOOKED FOR LIFE**—The Trammps—Atlantic

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

- This Week**
- 1 **FLY, ROBIN FLY/I LIKE IT**—Silver Convention—Midland International (LP)
 - 2 **NON-STOP**—B.T. Express—Roadshow (LP)
 - 3 **DO IT ANYWAY YOU WANNA**—People's Choice—TSOP
 - 4 **CHECKMATE/MELLOW BLOW**—Barrabas—ATCO (LP)
 - 5 **ONE WAY STREET**—Beckett Brown—RCA
 - 6 **BRAZIL**—Richie Family—20th Century
 - 7 **TO EACH HIS OWN**—Faith, Hope And Charity—RCA
 - 8 **WHEN YOU'RE YOUNG AND IN LOVE**—Ralph Carter—Mercury
 - 9 **COLOR MY WORLD, BLUE**—Supremes—Motown (LP)
 - 10 **SOMEBODY'S GOTTA GO**—Mike And Bill—Arista
 - 11 **NASTY DISPOSITION**—Buddy Miles—Casablanca (LP)
 - 12 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM
 - 13 **SALSOUL HUSTLE**—Salsoul Orch.—Salsoul
 - 14 **DREAMING A DREAM**—Crown Heights Affair—De-Lite
 - 15 **WATERBED**—Herbie Mann—Atlantic

Top Audience Response Records In N.Y. Discos

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

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

- This Week**
- 1 **DO IT ANYWAY YOU WANNA**—People's Choice—T.S.O.P.
 - 2 **PEACE PIPE**—B.T. Express—Roadshow
 - 3 **FOREVER CAME TODAY**—Jackson Five—Motown
 - 4 **FIGHT THE POWER**—Isley Brothers—T-Neck
 - 5 **HOLLYWOOD HOT**—Eleventh Hour—20th Century
 - 6 **DREAMIN' A DREAM**—Crown Heights Affair—De-Lite
 - 7 **IT ONLY TAKES A MINUTE**—Tavares—Capitol
 - 8 **BRAZIL**—Richie Family—20th Century
 - 9 **CHINESE KUNG FU**—Banzaii—Scepter
 - 10 **GET DOWN TONIGHT**—K.C. & The Sunshine Band—T.K. (LP)
 - 11 **(Wanna) DANCE, DANCE, DANCE**—Calhoun—Warner Bros.
 - 12 **BOOGIE DOWN U.S.A.**—People's Choice—T.S.O.P.
 - 13 **HEADQUARTERS: AUGUSTA GEORGIA**—Bobby Byrd—T.K.
 - 14 **FAME**—David Bowie—RCA
 - 15 **(If You Want It) DO IT YOURSELF**—Gloria Gaynor—MGM

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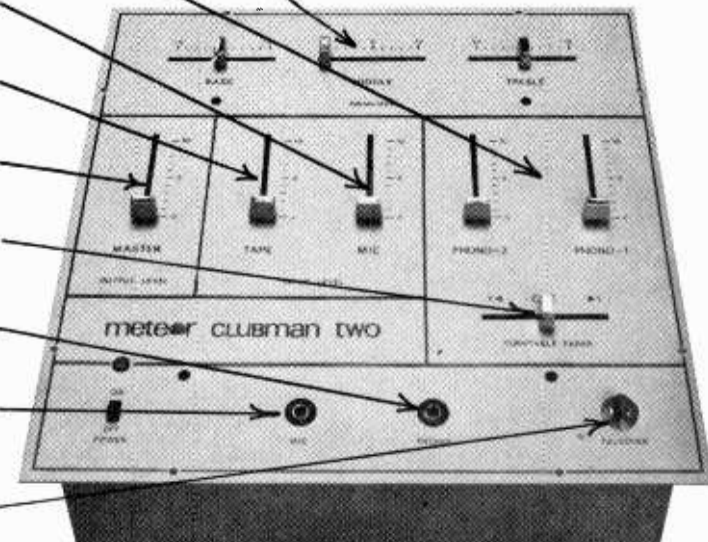
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Studio Track

By BOB KIRSCH

LOS ANGELES—At **Sunset Sound Recorders** here, things are moving back to normal following a severe fire several months ago. The damaged studio and control room was not only repaired but remodeled. Studio One should be in full use again by the beginning of September. Meanwhile, Studio Two is in full use.

Among the artists in recently, **Tom Jans** is working on his first Columbia LP, with **John Haeny** producing and engineering and **Paul Back** helping with the engineering chores. The **Ozark Mountain Dare Devils** are working with producer **David Anderle** and engineers **Marty Lewis** and **Kent Nebergal**. **Brian and Brenda** are in cutting with **Robert Apere** producing and engineering and **Mark Howlett** lending a hand, while **Lou Rawls** is doing dialogue for the "Soul Of The Navy" radio show with **Kim Voeller** producing and **Bill Robinson** engineering. **Nigel Olsson**, formerly of the **Elton John Band**, is finishing an LP with **Apere** producing and engineering assisted by **Howlett**. **Rita Coolidge** is working on a solo LP with the production/engineering team of **Anderle** and **Nebergal**. **Dede Andros** is working for **Hi-Hopes Entertainment**, with **Haeny** producing and **Black** engineering.

* * *

At **DB Sound Studios** in Silver Spring, Md., the studio is in the midst of its best year yet. **Gil Scott-Heron**, **Brian Jackson & The Midnight Band** were in recently laying tracks and vocals for their upcoming LP. **Scott-Heron** handled production and studio co-owner **Jose Williams** handled engineering. Country artist **Rita Carnard** has been working with the other co-owner, **Jules Damian**. **Damian** has also been busy with producer **Eddie Drennon** on some Latin oriented mixes. Producer **Clayton Roberts** wrapped up an LP with **Parker House** recently. Other groups in the studio include **Promise** and the **East Coast Connection**. **Hash-House** has been in, produced by **Fly Enterprises**. Former **George Benson** organist **Hilton Felton** has been in working on an LP. **Stanley Ivory** has been busy with producer **Max Kidd**, while the **Deacons** are in with producer **Cliff Dyson**.

Uni-Sync, Inc. has introduced the **Trouper III**, a sound reinforcement console designed for live performance. The console consists of individual modules weighing 20 pounds each and measuring 15½ by 19 inches. The board is 28-input, with each input including level control, solo switch, 3-band equalizer, monitor and echo send, LED peak indicator, mic pads and group assign switches. Features on the output side include subgroup level controls, with solo switch and equalizers, house, echo receive and monitor level control. The model can be expanded up to 38 outputs. The integrated system design allows unaltered operation of the unit despite expansion or contraction. Additional accessory packs are also available. The console is available in durable flight cases and is also rack-mountable. The unit, priced at \$2,325, will be marketed through musical instrument dealers and commercial contractors.

* * *

In notes from around the country, the **Cate Brothers** are at **Clover Studios** in Los Angeles with **Steve Cropper** producing and **Barry Rudolph** engineering. At **Poppy Studios** in Los Angeles, **Motown's Kathe Green** is finishing vocals for her debut LP with producer **Frank Wilson**. At **Sigma Sound** in Philadelphia, **Bobby Eli** and **Joel Diamond** of **Silver Blue Music** are wrapping up projects with **Engelbert Humperdinck**, the **Sons Of Robin Stone** and **Terry Collins**. At the **Sound Shop** in Nashville, **Buddy Killen** is producing **Paul Kelly** and **Brad Shapiro** is producing material for **Jackie Moore**. At **A&M** in Los Angeles, **Paul Williams** is wrapping up an LP, producing himself.

At **CBS Studios** in San Francisco, **Les Dudek** (a former member of the **Boz Scaggs Band**) is working on overdubs for his first solo LP. The **Frankie Miller Band** is in mastering their latest album. **Eliot Mazur** is producing both efforts. **John Lee** and **Jerry Brown** are in working on a United Artists project, with **Skip Drinkwater** producing.

* * *

At **Golden West Studios** in Los Angeles, **Papa John Creach** has been in working with producer **Ed Martinez** and engineer **Bruce Albin**. **Fire & Rain** is cutting with producer **Joe Saraceno**. **Sally June Hart** and **John English** are both cutting with the **Martinez/Albin** team and **Dan Dalton** is in working on a number of commercials.

In Cincinnati at **Ed Bosken's Queen City Albums Studio**, **Jim Hamill** and **Squire Parsons**, lead singers of the **Kingsmen** gospel group, have cut an LP. Also in recently were the **Scenicland Boys**, the **Harper Brothers**, **Connie** and the **Jacobs Brothers**.

Mark Roy Productions has opened its doors in Los Angeles, with **Arena Recording** the name of the studio. The facilities include an 8-track, 16-track **Electrodyne** console, location dbx, **Chamberlain** piano and **Hammond B3** organ. **Danny Johnston** is cutting a comedy spot with **Joey Viera** producing.

* * *

At **Sugar Hill Studios** (the **Huey Meaux** facility in Texas), **John Stuckey** has been cutting with producers **Meaux** and **Mickey Moody**. **Moody** engineered and the mixing was handled by **Moody** and **Stuckey**.

At **Las Vegas Recording Studio** in Las Vegas, **B.B. King** has been in cutting a new LP, with **John Puckett** engineering and **Hampton Reese** arranging.

Campus

Queen Mary Site Of Fall NEC Meet

By JIM FISHEL

NEW YORK—After months of preparation, plans for the first **NEC Far West** conference here have been announced. The event will be held on the **Queen Mary** in Long Beach, Calif., Oct. 10-12 and will highlight many of the same features as the other regional confabs.

Organized by **Diane Annala** from the **Univ. of California** at San Diego and **Gary Bongiovanni** from **California State Univ.** at Fresno, the series of meeting will be complete with two evenings of showcases and continuous roving artist showcases.

Topics discussed in meetings will include coffee house programming, films and videotape, special interest programming, classical music on campus, contemporary music, lectures, outdoor concerts, dance and theater on campus, how to get money from the concert series, the fine points of promotion and publicity, technical assistance in presenting entertainment on campus, contracts and negotiations, leadership and decision-making, working with agencies, cooperative and block booking and many more.

Among the guests invited to attend the **Far West** meeting as resource people are **Doug Weston** of the **Troubador**, **Gladys Markowitz** of the **Video Tape Network**, **Sara Lukeman** of the **Harry Walker Agency**, professional stage manager and technician **Chip Monck**, **James Boivin** of **Community Arts Development Group**, **Dan Spellens** of the **William Morris Agency**, **Ron Sallon** and **William Perrotta** of **Torrence/Perrotta Management**, **Tom Ross** of **International Creative Management**, entertainment lawyer **Jay Cooper**, **Lisa Friedman** of **Swank Motion Pictures**, and many others.

Many resource people from **NEC** member schools will attend including **Maria Cooper** and **Barry Bonifas** of **Western Washington State Univ.**, **Ted Gehrke** of **San Jose State Univ.**, **Barbara Hubbard** of **New Mexico State Univ.**, **Brenton Steele** of **Saint Cloud State College**, and many others.

In addition several of the top officials from **NEC** headquarters will journey out here to attend including executive director **David Phillips** and board chairman **Tom Matthews**.

During the three-day weekend
(Continued on page 41)

Cincinnati To Give Jazz & Pop Degrees

CINCINNATI—The **Univ. of Cincinnati College-Conservatory of Music** here has added a new degree program in jazz and studio music to its curriculum. Until now, this 108-year-old music school did not recognize pop music and jazz as a legitimate major for a bachelor of music degree.

Dr. Eugene Bonelli, dean of the college-conservatory, says the primary purpose of the degree is to prepare students for careers in multifaceted aspects of commercial studio, jazz and pop music.

Director of the new program is **Dr. Simon V. Anderson**, **CCM** professor of music education, and the nucleus of the developing faculty includes jazz instructor **Frank Brown** and saxophone and clarinet instructor **Michael Andres**. Other appointments will be made shortly, according to **Dr. Anderson**.

Rock Singles Best Sellers

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As Of 8/30/75

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

- | | |
|--|--|
| 1 JIVE TALKIN' —Bee Gees—RSO 510 | 19 AT SEVENTEEN —Janis Ian—Columbia 3-10154 |
| 2 RHINESTONE COWBOY —Glen Campbell—Capitol 4095 | 20 RUN JOEY RUN —David Geddes—Big Tree 16044 |
| 3 SOMEONE SAVED MY LIFE TONIGHT —Elton John—MCA 40421 | 21 COULD IT BE MAGIC —Barry Manilow—Arista 0126 |
| 4 FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds—Playboy 6024 | 22 TUSH —ZZ Top—London 220 |
| 5 ROCKFORD FILES —Mike Post—MGM 14772 | 23 SOLITAIRE —Carpenters—A&M 1721 |
| 6 PLEASE MR. PLEASE —Olivia Newton-John—MCA 40418 | 24 MAGIC —Pilot—EMI 3993 (Capitol) |
| 7 WHY CAN'T WE BE FRIENDS? —War—United Artists 629 | 25 DYNAMITE —Bazuka—A&M 1666 |
| 8 ONE OF THESE NIGHTS —Eagles—Asylum 45257 | 26 MORNIN' BEAUTIFUL —Tony Orlando & Dawn—Elektra 45260 |
| 9 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M 1672 | 27 BALLROOM BLITZ —Sweet—Capitol 4055 |
| 10 HELP ME RHONDA —Johnny Rivers—Epic 8-50121 | 28 HOLDIN' ON TO YESTERDAY —Ambrosia—20th Century 2207 |
| 11 THAT'S WHEN THE MUSIC TAKES ME —Neil Sedaka—Rocket 40426 | 29 'TIL THE WORLD ENDS —Three Dog Night—ABC 12114 |
| 12 HOW SWEET IT IS (To Be Loved By You) —James Taylor—Warner Bros. 8109 | 30 FAME —David Bowie—RCA 10320 |
| 13 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Odia Coates—United Artists 685 | 31 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia 3-10172 |
| 14 THE HUSTLE —Van McCoy & The Soul City Symphony—Avco 4653 | 32 I'M SORRY —John Denver—RCA 10353 |
| 15 MIDNIGHT BLUE —Melissa Manchester—Arista 0116 | 33 FEEL LIKE MAKIN' LOVE —Bad Company—Swan Song 70106 |
| 16 BLACK SUPERMAN/MUHAMMAD ALI —Johnny Wakelin & The Kinshasha Band—Pye 71012 | 34 WHEN WILL I BE LOVED —Linda Ronstadt—Capitol 4050 |
| 17 LISTEN TO WHAT THE MAN SAID —Paul McCartney & Wings—Capitol 4091 | 35 GET DOWN TONIGHT —KC & The Sunshine Band—TK 1009 |
| 18 WASTED DAYS AND WASTED NIGHTS —Freddy Fender—ABC/Dot 17558 | 36 WILDFIRE —Michael Murphey—Epic 8-50084 |
| | 37 DAISY JANE —America—Warner Bros. 8118 |
| | 38 ROCKY —Austin Roberts—Private Stock 45020 |
| | 39 THE WAY WE WERE/TRY TO REMEMBER —Gladys Knight & The Pips—Buddah 463 |
| | 40 I'M NOT IN LOVE —10 cc—Mercury 73678 (Phonogram) |

Rock LP Best Sellers

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As Of 8/30/75

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

- | | |
|---|---|
| 1 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY —Elton John—MCA 2142 | 21 Walt Disney's MICKEY MOUSE CLUB Mousekances and Other Favorites—Disneyland 1362 |
| 2 ONE OF THESE NIGHTS —Eagles—Asylum 7E-1039 | 22 RED OCTOPUS —Jefferson Starship—Grunt BFL1-0999 |
| 3 CAT STEVENS' GREATEST HITS —A&M SP 4519 | 23 MELISSA —Melissa Manchester—Arista AL4031 |
| 4 LOVE WILL KEEP US TOGETHER —The Captain & Tennille—A&M SP 3405 | 24 IF YOU LOVE ME (LET ME KNOW) —Olivia Newton-John—MCA 411 |
| 5 VENUS AND MARS —Paul McCartney & Wings—Capitol SMAS 11419 | 25 AN EVENING WITH JOHN DENVER —RCA CPL2-0764 |
| 6 GREATEST HITS —Elton John—MCA 2128 | 26 WELCOME TO MY NIGHTMARE —Alice Cooper—Atlantic SD 18130 |
| 7 GREATEST HITS —Tony Orlando & Dawn—Arista AL 4045 | 27 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS —Jim Croce—ABC ABCD-835 |
| 8 HAVE YOU NEVER BEEN MELLOW —Olivia Newton-John—MCA 2133 | 28 WHY CAN'T WE BE FRIENDS? —War—United Artists UA-LA441-G |
| 9 FANDANGO —Z.Z. Top—London PS 656 | 29 CUT THE CAKE —Average White Band—Atlantic SD 18140 |
| 10 ENDLESS SUMMER —Beach Boys—Capitol SVBB 11307 | 30 BETWEEN THE LINES —Janis Ian—Columbia PC 33394 |
| 11 THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire—Columbia PC 33280 | 31 THE BASEMENT TAPES —Bob Dylan & The Band—Columbia C2 33682 |
| 12 THE HEAT IS ON —Isley Bros.—T-Neck PZ 33536 | 32 MADE IN THE SHADE —Rolling Stones—Rolling Stones COC 79102 |
| 13 GREATEST HITS —John Denver—RCA CPL1-0374 | 33 PHYSICAL GRAFFITI —Led Zeppelin—Swan Song SS2-200 |
| 14 HORIZON —Carpenters—A&M SP 4530 | 34 STRAIGHT SHOOTER —Bad Company—Swan Song SS 8413 |
| 15 BACK HOME AGAIN —John Denver—RCA CPL1-0548 | 35 GORILLA —James Taylor—Warner Bros. BS 2866 |
| 16 BEFORE THE NEXT TEARDROP FALLS —Freddy Fender—ABC/Dot D0SD 2020 | 36 HEART LIKE A WHEEL —Linda Ronstadt—Capitol ST 11358 |
| 17 TOMMY/ORIGINAL SOUNDTRACK RECORDING —Polydor PD2-9502 | 37 TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 18 FOUR WHEEL DRIVE —Bachman-Turner Overdrive—Mercury 1827 | 38 BAD COMPANY —Swan Song SS 8410 |
| 19 IV —Led Zeppelin—Atlantic SD 7208 | 39 AMBROSIA —20th Century T 434 |
| 20 HEARTS —America—Warner Bros. BS 2852 | 40 TONIGHT'S THE NIGHT —Neil Young—Reprise MS 2221 |

For Sale: Mobile Beatles 'Home'

NEW YORK—A dressing room on wheels, specially outfitted for use by the Beatles in 1966, has been pulled out of retirement and is being offered for sale by **Sahara Mobile Homes** of **Gates Mills, Ohio**.

Phil Braff, **Sahara** chief, says the

plush trailer has been kept under wraps to prevent looting by souvenir hunters. Used by the Beatles during appearances at the **Cleveland Stadium**, it includes two bedrooms in addition to dressing room facilities.



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Latin

Latin Scene

LOS ANGELES

Causing a tremendous sensation on the Los Angeles salsa scene are **Jesus Martinez** and **Victor Mendes**, operating as Vic-Mar Enterprises.

As a result of much dedication and patience their two-hour radio program has expanded to five hours daily, aired on KMAX 107.1 FM from 2 to 7 p.m. Monday through Friday, and to top it off, they have also expanded to television, presenting a glorious two-hour salsa program on KWHY channel 22 every Saturday from 4 to 5 p.m. recorded live at the Latin American Press Club in Pico Rivera.

Probably the most interesting detail is the fact that their programs have captured the attention of many non-Spanish speaking persons, despite the programs being done in Spanish.

The best explanation for their success is that they have been guided by what the public wants to hear, rather than what they think the public would like, and the result is that "El Super Show De La Salsa" along with "La Cuna Del Son Y La Salsa" are the major subjects of conversation in the Latin community.

The first annual Santa Barbara Autumn Jazz Festival will present a "Latin Jam Session" Aug. 31, according to **R. Denzil Lee** of Jazz Seen, the promoter.

Coco Records announces the formation of Graffiti Records with **Harvey Averde** as president, **Junior Cardona**, vice president, and **Sam Goff**, secretary/treasurer. Graffiti will be nationally distributed by Coco Records. The first release on the new label is entitled "Desengano Part II" b/w "Venezuela" by La Corporacion Latina and produced by Junior Cardona. Graffiti will be releasing all Corporacion Latina product.

Joseph Sierra's latest: "Spanish Harlem Revival: Part II," a salsa benefit for the Delancey St. Foundation, was a big success in San Francisco. This dance concert featured the genius of **Tito Puente** and his 16-piece orchestra (the Godfather of salsa), **Eddie Palmieri** (the current shah of salsa), **Willie Bobo** and his band, plus several upcoming local groups. Surprise jam artist—**Cal Tjader**.

Sierra recalls the new trend of the 60s—such newcomers as **Charlie and Eddie Palmieri**, **Johnny Pacheco**, **Ray Barretto**, **Larry Harlow**, **Orchestra Broadway**, **Pete Rodriguez**, **Ricardo Ray**, **Joe Ratan**, **Cheo Feliciano** and numerous other groups coming out of the New York melting pot.

Among Sierra's other promotions for Delancey Street, a self-supporting organization of more than 325 ex-convicts and ex-drug addicts, was a "60 Minutes" segment featuring **Mongo and Cal Tjader**, and logistics for a pilot movie for NBC's "Movie of the Week," which is being considered for a series.

News from T.R.: **Conjunto Melao's** single release entitled, "Que Bien Te Ves" was released in New York and is an overnight smash hit for this exciting and original group. It is the first production under the direction of **Marty Sheller**, who is

Miami FBI Raid

MIAMI—The FBI has confiscated five tape-copying machines, hundreds of tapes and a library of records allegedly belonging to **Pedro Gomez**, owner of the Belinda Tape shop. Labels represented in the seizure included Musart, Velvet, Fania and Alhambra.

now a producer for T.R. Records. Marty has to be one of Latin music's finest arrangers.

Azteca, the big West Coast band, is now with T.R. and their new "Latin" single will be out in two weeks.

Novel's LP "Sabrosa" is another big winner for the group that plans to be on tour of Miami, Puerto Rico and Africa soon.

Cindy Rodriguez will be back in the studio with her new LP in September, and will include some excellent material. **RAY TERRACE**

PUERTO RICO

Record company execs are planning a month-long stay here from early October on in order to catch two song festivals scheduled for international transmission. The Third International Song and Voice Festival of Puerto Rico is set with 20 countries to participate and the OTI Festival, sponsored by Hispanic TV associations from roughly the same number of countries, also is scheduled during October.

Nydia Caro, who won last year's OTI in Mexico with her own composition "Hoy Canto Solamente Por Cantar," is being approached to represent Puerto Rico again this year.

Oddly enough, the songs which win these festivals never seem to do very well in sales but the singers do get exposure throughout the potential market and many have gone on to become good producers for their sponsor labels. Which is why there is so much record company interest. . . . The last winner of the Song and Voice Festival here in 1973, **Ricardo Rey**, from Argentina, is back in the Caribbean area. He just completed a highly successful tour of the Dominican Republic and is booked for the Dorado del Mar here next week.

Virginia Lopez, who has been making her home in Mexico for the past few years, received plaudits for her TV special telecast here and was inundated with club offers. She did a weekend stint at Dorado del Mar and has several more local bookings set during the month. . . . **Mary Pacheco**, who made it big with her recording of "En Un Rincon Del Alma," has begun a series of TV specials with a 25-piece orchestra highlighting Puerto Rican composers. First show featuring music of **Pedro Flores** was a big success and next one is set for Sept. 6. The series, which will be seen here on Channel 11, will go weekly in late September and has already been sold in the 10 major Latino mainland markets plus six Central American countries including Mexico. One major sponsor is set to pick up tab both here and abroad.

Roberto Caneva, husband-manager-producer of **Mary Pacheco**, tells a distressing story of recent dealings in Mexico. Seems he had signed a contract for a long term to produce a TV show with wife starring and was assured they could resettle there. After selling surplus gear here and shipping the balance to Mexico he learned of recently enacted legislation barring foreign performers from acquiring resident's visas and had to return here, bag and baggage, relinquishing the contract. Others who had to return were **Marilyn Pupo**, singer and actress, and **Frank Moro**, actor who gained fame posing for nude Cosmopolitan En Espanol centerfold.

Ivonne Coll, former Miss Puerto Rico in the Miss Universe contest, who starred on own TV show locally, tried singing and dancing and headlined financially disastrous

show at the Sheraton Hotel here last winter, had a bit role in The Godfather Part II and is now studying drama and has decided to take a year off from public performances and devote it to study in various performing arts. . . . **Luis Vigoreaux**, TV host and producer of various top-rated shows, re-ran special he produced here last winter starring **Jose Feliciano** (RCA) and local composers and performers the blind singer-guitarist wanted to meet. Show's rating was higher the second time around. . . . **Anexo III**, local trio appearing at Ocho Puertas in Old San Juan, set to produce independent single.

RUDY GARCIA

New 'Latin Beat' Syndicated Program Goes Into Production

By DAVE DEXTER JR.

LOS ANGELES—A three-camera videotape production of a weekly 60-minute talk and variety show, "Latin Beat," is in production here at Vidronics Studios and will soon be syndicated nationally.

Executive producers **Gerry Green** and **John Comorato** of Viva Latino Productions say the Latin market represents an annual buying power in the U.S. of \$25 billion. It is, they report, concentrated in 30 areas. Ten of those key markets are in California.

"About 60 percent of the nation's Latin-Americans are of Mexican descent and live mainly in the West," Comorato says. "Another 15 percent reside in New York City—they are of Puerto Rican origin. About 7 percent are of Cuban ancestry and are concentrated in and near Miami.

"Our 'Latin Beat' series will, we think, go right into those markets."

Some federal government officials, Green declares, already are convinced that Latins will outstrip the black population in the U.S. by 1990. If that happens, it would mean that Latins would comprise the largest racial minority in the 50 states.

Tom Hensley is musical director

of the new series. **Frank Gertz** is producing; the director is **Tom Trbovich**.

Appearing on the first segment are pianist **Eddie Palmieri**, singers **Adolfo Giron** and **Nancy Ames** and comedians **Bill Dana** and **Hank Garcia**. **Bobby Pares** is working the skein as weekly host. He's a Latin singer-composer.

Oddly, everyone on camera will be speaking English.

Green estimates the Spanish-speaking population of the U.S. at "no fewer than 13 million people." Many of them, he says, are bilingual.

"Most of the talent we are booking is of Latin ancestry," says Green. "On the first show only Dana is not. Bill has long supported the Chicano community, however, and he will talk seriously about the **Jose Jimenez**

character he created and popularized, and how ethnic groups react to it. Giron flew in from his home in Mexico to work for us.

"We believe we have a series that will get immediate action and acceptance. More than 100 TV and radio stations broadcast all or a substantial portion of their time in Spanish. And all too often," says Green, "this has meant low quality programming, not because of any lack of talent or production know-how, but simply because major sponsorship money is not available to foreign language broadcasting.

"Most Hispanics," he winds, "view the same English language programs all Americans watch, regardless of the minority they belong to."

Hensley's orchestra on the series comprises seven musicians.

20,000 Attend A Latin Fiesta In Philadelphia

By MAURIE ORODENKER

PHILADELPHIA—A capacity audience of approximately 20,000 turned out Aug. 15 for a Spanish Fiesta in the outdoor Robin Hood Dell, sponsored by the city's Department of Recreation as part of the city's popular and ethnic August Festival concert series.

Featuring the orchestra of **Ray Barrette**, **Hector LaVoe** and **Los Galanes** with Puerto Rican record producer **Izzy Zanabria** as emcee, general admission was \$1 with reserved section tickets down front going for \$5 each.

The Fiesta attracted largely Puerto Ricans, coming not only from Philadelphia, but also from Southern New Jersey, Delaware and some from New York City. Highlight of the concert were the new salsa rhythms, combining Afro-American music with big band jazz, offered by **Hector LaVoe**, who introduced the sound on his "La Voe" record on the Fania label. Barretto's band, also with the Fania label, and the 1975 Latin New York Music Award winner for conga playing, featured his own bongo antics along with bongo player **Tony Fuentes** and timbale player **Eddie Colon**. **Los Galanes** is Philadelphia's most notable Latin music band.

show at the Sheraton Hotel here last winter, had a bit role in The Godfather Part II and is now studying drama and has decided to take a year off from public performances and devote it to study in various performing arts. . . . **Luis Vigoreaux**, TV host and producer of various top-rated shows, re-ran special he produced here last winter starring **Jose Feliciano** (RCA) and local composers and performers the blind singer-guitarist wanted to meet. Show's rating was higher the second time around. . . . **Anexo III**, local trio appearing at Ocho Puertas in Old San Juan, set to produce independent single.

RUDY GARCIA

Billboard SPECIAL SURVEY for Week Ending 8/30/75

Billboard Special Survey Hot Latin LPs™

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IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Hijo del Pueblo, Caytronics 1441	8	LOS FREDDYS Aqual Amor, Peerless 1021
2	CAMILO SESTO Camilo Sesto, Pronto Pts-1011	9	JUAN TORRES Organo Melodico Vol. 22, Musart 1653
3	JULIO IGLESIAS A Mexico, Alhambra 21	10	CELIA & JOHNNY Tremendo Cache, Vaya, XVS-37
4	KINC CLAVE Mi Corazon Lloro, Orfeon-38024	11	EDDIE PALMIERI The Sun Of Latin Music, Coco 109XX
5	ANGELICA MARIA Before The Next Teardrop Falls, Sonido Internacional SI-8014	12	BARRETTO Barretto, Fania XSLP-00486
6	VICENTE FERNANDEZ El Idolo De Mexico, Caytronics 1420	13	ANACANI Anacani, Anahac ANC-880
7	VIKKI CARR Hoy, Columbia 3334	14	FANIA ALL STARS Vol. 1 & 2, Fania 476-7
		15	CHAYITO VALDEZ Tu Sigues Siendo El Mismo, Musicmex 5080

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON The Good, The Bad, The Ugly, Fania XSLP-00484	8	ORCH, IDEAL Orch. Ideal, Arto1-6001
2	TIPICA 73 Candela, Inca 1043	9	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX
3	CELIA & JOHNNY Tremendo Cache, Vaya XVS-37	10	HECTOR LAVOE La Voz, Fania XSLP-00461
4	JOSE FAJARDO Estrellas Del 75, Coco CLP-115	11	LEBRON BROTHERS 4 Plus 1, Cotique CS-1078
5	FANIA ALL STARS Vol. 1 & 2, Fania 476-7	12	JOE QUIJANO Ahorra, Coco CLP-114XX
6	ISMAEL RIVERA Soy Feliz, Vaya XVS-35	13	EDDIE PALMIERI The Sun of Latin Music, Coco-109XX
7	BARRETTO Barretto, Fania XSLP-00486	14	TICO ALEGRE ALL STARS Live At Carnegie Hall, Tico 1325
		15	SONORA MATANCERA 50 Anos, Secco SSD-4401



VAYA

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Compatible Stereo AVS-38

AUGUST 30, 1975, BILLBOARD

TDK Joins Accessory Tape Mart

NEW YORK—TDK Electronics has developed a line of accessories that include an endless-loop cassette, a head cleaner cassette, and a seven-inch professional metal reel and library case. In establishing the line, the company follows the lead of the 3M Co., Maxell, and Memorex which have also added accessories to their comprehensive lines of blank tape products.

The TDK endless-loop cassette, believed to be the first to be offered in the consumer market, that is designed for use in audio/visual displays, telephone answering devices and alarms. The cassette in TDK's EC series is available in lengths of 20 and 30 seconds, and one, three, six and 12 minutes. Prices are \$4.39, \$4.39, \$4.39, \$4.55, \$4.99 and \$5.99 respectively.

The HC-1 head cleaner is recommended for periodic use in all cassette recorders, to remove lubricants and loose oxide debris that build up in the recorder after repeated use.

According to marketing manager Ken Kohda, the unit cleans and polishes recording heads, capstans and pulleys and should be used after every 10 passes of a standard cassette for best results. The unit is good for 12 thorough cleanings and lists for \$1.39.

TDK's 7-inch professional reel, model LR-7M is made of anodized aluminum and comes with a heavy duty polystyrene storage case in white with hinged, self-latching cover. The reel and case lists for \$7.69.

According to Kohda, the line of accessory products was introduced to satisfy a growing consumer demand, and to provide retailers with in-store traffic builders and promotional items. The line is available to all dealers carrying the company's complete line of blank tape products.

Team Electronics Consumer Pledge

MINNEAPOLIS—Team Electronics has established a 19-point "Performance Pledge" in a bold move at establishing the 100-store, Minnesota-based audio retail chain as a major advocate of consumer satisfaction in a period of fair trade phaseout and new FTC warranty regulations.

The pledge, which is being engraved on special metal plaques and circulated to all Team's shops in 17 states, assures the potential consumer of competitive pricing of equipment, stringent quality controls, quality service centers backed by factory authorization from the companies whose products are carried, a major inventory of parts and equipment, and assistance with installation of equipment.

According to Paul Hagstrum, Team's president, the pledge embodies a basic operating policy of the company. He describes it as "a way of formalizing our method of conducting business over the years. There are a lot of guaranties and warranties in the audio retail industry, but many of them contain loopholes, disclaimers and fine print. Our pledge reassures our customers that we will take care of them."

Hi Fi Firms' 2-Front Battle: Face Dual Assault From FTC, Price-Cutting Dealers

• Continued from page 1

that are reliable and offer attractive markups.

Spearheading this push for a new image is the TEAC Corp. of America, one of four hi fi equipment manufacturers ordered by the FTC to refrain from using "illegal means of fixing product prices." The other manufacturers named in the cease and desist order are U.S. Pioneer, Sherwood and Sansui.

A reliable source close to TEAC claims that the FTC version of the story gives a one-sided view of the problem that is not necessarily totally correct. However, it promises to comply with the order, and assures that TEAC would now intensify its training program to assure both dealers and consumers that the company was, in fact, pursuing their best interests.

Sansui's top brass were away on

vacation, but a usually well-informed source points to July as the firm's best sales month to date. He says he expects the upward trend to continue despite the FTC ruling with which it too plans to conform.

The Sansui spokesperson also feels that the move by some dealers to de-emphasize brand-name products should not affect his company. He points out that the dealers de-emphasizing brand name products are doing so because of profit margins as low as 10 percent above dealer cost.

He continues, "Our dealers are discounting a bit, but their markup still remains comfortable at around 40 percent." He feels that with continued careful training of dealers and their sales personnel, Sansui could continue to improve its image and its sales.

Sherwood's director of marketing and sales, Thomas Pickett, says his

company has signed the consent agreement "only to avoid costly litigation, and in no way reflects guilt by his company." He further argues that his company has not fair traded nor in any way tried to fix prices for years.

Pioneer's response to the FTC charges were pretty much the same, with officials of the company arguing that they have always tried to be careful about infringing antitrust laws. The company is facing perhaps the most serious dealer assault on pricing due to its extensive network.

Yamaha International, whose fledgling audio equipment division is being repeatedly named as one which will be pushed in lieu of established brand name products, feels now is the time for audio equipment manufacturers to put their heads together and come up with a formula to counteract the problems of discounting, and the tendency to establish a solution through price maintenance.

The Yamaha spokesperson sees the problem as a sort of "Catch 22" that locks both manufacturer and dealer into an established method of doing business. However, he points to the fact that U.S.-based manufacturers have been largely able to escape this, and so too can Japanese manufacturers if marketing philosophies are reviewed.

Meanwhile the FTC is continuing its investigations, and expects to get other companies involved in alleged practices of price maintenance to sign similar consent orders.

The consent agreements signed by Pioneer, TEAC, Sherwood and Sansui prohibit them from fair-trading their products for at least five years in states where fair trading is still permitted. It also prohibits them

(Continued on page 33)

Quadcasting, a Highlight Of NAFMB Atlanta Meet

• Continued from page 16

cording to Gerry Budelman. It will set up a button-activated aural/visual display to demonstrate compatibility with mono-level information. Using the Sony-built SQE2000 SQ unit, it will encode a 4-track tape in SQ and the competing QS system, with VU meters indicating the effective level of broadcast reception in the home.

Emil Torick, also on the conference program, will share exhibit duties with Budelman, who notes recent switches from QS to SQ quadcasting by such stations as WNCN, New York; WYSP, Philadelphia;

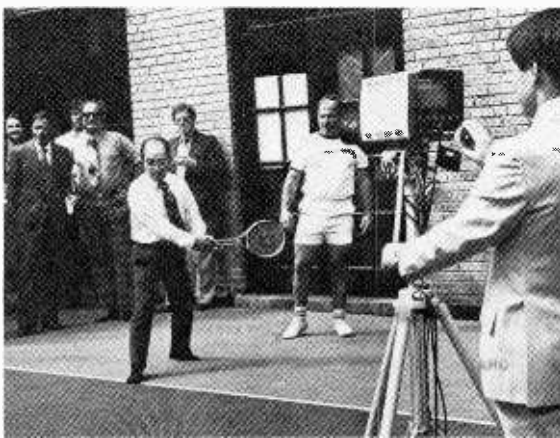
and WFMT, Chicago, pushing the SQ list to about 55.

RCA Broadcast Systems, in addition to demos of its AM stereo and FM discrete quad systems, will feature a group of its most advanced radio transmitters, BC-50 custom-built, self-contained audio console and solid-state BTE-15E exciter system.

Guy Lewis, just promoted to radio station equipment manager, also will demonstrate RCA's DAP-5000A digital automatic programmer, designed around a mini-computer to produce music, news, breaks and commercials in any format.



Panasonic photos TELE-PRO '75—Over 1,700 have visited rooftop promotion at Manhattan Abercrombie & Fitch sports center at halfway point of summer-long promo utilizing Panasonic video systems equipment including WV341P b&w camera, NV3130 VTR and NV5120 video cartridge recorder. Visitors play golf, tennis or flycast under watchful eye of pros, then get commentary on videotape replay. Seen below is Panasonic president Akira Harada, showing form and then getting commentary from pros Donna Stockton and Chuck McKinley. Division's assistant general manager Al Barshop mans camera, above; at right are district sales manager Ted Conboy, with Panasonic porta-bak portable VTR, Harada and video systems general manager Irwin "Skip" Tarr.



Single CES Seen Closer To a Reality

• Continued from page 3

bend to the demands of exhibitors and reduce the show format from a semi-annual to an annual event, possibly in April, as well as move it out of Chicago, its home for the past four years, to possibly Las Vegas.

However, no final decision is expected to be made on the thorny issue until a broad-based poll of all CES exhibitors is made sometime next month, followed by an October meeting of the EIA scheduled for San Francisco.

Even then it is unlikely that any change in the present show format will be seen before 1977 or later. The CEG/EIA is already locked (presumably irreversibly) into holding its winter and summer shows next year in Chicago, and Wayman claims that more than 150 exhibitors have already reserved space for the Jan. 7-9 winter CES at the Conrad Hilton there.

Discontent over the current CES format has been simmering since the CEG created the winter show three years ago. The dissatisfaction surfaced last June following the summer CES, when a group of CES exhibitors petitioned other show space buyers for support on a once-a-year show format (Billboard, June 28).

Arguments of the two-show dissenters include the spiraling costs of participation, and new requirements of FTC and FCC bodies that make the preparation of two sets of samples a year a burden which the exhibitors feel is counter-productive.

Despite the CEG's argument that it is already committed to having next year's shows in Chicago, many manufacturers emphasize that they would like to get out of both the Windy City, and the two-show bind as soon as possible. Sponsors of the CES format changes also claim to have the support of more than 170 show exhibitors, a figure which, if correct, would represent in excess of one-third of the average number of summer show exhibitors.

Meanwhile the CEG would have to look at alternate sites (Las Vegas seems to be the number one choice at this time), costs and facilities before making any firm commitments for change. Other show sites being mulled by CES sponsors and exhibitors include Houston and possibly New Orleans.

Portable 42-Track U.K. Tape Recorder

NEW YORK—SE Labs (EMI) Ltd. has developed a portable magnetic tape recording system capable of providing up to 42-track recording with two-channel monitoring, and half speed wideband capability to double the packing density on the tape.

The unit, weighing 95 pounds, will go on display at the Wescon Show in San Francisco, Sept. 16-19, and at the International Electrical Electronic Exposition in Toronto, Sept. 29-Oct. 1.

According to D.R. Baldwin, marketing manager of SE Labs, the unit is capable of both recording and reproducing on 14 channels, and features equalization and/or filters for its seven speeds. A choice of AC or DC built-in power units is available. SE Labs is based in Middlesex, England.

HOME & AUTO PUSH

Panasonic Moves Into CB Mart

By STEPHEN TRAIMAN

SECAUCUS, N.J.—With initial product due from two of its divisions by Jan. 1, Panasonic became the first of the consumer electronics giants to announce its entry into the mushrooming Citizens Band (CB) market, setting up what could be an intriguing intra-company battle.

Ray Gates, vice president of the Consumer Electronics Group (CEG), reveals his division will introduce a mobile under-dash unit at under \$200 by the first of the year, while the Automotive Products division will have an in-dash CB unit "plus other features" at the same time.

The CEG division will offer an under-\$250 home base station several months later, and for its April national sales meeting expects to have a second mobile unit, a handheld model and at least one non-crystal-type scanner.

Gates emphasized that the CEG and Auto division units are completely different, built in separate Matsushita factories in Japan, and will be going through totally different distribution pipelines.

Rather than competing for the market, he views the dual approach as covering both the home and auto fields for Panasonic. "We're already selling our TV sets and radios to the home entertainment buyers," he notes, "and with CB taking off so fast, we'll be in these departments six months before the competition."

Whether Clark Jones, national sales manager for Automotive Products, fully shares these views is debatable, but as far back as last summer he was noting that Panasonic was actively looking at CB and could be among the first to offer a CB/tape player combo. J.I.L. with its 8-track CB combo and Xtal (far Eastern Research) with its CB/cassette unit broke ground in this area. A number of other companies have announced or plan to add tape/CB units, while others view them as separate product lines.

Among the major companies checking the mass market CB potential and expected to join Panasonic in the consumer battle are General

Electric, Sanyo, Hitachi and Lloyd's, among others. Sharp already has nearly three years of experience in the CB field and views the new entry as a good omen for helping build the market.

Certainly Panasonic's major auto products distributors and rep firms view the CB entry as a real shot in the arm for the firm's car stereo/radio product line. At a dealer show several months ago put on by Dalis Marketing, the company's metro New York distributor, much of the talk was centered on when Panasonic's first CB product would be available.

Gates and Howard Yamato, executive vice president, hosted Northeast area dealers and the press at Panasonic's new U.S. headquarters here, with a replay of last April's national sales meeting presentation in Miami.

Russ Johnson, vice president/communications division, showed updated versions of the new TV commercial planned for the fall, including the Jimmy Walker "Dynamite" campaign for the Dynamite 8

and Take'n Tape players, as well as the firm's well received Tech series of radios, and new color TV line.

Gates also introduced two new audio products, for October delivery, a 6-band portable Tech radio with CB, ham, FM, AM and two shortwave bands at \$130, and an all-electronic clock radio with fluorescent display and other unique features at a surprisingly low \$70 suggested retail.

Burwen Mix: Consumer & 'Pro' Products

NEW YORK—Buoyed by the reception to its newest entries in the consumer market, Burwen Laboratories will continue to focus on the add-on type of audio equipment with "fallout" for the professional market, president Dick Burwen emphasizes.

The Burlington, Mass.-based firm, whose founder pioneered in the development of the DNF (dynamic noise filter), is just getting into production of the low noise stereo preamplifier and a frequency ex-



Literally "at home" in his basement research lab, Dick Burwen, president of Burwen Labs, works on another in the line of professional and consumer audio units that have reached the marketplace from this same source.

tender-equalizer introduced at the summer Consumer Electronics Show in Chicago (Billboard, June 28).

More than 300 high-end audiophile dealers will be carrying the new Burwen units, he notes, and are being "introduced" to their specs by an expanded network of 18 rep firms that cover virtually every major market in the U.S.

A good example of the consumer-professional fallout is the new frequency extender-equalizer, model EQ3200 for the home audiophile at \$1,095, with professional model EQ3200P at \$1,145 aimed at recording studios and the broadcast area.

Marketing manager Ron Bolman notes that substantial technological advances in AM/FM tuner and receiver development, and growing so-

phistication among equipment users, are resulting in an upsurge in the use of noise reduction systems by radio stations.

This increased awareness on the part of broadcasters to the noise degradation of the signals has led to the sale of more than 350 Burwen noise filtering systems to major broadcast operations in recent months, he says. This includes all configurations of the Burwen system, models DNF 1100, 1500A and 1500D.

Among stations using the company's noise filtering systems, according to Bolman, are affiliates of the ABC, CBS and Mutual radio networks; WBZ, Boston; WOR, New York; KITJ, San Francisco, and WPCG, Washington, D.C.

Burwen notes that the success of

(Continued on page 33)

CB UP, 'Q' DOWN

Almo Electronics Pulls Dealers To Philly Expo

By MAURIE ORODENKER

PHILADELPHIA—While car stereo, record players, TV and particularly Citizens Band (CB) equipment, along with a wide variety of components and specialties were prominently displayed at the first combined Consumer Products & Parts Show stayed by Almo Electronics Corp., conspicuous by its absence was 4-channel hardware.

Conducted Aug. 5-6 at the City Line Holiday Inn by the locally-based major distributor, the show drew more than 50 manufacturers and several hundred "conservatively optimistic" dealers and mass merchandisers, according to Almo executive vice president Arthur Seltzer. A restaging of the consumer products section of the show was set this week at Salisbury, Md., Convention Hall for dealers in Delaware, Maryland and Washington, D.C.

Panasonic, one of the largest exhibitors at the show with audio, TV, batteries and microwave ovens, showed no quad. However, Bob Hook, the company's New Jersey district supervisor, emphasized that "quad is definitely a part of the Panasonic line and we are most assuredly committed to 4-channel." He pointed out that while Panasonic had as many as 22 different quad units in its line at one time, they will be showing at least nine improved models this coming season.

He blamed part of the quad hold-back on the delay in getting the National Quadraphonic Radio Committee (NQR) report on the five competing discrete quad broadcast systems to the Federal Communications Commission. Since Panasonic has opted for the CD-4 discrete system, he feels that once the FCC makes its decision, "manufacturers will hop on the 4-channel bandwagon." But he admits it may take the FCC "about two more years" to implement that decision.

According to Seltzer, the combined show of consumer products and parts proved highly successful, making it possible to show dealers they can profitably handle many items that had long been the prov-

ince of mass merchandisers, and that Almo distributes a complete line.

Among audio exhibitors, Craig highlighted its display with car stereo units and speakers; Panasonic had a special display of its "Dynamite" promotion for its Dynamite 8 and Take 'n Tape players; Weltron division of LCA Corp. showed some new models of its globe-type 8-track and cassette units, speakers and radio/turntable combos; Krypton Electronics displayed its Evel Knievel Sky Cycle transistor radio line, and Savoy Leather Corp. had its new line of auto tape caddies and carriers.

Blank tapes, an increasingly important profit item for audio dealers, were shown by Columbia Magnetics, TDK Electronics and 3M for its Scotch line. Almo showed its private label Concerto speaker line produced by Sonic Corp., and more than a dozen CB radio and scanner manufacturers exhibited the hottest item now on the market.

Audio Sales To Dealers, Imports Dip

WASHINGTON—Market sales to dealers of portable, table, audio compact and component systems really hit the skids for the first time in July, although total for the first 30 weeks of 1975 is still ahead of last year.

Imports of consumer electronic products for all categories except citizen band transceivers showed decreases in both unit sales and dollar volume for the first six months, with both sets of figures prepared by the Electronic Industries Assn. marketing services department.

July portable/compact/audio sales to dealers were off 25 percent and consoles down 54 percent, with total 265,000 units down 30 percent from 1974. Seven-month (30-week) portable/compact/component total of 1.78 million units is just 0.2 percent ahead, but with consoles way down, overall figure of 2.039 million units is nearly 7 percent behind the sales pace of last year. Auto radio sales, including 8-track/cassette

(Continued on page 33)

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MULTI-CITY 'Q' SURVEY *Retailers View 4-Channel Prospects With Mixed Future Sales Emotions*

These key market reports are continued from Billboard's Aug. 9 Spotlight: "4-Channel—The Long-Range Commitment"

CAMDEN, N.J.

"It's the same story as cassettes as compared to the 8-tracks," said **Broadway Eddie**, who operates one of the leading record and sound stores in the area, in evaluating quad. "And unless the manufacturers get off their tail and prove to us that they believe in quad, it looks to me like a real loser."

Operating his double-store shop as Broadway Eddie's, he complains that product is still very short, particularly give out with a monster LP like *War*, but that's all," he said, "and if you want r&b on quad, you might just as well forget it when you see less than 75 numbers of the list."

He feels that there might be some interest manifest if the set manufacturers did a real promotional job, like setting up four-speaker displays in all leading stores and do a real advertising job in getting people to come out to listen to the sound. "If it's that great, why don't they come out and say so, and prove what they say," he added, reminding of the efforts that went in on the part of all branches of the industry when they moved the buying public from mono to stereo sound and records.

While the dollar-for-dollar value between quad and stereo is realistic, the economic picture is not conducive to buy new equipment that has still to prove itself. "What's the good of buying close-out merchandise when you can't buy enough material to play," he added. "It looks to me like the manufacturers want to bury quad."

CONSHOHOCKEN, Pa.

While he prominently displays 4-channel sets, records and tapes in all the six stores that make up his **WeeThree Record and Sound Stores** chain, Larry Rosen has a strong feeling that both the set manufacturers and recording companies are "soft peddling" quad. As a result, his demonstrations and displays are largely "for effect" to make the customers aware that it is there. Excepting that the effort has little sales "effect" on the customer.

Located in suburban shopping centers outside the Philadelphia market, Rosen's WeeThree stores are located in Plymouth Meeting, Glenolden, Horsham, Lebanon and here in Conshohocken, the headquarters base, plus a sixth store in Moorestown, N.J.

Two years ago, Rosen observes, Sanyo was all quad and was pushing quad. "I just got back from their show," he added, "and now two years later, they are back to stereo. I didn't see any quad at the show and they weren't pushing it." Nor are any of the other companies really pushing their sets or coming out with models that are attractive dollar-wise in this state of economy.

Rosen also feels that the record and tape manufacturers leave much to be desired in providing merchandise. Even the big companies, like WEA and Columbia, issue quad records and tapes on a sporadic basis—"only when the LP is a proven hit." And even then, he added, "they'll wait a month to make sure it is a hit record before they'll come out with it in quad." Rosen adds that "if there is any future at all in quad, it depends entirely on what the set manufacturers and record companies will do for it, and not the retailer—we are only the end product, the push must come from them."

DETROIT

Tom Bruno, a salesman for **Almas Hi-Fi** in Dearborn, also speaks negatively about quad. "Unless a customer asks for quad," he says, "we don't push it. The industry has backed off of it. Less than 5 percent of our sales are quad."

"Perhaps after the quad system problem is cleared up and few promotional campaigns gotten underway, people will be more interested. We used to have sales training sessions on quad, but since the apathy that now exists about quad we don't bother with it anymore."

Bruno says that after fair trade ends his prices "won't go up," but he wouldn't say whether or not he thought they might go down. He reports that quad tapes are generally available.

COLUMBUS, Ohio

Jimmy Rea Electronics, central Ohio discounter selling five or six Marantz quad pieces, finds straight quad sales running about 5 per cent of total sales.

"Quad preparation," or selling a stereo and preparing the customer for a later quad purchase, has been Jimmy Rea's approach to quad sales. "Of all the amplifiers we sell, 35-40 per cent are quad," Jimmy Rea Jr., says.

He was puzzled by lack of response to advertising of quad. "We've really been pushing it in our ads. We recently advertised some Marantz with the SQ adapters built into them and they just haven't been moving that well."

Rather than use sales aids from manufacturers, Rea Jr. prefers to train his sales staff himself to handle and sell all pieces of equipment.

He doesn't think the exit of fair trade laws will do much to improve the quad situation. Rea Jr. said the firm plans to hang in with quad sales and will continue to carry and promote four-channel sound.

Sun TV & Appliance Co. carries "eight or ten" pieces of quad in its seven outlets in central Ohio. "There's been no progress at all since we started handling quad over three years ago. We're just not selling that much quad—period," a representative said.

"We've promoted it heavily and not promoted it at all—neither technique has made any difference in sales," he said.

Pioneer helps with promotions and sales aids. Sun TV advertising has included quad once a week or once a month during the last six months.

The Sun TV representative feels that lifting of fair trade will help quad but only because "... it will help everything. Let's face it—when ever you sell something near cost, it helps." Despite low quad sales, Sun TV doesn't plan to change its quad stock. "We'll continue to carry the same basic pieces," he said.

CINCINNATI

Jerry Putteet, tape and record buyer for **Swallen's**, says their three outlets in Cincinnati and one in Columbus carry 90 per cent of all quad releases available. "Of the major labels, we carry 95-97 per cent. We stock heavier on quad tape than on disk. Anything we don't stock would be an offbeat, smaller label, where there isn't as much demand," he says.

Putteet says there's no problem with access to software generally, but an individual manufacturer's merchandise availability may present a problem to quad owners, depending on the type of system they have.

Swallen's believes in keeping current with new releases, buying almost everything that comes out. "People seem to be satisfied with what they can get from us," Putteet observes, although he notes some confusion about discrete versus SQ matrix systems.

"The problem seems to be with middle-aged and older people interested in easy listening and classical music. Most of what they want is available in Columbia on SQ, but they have discrete systems. It's no problem with people interested in rock music."

NASHVILLE

Hi-Fi Corner (Teac, Marantz, Sony) is located near the university and recording studio section. Hi-Fi's Jack Tenzel says that "Quite a bit" of his sales of quad is to college students.

But like most other retailers, Hi-Fi Corner shows restraint in its advertising and promotion. The store uses newspaper ads and radio spots and stresses the compatibility of its equipment to existing material. Like other dealers, also, Tenzel laments the scarcity of software.

Manufacturers have been cooperative, Tenzel says, in helping train his quad sales people. The store carries quad albums only.

Ron Satterfield, of **Mays Electronic Center** (Sansui, Marantz, Kenwood) thinks the depressed economy is the main reason so few people are buying quad. He ranks the scarcity of software as a distant second.

Mays, located on the outer edge of the inner city, uses co-op radio and newspaper advertising and makes a point of asking potential customers to come to the store and listen to the difference quad makes. Mays carries only 8-track tape in its software.

None of the people surveyed say they think the repeal of fair-trade will affect their business. They say they believe that prices will still remain at the present level.

KANSAS CITY, Mo.

David Beatty, the prestigious custom-sound firm here, has enjoyed one of the best springs every without selling any 4-channel systems. They handled their own liquidation of 4-channel components and packages at a "Sidewalk Sale" last fall. They're out of the 4-channel, and, because of the dearth of selection of software, Jim Zeiger, sales manager, says they aren't sorry. "We see no progress in 4-channel."

Zeiger doesn't feel the growth of titles seen in all configurations is helping one sell the other. In short, little overlapping of sales. Actually, competition between the different formats.

Fair trade is significant to this re-

Retail Survey credits: Camden, N.J./Conshohocken, Pa.—Maurie Orodender; Detroit—Keith Ellis; Columbus/Cincinnati—Joanne Oliver; Nashville—Ed Morris; Kansas City, Mo.—Grier Lowry; Green Bay/Eau Claire, Wis.—Martin Hintz; Portland/Oregon City, Ore.—Ken Fitzgerald.

tailer since they've always been a strictly no-discount operation and have battled the price-cutters. Zeiger does feel that with the improved enforcement of "non fair trade," customers will demand more service than ever. And this is one outfit that is deep in service. Their bread-and-butter business is in the \$1,000 and less stereo systems but there are a lot of \$2,000 or \$3,000 custom installations in the volume.

"Four-Channel systems will be around five years from now but, factories will sharply trim the number of models, with a lot of them cutting to only one model," believes Zeiger. "Will we go along with 4-channel then? Probably not."

At **Stereo Studio**, John Capps estimates that 4-channel represents about 10 percent of the business and is holding. Factory close-outs of quad gear are helping give business a lift but the lack of availability of software is holding back sales.

"I've never been a big believer in fair trade laws," Capp says. "I think everyone in this business of sound has to seek his own price level. This is one of the most competitive markets in the country and we've managed to get our share."

"Business this spring? Not too shabby at all," he added. "But we're moving away from the \$89.95 stuff and going exclusively with equipment like Pioneer and Sony and the \$300 price spreads. The time has come in this business to slant to the audiophile in both package and components. And that's the direction we're taking."

GREEN BAY, Wis.

"We're into trying to get the ambience of the concert hall," said Bill Antolec, manager of the **Sound Shoppe**. "Giving absolute separation on all four channels, as done often in quad, seems fakery to me. It's not being true to form. We don't push quad."

For Antolec, quad is a poor buy because of the lack of software and the marketing aspects. "The manufacturers are trying to make quad exciting but they're killing it. JVC is the biggest offender here because all the demo records they've sent here have that separation," he said.

While he doesn't market Sansui, Antolec feels that the firm's QS system was the best he's heard. "I don't have any particular love for their products though and they're getting trod all over by SQ," he believes.

The firm handles Sony and Marantz in quad, and Antolec praises the Sony sales rep for knowing his business and being willing to compare his system with others, including the shortcomings.

Last year, the firm sold a \$7,700 quad system. "The guy is now the first to admit it may have been a mistake because of the lack of software," Antolec says.

EAU CLAIRE, Wis.

"There's been some interest in quad up here, but not too much. The price and lack of available software scares them off," according to Karsten Wedwick, assistant manager of Sound of Music.

"We don't think we can sell a decent quad system for under \$800 or \$1,000 and if that's all the customer wants to go, we'll try to talk him into a stereo package," he said.

According to Wedwick, many customers are interested in hearing

what quad sounds like and ask for demonstrations. But when told what it takes to get a top system they usually move back to stereo. He figures the most expensive quad package he could compile would include a Marantz 4400, four Advent speakers, possibly a manual Philips 212 and a Stanton CD-4 cartridge.

"If things are standardized among manufacturers, sales might rise in quad. But it's hard to tell, don't have the crystal ball out," he says.

PORTLAND, Ore.

Fred Lindemann, owner of **Fred's Sound of Music**, hasn't seen anything happening in the change of emphasis in quad merchandising over the past year. Manufacturers may be trying to establish a bridge between the concept of quad and stereo disks, he concedes but, if so, in his particular market, at least, they're not getting through. In the area of quad merchandising, he maintains, the manufacturers so far have indicated that they're not very promotion-minded. There's not enough public education on the advantages of quad, Lindemann says. If there was, he believes, it would help a lot.

In the Portland area, Lindemann contends, there is practically no effort on the part of manufacturers to break the quad stalemate by helping with technical demonstrations or by offering sales training. The recent flurry of close-outs of quad equipment has helped him unload some hardware but past experience has given him a dim view on the future of the medium. "Unless there's a big push from the top," he says, "we on the retail front aren't going to be able to do much with either quad hardware or software."

OREGON CITY, Ore.

Barry Brownell, who owns **Brownell's Sound and Hi-Fi**, was the first merchandiser in the region to introduce quad. He demonstrated it at a home show in Portland in 1972, some six months before any other dealer in the area stocked it. "I really believe in quad and I pushed it for all it's worth," he says. "But a lot of good it did me," he adds ruefully. "I'm not doing any better with it than anyone else in the area."

Despite the slowness of quad to catch on, however, Brownell still sings its praises as the finest refinement yet in the field of musical sound. Like other dealers, he believes that the big job is one of education. In this area, he contends, few manufacturers are doing the job that's needed. Pioneer, he says, is the only one that's making a real promotional effort and, in his market, it helps.

Radio is the biggest source of music demand and radio, so far, hasn't helped much in popularizing quad, the merchandiser maintains. Radio stations advertise quad, he says, but they really haven't mastered the art or reproducing the superb quality of quad sound.

The discontinuance of fair trade makes very little difference to Brownell. "At the present time only 20 percent of our volume is made up of fair traded items," he says. "We determine the lines we carry on the sales policy of the manufacturer. If the manufacturer determines price to us on the volume of purchase, we're not interested in doing business with him. We'd rather stick with the top end of a line where there isn't much margin."

FIRST IN CHICAGO

NEWCOM Regional Seminars

CHICAGO—Regional seminars of interest to middle echelon personnel in electronic distribution, industrial, service, communications, consumer products, professional sound, video and CCTV are being planned by Electronic Industry Show officials in cooperation with the National Electronic Distributors Assn. and other NEWCOM sponsoring associations.

The programs will supplement the seminar activities conducted at the annual NEWCOM show, according to NEWCOM's education chairman, Lewis Shuler, Dixie Radio, Columbia, S.C.

The in-the-field programs will be

conducted by NEDA and its local chapters under Show Corporation auspices, and in cooperation with the Electronic Representatives Assn. and the Electronic Industries Assn.

The first of the forums will be held in early January in Chicago, with the specific speakers and topics to be decided.

On the committee with Shuler are Donald W. Yates, Radio Distributing Co., South Bend, Ind.; Bernard Schnoll, Industrial Devices, Inc.; A.N. "Bud" Haas, Bud Radio, Inc.; E. Jess Spoons, J.Y. Schoonmaker Co., Dallas, and Jack A. Berman, Jack Berman Co., Inglewood, Calif.



CMC photos

CMC REP AWARDS—Cited at recent CMC 10th anniversary celebration in St. Louis (Billboard, Aug. 16): Carmine Vignola, C.A. Vignola & Assoc., above left, gets "Rep of the Decade" award from chairman Byrle Northup; Neal Spencer, Roach-Spencer & Assoc., above right, at left, accepts rep order follow-up award from CMC auto merchandise manager Dave Robbins; accepting special factory rep awards are Don Bobenhouse, Beams Co., below left, and Bill Menezes, Wm. Menezes & Assoc., below right with CMC vice president Jim Oldani.



Tape Duplicator

By ANNE DUSTON

In June of this year, an increase of 2,257 percent in the dollar value of imported color videotape players over June a year ago was reported by the marketing services department of the Electronic Industries Assn.

This represents an increase from \$13,476 in

June 1974 imports, to \$417,630 in June 1975 imports.

Color videotape recorders, in the same month, increased 406.6 percent over June a year ago, from 319,584 to 1,618,883.

Yearly figures indicate that color videotape players imported to this country have risen 587.1 percent, while color tape recorders have increased by 201.0 percent.

Monochrome videotape players showed a yearly increase of 14.7 percent, but were down 43 percent in June. Monochrome tape players imported over the year were down 24.2 percent from 1974 figures, with the June totals showing a 63.6 percent drop from June a year ago.

* * *

The June 15-18 Symposium on "The Economy In Crisis: Analysis And Forecast," by leading economists, meeting in Beverly Hills, Calif., is now available on cassette tapes, at \$100 for a set of 16 cassettes. Contact Monex, International Ltd., 4910 Birch St., Newport Beach, Calif. 92660.

* * *

3M Minicom Division has added seven low cost video products designed to fit standard 19-inch racks. Three distribution amplifiers for pulse, video and subcarrier have also been added to the line.

Mura Adding 4 Headphones

JERICHO, N.Y.—Mura Corp. has introduced four promotional priced headphones, for a total line of 11 stereo and two quad in the \$9.95 to \$69.95 range, according to Ed Weisl, vice president, distributor sales.

The model 500 features oversized ear cushions and has a frequency range from 35 to 15,000 Hz with 2 1/4-inch dynamic speakers. List is \$16.95.

Individual slide controls are featured on the model SP-502 with 3-inch speakers and a range of 30-18,000 Hz, for a \$19.95 list.

The model SP-503 adds a stereo/monaural switch feature, for a list price of \$23.50.

The model SP-504 adds tone controls on the earpieces, and has a range of 20-20,000 Hz, for a recommended selling price of \$23.50.

With a list price of \$119.95, the unit also features automatic recording level, a tape counter, built-in condenser mike, and a sleep switch.

Model STR-240 incorporates many of the features found in the STR-255, including total automatic shutoff in each mode, 4-inch speaker, complete pushbutton operation, automatic recording level and a variable monitor system. Both units are available for immediate delivery.

ITA Asks Better Tape Import Data

TUCSON, Ariz.—Citing a 30 percent increase in blank magnetic tape imports to \$43 million in 1974, the International Tape Assn. has proposed a more detailed breakout of audio and videotape figures to the International Trade Commission, formerly the U.S. Tariff Commission, executive director Larry Finley reports.

At present, importers of all types of magnetic tape are lumped into one classification with only the dollar value shown. ITA has proposed both unit and dollar value reports for audiocassettes and cartridges as well as videocassettes and cartridges, with value only reported for audio and videotape imported in pancake (bulk) or open-reel formats.

The tape statistical recommendations were part of a package of suggestions to the Commission from ITA designed to improve import reporting for both tape hardware and software.

Burwen Mix

• Continued from page 31

the professional filter led to development of the first consumer unit, the DNF 1201, which is doing "fairly well" and getting a growing number of overseas orders.

Introduction of the new consumer units is making the factory operation under manufacturing manager Ken Wilson "even more efficient," Burwen claims. He plans to expand the noise filter line and believes that overall, consumer business will play a bigger part in Burwen's future.

Sankyo Adds 2 Cassette Units

NEW YORK—The audio division of Sankyo Seiki (America) Inc. has introduced a deluxe model AM/FM cassette recorder with mike mixing facilities, and a model STR-240 portable unit, also with AM/FM radio and a \$89.95 price tag.

The deluxe unit, model STR-255, features what Gene Schillinger, national sales manager for audio products, calls modified military styling, a 4-inch dynamic speaker, and mixing capabilities for voice or music with a separate microphone.

Rep Rap

Additional exhibitors have been announced for **SoundCom 75**, sound and video expo to be sponsored by the **New York Chapter**, Electronics Representatives Assn., Sept. 20-30 at the Statler-Hilton in Manhattan.

Joining an expected 100-plus manufacturers since the initial list (Billboard, July 19), are Crown International, dbx, Electro-Vox, Elpa Marketing, Mura, Otari, Soundcraftsman, Suprex A/V and Telex.

Pre-registration cards and additional information is available from **Irv Brown Co.**, 401 Kingston Ave., Brooklyn 11225, or **GIM Sales**, Box 84, Jericho, N.Y. 11753.

* * *

Some 28 living past presidents are expected at the first fall meeting of the **Mid-Lantic Chapter**, Electronic Representatives Assn., which will honor their contributions Sept. 8 at the Presidential Apartments, Philadelphia. Featured

Sales To Dealers And Audio Imports In Dip

• Continued from page 31

combinations, totaled 4.67 million through July, down 17 percent.

On the import scene, the mushrooming CB market led to 2.4 million units through June, up 32 percent, with over 629,000 in June alone, a 52 percent jump. Dollar value of imports for six months is over \$83 million, 135 percent over January-June 1974.

In audio tape categories for six months, autosound with 6.4 million units is off 11 percent, valued at \$63.2 million (-9 percent); cassette/cartridge recorders, 2.7 million units (-23 percent) worth \$93.1 million (-7 percent); cartridge/cassette players, 1.32 million (-35 percent) worth \$35.3 million (-41 percent); open reel recorders, 213,000 (-65 percent) worth \$19 million (-47 percent); phonographs, 459,000 (-49 percent) worth \$19 million (-46 percent); automatic record changers/turntables, 1.6 million (-53 percent) worth \$27.8 million (-43 percent); and manual record players—turntables, 151,000 (-56 percent) worth \$2.8 million (-7 percent) with latter disparity reflecting upsurge of high-end units. Source for import figures is the U.S. Dept. of Commerce.

speaker will be ERA executive vice president **Ray Hall**, on current and future plans.

National ERA chairman **Bob Trinkle**, a Mid-Lantic member, will moderate a panel of three former presidents on rep problems and interests. Participating will be **Tom Bell**, Bell-Whitaker, Inc., Reading, Pa.; **Don Brown**, Brown-Oberlies, Inc., Oreland, Pa., and **Harry Ester-son**, Estersohn Associates, Willow Grove, Pa.

Hi Fi Firms 'Regrouping'

• Continued from page 30

from using suggested resale prices for the next two years in any part of the country.

At the retail level, the disgruntled dealers, many of them drawing a low 10 percent profit on widely foot-balled brand-name products, vow to stock these products only as traffic builders in the future, and to push, instead, lesser-established quality brands with limited distribution, and comfortable margins of profit.

They argue that because of the low profit margins on many brand name items, sales personnel will be less inclined to sit back and content themselves with the easy sale from these products, but will be motivated to push lesser known brands that offer greater profitability.

However, many manufacturers that stand to be affected by any such concerted move by dealers feel confident it will not work. They argue that the consumer today is at a point of peak sophistication on the subject of audio equipment. They are brand name oriented, and are not likely to settle for a little known line merely because a salesperson pushes it.

Meanwhile, U.S. Pioneer is reported to be putting together a new pricing program aimed at improving retail margins for its dealers. The program, which is subject to dealer approval, will be introduced on a limited scale and offer selected items on a package deal purchase.

Among items being offered are two stereo receivers, models SX-535 and SX-636. According to the plan, dealers purchasing model SX-535 at regular dealer cost—\$186 to \$200 depending on volume—will be entitled to a matching number of SX-636 at the same price as the SX-535. Dealer cost of the SX-636 runs from \$217 to \$233 depending on volume.

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Old Rock, Country Hits Enjoy New Chart Life

By BOB KIRSCH

LOS ANGELES—Country, as well as rock, is looking to the past to come up with today's hits. Fifteen percent of the current Billboard top 100 country singles are either former rock hits or well-known country cuts.

Glen Campbell is riding the top of the charts for the second straight week with "Rhinestone Cowboy," a song previously released three years ago by its composer, Larry Weiss. The disk is also a huge pop hit. "Love Is Strange," the familiar

Mickey & Sylvia pop/soul hit from the '50s, is a success again by Buck Owens & Susan Raye in the number 20 slot. At a starred 32 is Johnny Cash's version of Joe Tex's "Look At Them Beans." Tex, a top pop/soul artist for years, is considered one of

the pioneers in bringing a fusion of country and black music to the mass audience.

At a starred 46 is Sonny James' "What In The World's Come Over You," a huge pop hit for Jack Scott in the '50s. Bobby Darin reached for the top of the charts a dozen years ago with "Things," and Ronnie Dove is currently at 58 with the same song.

At 62 is Jerry Jaye's version of "It's All In The Game," a pop standard for nearly 20 years. Carmol Taylor is at 64 with Chuck Berry's classic "Back In The USA." Berry, incidentally, has had a number of his rock hits ("Too Much Monkey Business," "Brown-Eyed Handsome Man," "Johnny B. Goode") successfully covered country.

Narvel Felts is at a starred 70 with his version of Willie Nelson's "Funny." Though Nelson is best known as a country singer/song-

writer, the record enjoyed its biggest previous success as a pop and soul hit for Joe Hinton.

Jumping on the charts at a starred 89 is Joe Stampley's version of "Cry Like A Baby." The record went top five for the Box Tops in the mid-'60s.

Country hits making comebacks include "Wasted Days And Wasted Nights," a six for Freddy Fender. Fender had the record out himself years ago. Mickey Gilley's "Bouquet Of Roses" at 11 is a former hit, while Willie Nelson's "Blue Eyes Crying In The Rain" is a Fred Rose country classic. Emmylou Harris is at a starred 13 with Charlie & Ira Louvin's "If I Could Only Win Your Love."

George Morgan is at 66 with the Bonnie Guitar song, "From This Moment On," and Jim Reeves is at 69 with the Pee Wee King/Redd Stewart classic, "You Belong To Me."

Country Music In Triumph At Lincoln Center In New York

NEW YORK—Sponsored by the Exxon Corp. and public moneys provided by the New York State Council on the Arts and the National Endowment For the Arts, Lincoln Center had its first free public country music presentation in a quarter of a century last weekend.

Produced by Friends of Country, it is a New York-based non-profit arts organization dedicated to cultivating a greater interest in country music here. The board of directors are Leonard de Paur of Lincoln

Center, Russell Sanjek of BMI and the World Jazz Assn., and Charles Scully of SESAC and the Country Music Assn. Executive director of the organization is Richie Allen.

This marks the first time a New York City cultural institution of this stature (Lincoln Center houses the New York Philharmonic and the Metropolitan Opera) has recognized country music as a cultural entity.

The 2,000-seat North Plaza area of Lincoln Center found people in the aisles and standing everywhere as 3,000 jammed into the area to see Don Gibson, Walt Conklin and Willie Samples and the Examples, the Central Park Sheiks and Breakfast Special. Stan Martin of WKTU and Del DeMontreaux of WHN hosted the program.

The music ranged from Western swing and country rock to the Nashville sound. Gibson did many of his original standards including "Sea Of Heartbreak," "I Can't Stop Lovin' You" and closed with "Oh Lonesome Me," with which the audience

sang along and gave him a standing ovation.

Last summer, Friends of Country presented three free programs in neighborhood parks and all performers worked without compensation because of their belief in the importance of such programs. This year Friends of Country are involved in even more activities. Before the end of the year, they will have worked with the Lower Manhattan Cultural Council, the Times Square Information Center, the Lincoln Savings Bank, the Brooklyn Arts and Culture Assn., the Mayor's Office of Neighborhood Government, possibly Town Hall, and, of course, Lincoln Center For the Performing Arts.

Friends of Country are also working to establish a board of directors of distinguished New Yorkers who have a concern for culture in New York or are interested in the exposure of country music as a musical art form. Inquiries may be directed to any of the directors.

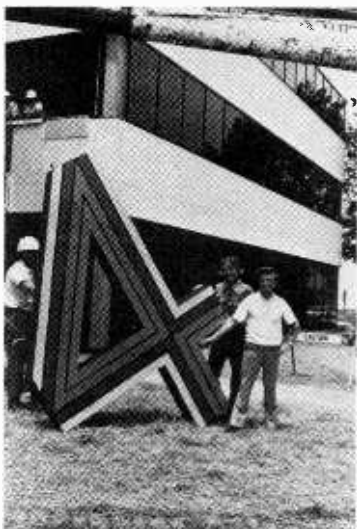
Camelot Concerts Formed By Davis

NASHVILLE—Danny Davis has announced the formation of Camelot Concerts, Inc., an organization geared toward full service show promotions has been formed by Danny Davis.

Camelot Concerts, Inc. will be managed out of Music City by newly appointed executive vice president John Ringley, who is a native of Charlotte, N.C. Ringley has been affiliated with Jim Crockett Promotions for the past 16 years and is recognized for his outstanding success on such shows as the Ice Capades and Harlem Globe Trotters.

In making the announcement, Davis notes, "The primary purpose of our firm will be to specifically develop top name tours and provide an ample amount of advance show promotion, versus the vast void in that area of our industry. Throughout the years, too many performers have been victims of poorly promoted dates, and we hope to help correct that situation for others, as well as for ourselves," explains Davis, who is widely known for his creation of the Nashville Brass.

Davis and his Nashville Brass will continue to be booked exclusively by Buddy Lee Attractions, with all advance promotion for the group being channeled through Camelot.



Ray Pilszak photo

FOUR STAR FINISH—Joe Johnson and his aides at 4-Star music put the finishing touches on their new massive building on Music Square West in Nashville.

Songs Get a Look-See At Cosby Workshop Visit

COSBY, Tenn.—A weekend of workshops in song writing and song collecting will be held Oct. 24-26 at the Folk Life Center of the Smokies here.

Headed by Jean and Lee Schilling, the Song Writing Workshops will focus on the folk tradition and will include other types of music according to the special interests of participants. Lyricists with expertise in various music forms will lead the workshops.

Nashville Single To Mainstream

NASHVILLE—Lou Lofredo, managing director of a&r for Odyssey Productions here, has made a single record deal with Bob Shad of Mainstream Records on artist Roger Hatcher.

The master was produced by Bob Holmes and Ted Jarrett of My Time Productions, and was recorded at Audio Media in Nashville.

'Opry' Audiences Up 7.3%

NASHVILLE—Despite flood waters that delayed the opening of Opryland, USA by three weeks, attendance at the Opryland and "Grand Ole Opry" entertainment complex through July 31 of this year is up 7.3 percent over the same period last year.

Attendance this year through the end of July was 1,529,269, an increase of 104,476 over the same period last year. Attendance is up at both the "Grand Ole Opry" and at the Opryland theme park.

"We're solidly ahead of last year," says Ray Canady, director of marketing for the complex. "This year

The Song Collecting Workshops will concentrate on unrecorded ballads still being passed on in the oral tradition, the ways of finding such songs, tracing their origins, and identifying variations of them. It is expected that a number of old songs from the Southern Appalachians and particularly the area around Cosby will come to light during the sessions and should provide a wealth of material for the serious song collector.

Assisting will be noted folklorists as well as area residents in whose families the songs have been sung for generations. A good example of this is Chet Atkins' new release "The Night Atlanta Burned." (See Billboard story Aug. 9.)

Full weekend admission is \$10. For reservations and further information write the Folk Life Center of The Smokies, P.O. Box 8, Cosby, Tenn. 37722, or phone (615) 487-5543.

we entertained our one millionth park guest on the 70th day of operation." Canady added that the theme park has enjoyed a steady increase in attendance since the new thriller roller coaster, the Wabash Cannonball, began operation in late June.

Hal Durham, manager of the "Grand Ole Opry," reports that attendance at the Opry, which is celebrating its golden anniversary this fall, is up sharply. The move to the new Opry House at Opryland increased the seating capacity from 3,000 to 4,000.



Carpenters Studio photo

OPRY SPECTACULAR—WSLR gathered 18 top Nashville stars under the banner "Grand Ole Opry" and for six hours over 10,000 persons enjoyed the concert in the Summit County Coliseum in Akron, Ohio. Grandpa Jones performs above. Other headliners included Tanya Tucker, the Hagers, Stu Phillips, Freddie Hart, Ray Pillow, Marie Owens, Freddie Fender, Jeannie Seely, Roy Head, Jeanne Pruett, Stonewall Jackson, Don Gibson, Narvel Felts, Del Reeves and Hank Locklin.

Bill Williams: His Death Stuns Trade

• Continued from page 3

music industry courses at Peabody and Vanderbilt universities and was influential in the formation of a recording industry curriculum leading to a bachelors degree at Middle Tennessee State Univ., Murfreesboro. He taught courses in recent years at MTSU and Peabody. He had attended several universities and received a BA from the Univ. of Nebraska and an MA in journalism from the Univ. of Arizona. In recognition of his efforts to develop university-level training in the music business, a scholarship fund was established in his name at MTSU a year ago.

Williams was an untiring and devoted worker for civic, youth and music industry causes. He was never known to say "no" when asked to organize, promote or manage a worthy cause. He was a board member of the Davidson County Family and Children's Service, YMCA Youth Camp Committee and managed Little League teams.

He was a recipient of many awards and citations, including two-time winner of the Radio-TV News Directors Assn. Award, Man of the

Year Award in Radio and TV in 1960, Nashville's prestigious Metro-nome Award (1971), the Middle Tennessee Communication Arts Council's Encore Award (1974), and the Silver Star and 14 military citations for gallantry while in submarine service in the Navy in 1940-'46.

Services were held last Wednesday (20) with visitation at the Broadway Chapel followed by a mass at Holy Rosary Catholic Church, in suburban Donelson. Interment was at the Garden of Resurrection, Woodlawn Cemetery.

Survivors include his widow, Eunice; four sons, Thomas, who is an executive with Peer-Southern Music; Brian, John and Stephen; two daughters, Ruth Ann of Chatham, N.J., and Mary Patricia of San Francisco; three sisters, Dottie Williams and Mrs. Mary Ann Strong, Denver, and Betty Williams, Chicago.

Pallbearers were Hal Cook, former publisher of Billboard; R. David Ludwick, attorney; Clarence Reynolds, Commerce Union Bank; Wesley Rose, president of Acuff-Rose; Irving Waugh, president of WSM, Inc.; Teddy Bart of WSM and Lee Zhitto, editor-publisher of Billboard.

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NASHVILLE—Columbia artist Johnny Cash joins Epic recording Dan Fogelberg in a mutual display of respect and current success at a recent Exit Inn engagement.

Nashville Scene

By COLLEEN CLARK

The Statler Brothers have been notified that they will be included in the 1975 issue of Who's Who In America... Loretta Lynn spent last week relaxing at her home in Hurricane Mills, Tenn. Her dude ranch is doing so well that next year she plans to add a zoo and is converting the old mill into a Loretta Lynn Museum... Jerry Wallace, Ralph Sloane & the Tennessee Travellers, Narvel Felts and Doug Kershaw in Toronto to tape Ronnie Prophet's Grand Old Country TV Show... Singer/songwriter Steve Davis has signed a recording contract with Epic Records. Davis has had songs recorded by Joe Stampley, Bobby Vinton, Percy Sledge, Tanya Tucker, Johnny Paycheck and Tammy Wynette. He will be produced by Billy Sherrill.

Dave Peel in Nashville going over material with producer Gary Paxton. Peel appeared in the movie "Nashville," which held its premiere here recently... Capitol Records is reservicing the "Best Damn Fiddle Player In The World" by Merle Haggard and "Beaucoups Of Blues" by Ringo Starr. Both albums were cut three to five years ago. Merle dedicated the album to Bob Willis as Willis gave him his first fiddle. "Beaucoups Of Blues" was the first LP Ringo did by himself... Brian Collins on a 12-day tour of the Northeast promoting new single... Tompall Glaser touring Texas with his new band... The Statler Brothers set to make a guest appearance on Pop Goes The Country. They previously recorded the theme song for the show.

Tommy Cash completed recording soundtrack for a TV film, "Live For Now." Cash sings "Broken Bones" which is about life among a group of touring daredevil riders... Faron Young appeared at Orlando's Disneyworld for the third consecutive year recently. Portions of the show were filmed for the new fall TV series, The Wonderful World of Disney.

Edge Records has signed actress/singer Joyce Bulifant. Ms. Bulifant has appeared in several TV shows, most recently as the wife of news-writer Murray Slaughter on the Mary Tyler Moore Show... Mac Davis has been named entertainment chairman of this year's Special Olympics. Davis will appear at the games to be held at Central Michigan Univ. in Mt. Pleasant, Mich... Gene Watson has signed an exclusive booking agreement with the William Morris Agency... Dolly Parton's newest release "The Seeker" has firmly established her as one of the major songwriters around with five straight No. 1 singles. Young Texan Mike Wells has

signed a booking agreement with Top Billing. Mike records for Playboy Records and appears nightly at the Western Room in Printers Alley in Nashville... Leroy Van Dyke just released an old Harlan Howard tune, "Busted" and returns to the Landmark Hotel in Las Vegas for a month after a solid two-month run of diverse fair and rodeo dates... Barbara Fairchild will appear with Roy Clark at the Frontier Hotel in Las Vegas for three weeks beginning Sept. 26... The Amazing Rhythm Aces have just completed their first album for ABC. Also look for them on the Midnight Special soon.

Carl Mann is planning a four-week tour of Canada but not before he performs for his hometown Carroll County Fair... Multi-talented Sharon Vaughn is signing a writers contract with Jack and Bill Music. She has been writing with the team of Foster and Rice and her new single is a Foster & Rice composition... The Pointer Sisters in town recently to do an all-country album... Tommy Overstreet is set for an extensive month-long tour in Europe beginning Sept. 4-28, then opens his third Las Vegas date this year at the Landmark Hotel Oct. 5... Freddy Fender heavy into TV these days as he just taped a Dean Martin special and a Dinah Shore show, both of which will be aired early this fall. He will also be a guest on the Johnny Carson show and make an appearance on TV's "Latin Beat."

Elektra artist Even Stevens made his first appearance at the Grand Ole Opry recently where he performed his new single "Let The Little Boy Dream"... Stella Parton has signed with the Joe Taylor Agency for bookings. She records for Country Soul Records.

Gibson Grabs the Sunflower Label

NASHVILLE—Joe Gibson of Nationwide Sound Distributors has added another label Sunflower, to his successful roster of independent labels which NSD distributes nationally.

Sunflower is headed up by well known Vic Willis, of the "Grand Ole Opry" Willis Brothers. One of the first in the jingle field here, Willis will produce all product from Sunflower. The label will maintain five or six acts including Buddy Ring, Kit Johnson and the Crouse Twins, Kit and Kay, who are long associated with Willis from the time all were performing in the Kansas City area.

The initial release on the label will be on Buddy Ring.

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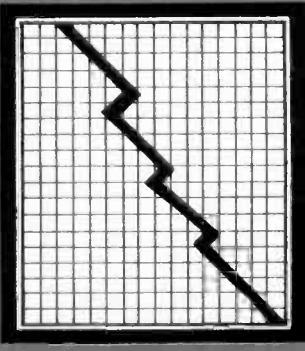
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 8/30/75

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and STAR PERFORMER. Includes songs like 'RHINESTONE COWBOY', 'FEELINS'', 'LOVE IN THE HOT AFTERNOON', etc.

HOMA RECORDS PRESENTS BENNY KUBIAK

With His New Single "Geronimo" b/w "Harrah Stomp"



"F-A-N-T-A-S-T-I-C"

WAEY Radio Princeton WV.

"DIG THAT STYLE"

KHEY Radio El Paso TX.

"GREAT, AM PLAYING"

WHO Radio Des Moines IA.

"We don't play instrumentals, but this is so darn good, I think KAGY will change its non-instrumental policy." KAGY LA.

"We are playing both sides of this record. Good instrumentals like this are few and far between!!" WYII MD.

"This is a good two sided hit. Will play both sides" WMMG KY.

"Benny can burn the strings off a fiddle!!" WBRV NY.

"Good on both sides. We have quite a few requests for Benny's songs." KSEY TX.

"I like it." I think Benny is a very talented man!" K-ZAK TX.

"This record is a smash hit with us." KJBC TX.

"Very good!" WLOR GA.

"Benny's last record obtained him some fans out here in the Mojave Desert, and this song should bring in even more." KCIN CA.

"Geronimo is great. One of the better instrumentals." KCCC NM.

"It rates air play. KPET will play." KPET TX.

"I like it!" KOAK IA.

"Folks here love good fiddlin' music. Will play." WYRN NC.

"Both sides are fine work, will play." KTMF MI.

"Real good up-tempo material, keep it coming." WKYV/FM

"Good record — will play both sides." WVOC MI.

"Always glad to get instrumentals, nice production." WOTW AM/FM NH.

"Both sides good — will play a lot." KPRE TX.

"The Harrah Stomp" is a good instrumental and we will play." KZOL TX.

"I like. This record is very good." WELD WV.

"This record is good country — will play." WANG/FM MI.

"Great" KVLG AM/FM TX.

"Good going on a great tune." KOPY TX.

"People around here are nuts about Kubiak" KPST ID.

"Good! Always need more good instrumentals." WDDD IL.

"Both sides pretty salty" KWSH OK.

"Oklahoma City and Homa Records are lucky to have a man as talented as Benny" KLPR OK.

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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 8/30/75

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★	4	8	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
3	3	9	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
4	2	9	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
5	5	11	RECONSIDER ME—Narvel Felts, ABC/Dot DOSD 2025
★	7	11	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
★	10	4	THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144
8	8	8	LIVE IN PICAYUNE—Jerry Clower, MCA 486
★	13	3	RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430
10	12	8	CHARLEY—Charley Pride, RCA APL1-1038
11	6	19	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DOSD 2020
12	9	10	TODAY—Elvis Presley, RCA APL1-1039
13	11	17	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
14	14	16	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
★	20	4	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037
16	16	9	ANNIVERSARY SPECIAL VOL. I—Earl Scruggs Revue, Columbia PC 33416
17	15	14	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
★	22	5	GREATEST HITS, Vol. 1—Tommy Overstreet, ABC/Dot DOSD 2027
★	24	4	BEST OF—Dolly Parton, RCA APL1-1117
20	21	19	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
21	17	9	MY KIND OF COUNTRY—Cal Smith, MCA 485
★	28	23	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.)
23	25	6	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
24	18	26	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
25	19	26	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
★	32	4	BURNIN' THING—Mac Davis, Columbia PC 33551
27	23	19	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1-0855
28	26	58	BACK HOME AGAIN—John Denver, RCA CPL1-0548
29	27	16	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DOSD 2021
30	30	25	BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia)
31	31	7	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones, 20th Century T 471
32	35	18	MICKEY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
33	37	27	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
34	29	36	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
35	36	6	SONGS OF LOVE—Jim Reeves, RCA APL1-1037
36	38	5	FREDDY WELLER, ABC/Dot DOSD 2026
37	40	6	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
38	33	25	OUT OF HAND—Gary Stewart, RCA APL1-0900
39	48	3	FROM THIS MOMENT ON—George Morgan, 4-Star 75-002
40	47	2	TANYA TUCKER'S GREATEST HITS, Columbia KC 33355
41	45	5	EDDIE RABBITT, Elektra CM-3
42	44	3	THE BEST OF VOL. II—Bob Wills, MCA2-4092
43	46	2	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot DOSD 2006
44	NEW ENTRY		THE BEST OF THE BEST—George Jones, RCA APL1-1113
45	34	7	THE BEST OF MEL TILLIS, MCA2-4091
46	42	11	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
47	39	15	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
48	NEW ENTRY		MEMORIES—Doc Watson, United Artists UA-LA423-H2
49	41	23	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
50	43	24	FREDDIE HART'S GREATEST HITS, Capitol ST 11347

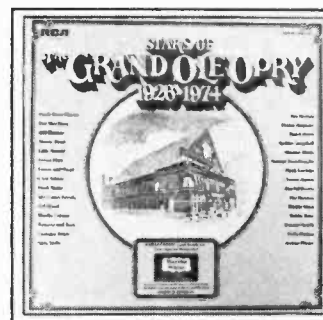
IRDA To Distrib Berry Hill Records

NASHVILLE — International Record Distributing Associates will handle distribution of Berry Hill Records, reports Mike Shepard of IRDA.

IRDA will handle distribution of

Berry Hill's first release, "Devil's Triangle" by writer/artist Buzz Cason. Cason is a familiar name in the music industry as a music publisher as well as a writer, including T.G. Shepard's newest, "Another Woman."

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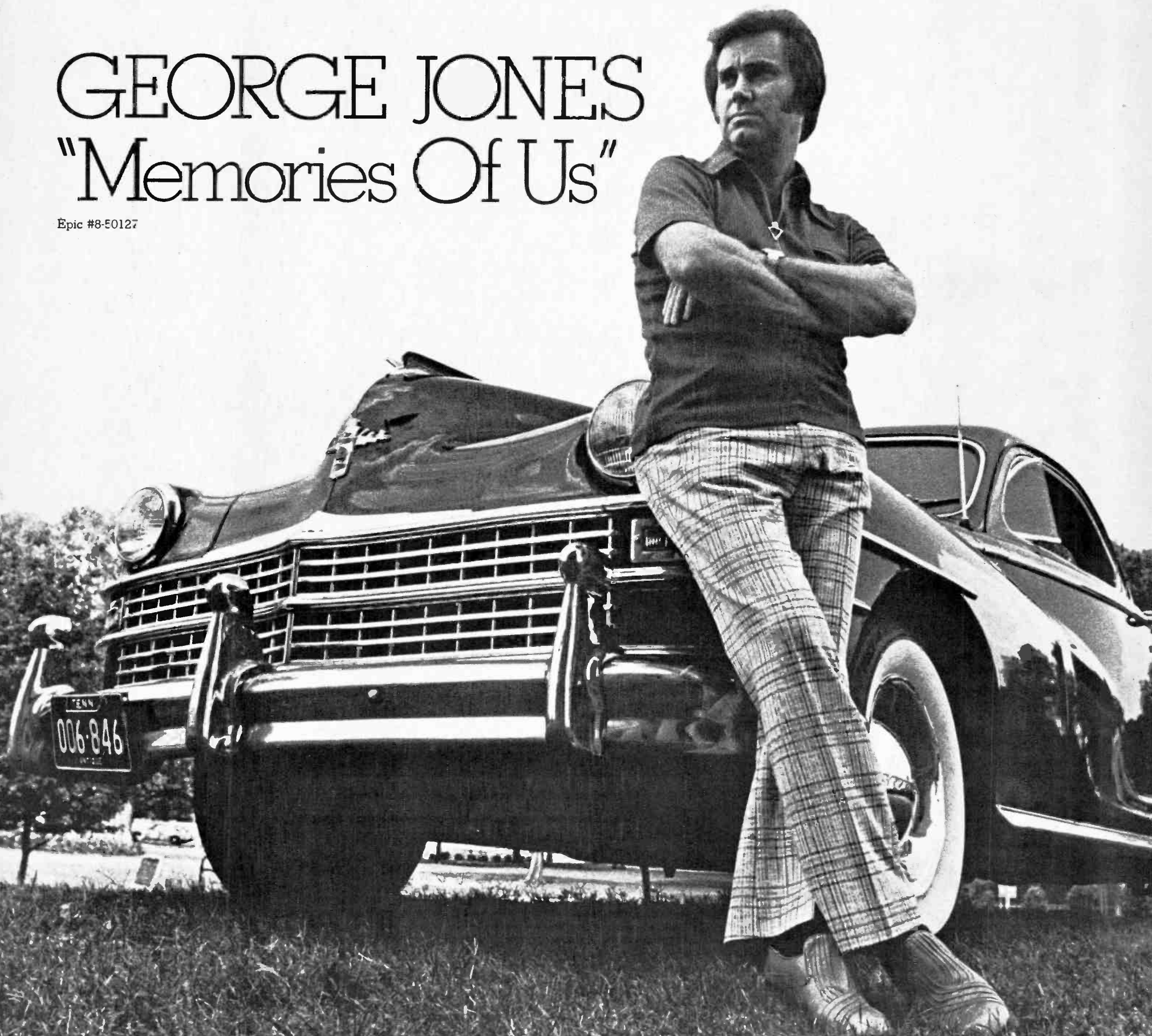
- UNCLE DAVE MACON
- PEE WEE KING
- BILL MONROE
- MINNIE PEARL
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- LESTER FLATT
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- CHET ATKINS
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- JOHNNIE & JACK
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- JIM REEVES
- PORTER WAGONER
- DON GIBSON
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Every item different! No C.O.D.'s.

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200 W. 54th St.,
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SILLY TIVIA! "ME TARZAN, WHERE Cher?" "Toothless Shark Flick—GUMS!"—Sample \$1-12 issues \$10. Tiger Trivia, PO Box 644, Franklin Park, Ill. 60131. au30

Vox Jox

• Continued from page 22

director of the Top 40 station, is a little older than the rest of us and remembers the events quite well, I understand. Anyway, these 260 recorded scripts of researched history are available for only a small fee. Ten stations in the area have already taken the series. For details, write: Sounds Of The South, P.O. Box 10803, Raleigh, N.C. 27605. If you throw in an original Betsy Ross flag, Patterson will let you have the series at half price.

* * *

Jack Edwards, part of the Baltimore radio scene for the last 16 years, played all of the city's No. 1 records 1957-'66 the other day at WCBM. Bruce Holberg is program director of the MOR station. ... Michael O'Shea, an awards winner this year, has become the new program director of WLW in Cincinnati; he'd been program director of WFTL in Fort Lauderdale, Fla., but, to be honest, got the job before he got the award, which indicates that Charlie Murdock, manager of the station, recognizes a good radio man when he hears one. George Cooper, former program director of the station, has resigned to become vice president and broadcast director (and a partner) in Duboy, Stout, Richberger Advertising Agency in Memphis.

* * *

A Pulse is being taken in San

Juan, Puerto Rico, and should have been finished by this time. This is the first major audience study firm in the market, to my knowledge. ... Arthur Takeall is leaving WXOK in Baton Rouge, La., and is looking for personality work. Phone him at 504-926-2829. ... One of the guys I got to see again at the Forum was Arnold Passman and he's thinking about writing another book on the radio industry; his first was one of the best done on the business that I've ever read. If he can get a publisher to bite on the second book, he'll be knocking on doors again coast-to-coast.

* * *

Veteran announcer J.L. Wright has retired from radio. He started in radio in Cleveland at WJMO in 1960. Now he intends to become a promotion man, which means that he's not really retiring, right? Anyone interested in a good promotion man can call him at 216-381-1514 to talk about his non-retirement. ... Jim Hilty is the new program director of KLOL in Houston, replacing Tony Raven, who'll stay on the air there. Jackie McCauley has been named music director.

* * *

Coming by to visit the other day was Jules Guglielmo Jr., an attorney from Lake Charles, La. He and some other gentlemen there are building a radio station that will be known as KGRA, a contemporary music station. He's looking for both air personalities and a program director. Manager, too, I think. Write to D.J. of Lake Charles, Inc.; P.O. Box 3306, Lake Charles, La. 70601. ... Bob Baron reports in from Huntsville, Ala., where he's now group program director for Smith Broadcasting owned by M.D. Smith. The firm operates WAAY in Huntsville and

WNUE in Fort Walton Beach, Fla., both contemporary operations, and is right now out searching for new stations to buy. The air personality lineup at WAAY, incidentally, has Allan Dennis from WDXB in Chattanooga followed by Kris Bradley from WMAK in Nashville in mid-morning, program director Stu Robb in mid-afternoon, Tommy Kramer in afternoon drive, Lenny Bruce 7-midnight, and Jo Ann Liner in the all-night slot.

* * *

Michael John Valgus, first phone, 415-421-5181, San Francisco, is looking for work; has seven years of experience. Last programmed WRGM in Richmond, Va. ... Just got a WAFL T-shirt from David James at the country station. James does the 5:30-10 a.m. show, followed by music director Joe Beail until 3 p.m., Jolly Wally 3-6 p.m., the syndicated Ralph Emery show 6-7 p.m., Ron Anderson 7-9 p.m., and Billy Jack 9 p.m.-1 a.m. James would like to trade radio bumper stickers with anyone anywhere. "And, while I'm at it, can I say hi to Suzi and Billy in New York, Joe Lovero in Troy, N.Y.; are you still there? And a special hello to Scott Reichmeister in Orangeburg, S.C.; Gene Durbano at WJZZ in Mt. Holly, N.J.; and Al Sergi at WMVB in Millville, N.J."

* * *

Corky Mayberry is now doing 6-midnight on KFOX in Long Beach, Calif. He'd been doing weekends at KGBS-AM, Los Angeles. ... As most of you know by now WQIV in New York is dark. One of the air personalities who stepped off the air before the station went dark was Bill "Rosko" Mercer, once a legend on WNEW-FM in New York.

Bartell's Wilson Learns

• Continued from page 22

I guess I probably copied Chuck more than anybody else, but whoever was the ... the only one that I never followed that I had a lot of respect for was Bill Drake. I respected what he was doing and I respected the successes that he was having, but I didn't agree with his philosophy always, so I watched his career with great admiration and a lot of respect,

but I was not a follower of his type of radio.

H: You said "follow," but what you really meant, it occurred to me, was that you took ideas or successful ideas and combined them to ...

W: I'm of the opinion that there are no new ideas ... that the only thing you do is take a good idea, twist it and then make it better. And that's what I always tried to do ... take something that I know worked and then ... see, that's why Blore was always kind of like my hero and I always thought when I grew up—I still do, if I ever grow up—I would like to be like Chuck Blore. He's kinda my ideal in that area; Bill Stewart used to be, too, if you remember Bill in the old days ... in the old days Bill was a hell of a man. Kent Burkhardt, too. There's a lot of guys that were very instrumental, whether they cared or didn't care—I'm sure they didn't care—but there are a lot of people who were instrumental in my thinking whether they knew it or not. Blore used to have phenomenally great ideas and I would just find out what he was going to do next week and then I'd do it.

H: Do you think the air personality is going to be improving?

W: I think everything improves. Claude; I think that's a pretty easy question to answer. I think that everything always gets better and better and better and better. I'm of the opinion that everything always works out for the best, no matter how bad it looks at the time, and the young guy that might be reading this should remember that no matter what happens to him today—no matter how bad it seems right at this very moment—he'll find that in the long run everything always works out for the best. No matter how dark it looks right now.

RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box number. "POSITION OPEN" is \$20—in advance—for one time. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard,
1515 Broadway, N.Y. 10036

POSITIONS WANTED

2 1/2 years
at
WOKY Milwaukee
looking for
top 40 gig
preferably mid days
Can relocate
Call Dick Sloane
(414) 464-0792

au30

Songwriter has written a rock operetta, "BOYS VERSUS GIRLS." 24 songs, mostly easy listening, complete with dialogue. 2 acts, 22 scenes, for 4 actors and 4 actresses. Needs a producer or financial backer. Definite singles or album possibilities. Write Tom Zurinkas, 23 W. Sharswood Ave., Absecon, N.J. 08240. au30

POSITIONS OPEN

MAJOR NORTHEASTERN FM RADIO STATION seeks air person with extensive knowledge of popular LP product. Experience and natural bright conversational delivery required. If you're laid back, stay there. Good pay and fringes. Box 664, Billboard, 1515 Broadway, New York, N.Y. 10036. au30

MAJOR MARKET N.E. MOR STATION seeks MATURE PROFESSIONAL PERFORMER Tapes and resume to Box 663 Billboard, 1515 Broadway, New York, N.Y. 10036. E.O.E. se6

Rice Opens New School Of Music

HOUSTON—The long-awaited opening of the Shepherd School of Music on Rice Univ.'s 300-acre campus is tabbed for September with Samuel Jones as director.

Made possible by an \$8 million endowment from a prominent Houston banker, the school will be the only one of its kind within a 1,000-mile radius and will offer instruction in all phases of music. A student who successfully completes a five-year course will be awarded master's and bachelor's degrees simultaneously at graduation. A building to house the new department is not expected to be completed until 1980.

Three Top Kudus Taken At Forum

• Continued from page 16

WFTL; Market—Million plus—Scott Burton, KSD, St. Louis

U.S. Program Director of the Year—Progressive: Market—Less than a million—Stan Garrett, KZEL-FM, Eugene; Market—Million plus—Bonnie Stevens, KSAN

U.S. Program Director of the Year—Classical: Market—Less than a million—None; Market—Million plus—Mike Cuthbert, WCMS

U.S. Program Director of the Year—Soul: Market—Less than a million—None; Market—Million plus—Jim Maddox, KDAY

U.S. Program Director of the Year—Non-Music: Market—Million plus—Jim Simons, KABC

National Record Promotion Person of the Year: Dickie Klein, Stan Monterio

Local Record Promotion Person of the Year: Timothy Kehr, Bob di Pietro

Independent Record Promotion Person of the Year: Tony Richland

News person of the Year: Market—Less than a million—Bill Leslie, WKIX; Market—Million plus—Rick Rosenthal, WMAQ, Chicago

Syndicated Features: Mini Dramas—Chuck Blore, Creative Services

Radio Short Features: Psychic Powers, Do You Have Them?—KMPC, Los Angeles

Syndicated Series: The American Top 40—Watermark

Musical Series: RKO General

Syndicated Religious: What's It All About—Presbyterian Church

Radio Documentary: Market—Less than a million—Back To Bloody Marlan—WWVA, Wheeling; Market—Million plus—Mehta, Man & Music—KFAC, Los Angeles

INTERNATIONAL RADIO PROGRAMMING

FORUM AWARDS—1975

International Radio Executive of the Year: Kevin O'Donohue, Radio 2SM, Sydney, Australia; Luiz Brunini, Radio Globo, Rio de Janeiro, Brazil

Grand International Air Personality of the Year: Bill Heywood, KOY, Phoenix, Arizona

Grand International Program Director of the Year: Scott Burton, KSD, St. Louis, Missouri

Grand International Station of the Year: WNEW-FM, New York, New York

Military Personality of the Year: Ron Speaks, AFN, Guam

International Personality (Europe): Kenny Everett, Capital Radio, London, England

International Personality (Pacific): Ian MacRae, Radio 2SM, Sydney, Australia

International Program Director of the Year: Trevor Smith, Digamae, Sydney, Australia

Special Program Category: A Tribute to Bob—The Story of Bob Wills—KLAC, Los Angeles

Syndicated Music Special: Fantasy Park—McLendon, Dallas

Musical Special: Beach Music, The Sound of the Sound—WKIX, Raleigh

NEC Meet On QM

• Continued from page 28

gathering, there will also be an exhibit area, which will be open between workshops and other meetings.

Ms. Annala says they are hoping that many schools will attend the meetings, whether they belong to the NEC or not. Member schools and associate members will be charged \$25 per participant and non-member schools will be charged \$35.

Helping out Ms. Annala and Bongiovanni on the planning of this event are Jim Fredricks from the Univ. of California at Berkeley, Paul Medeiros from San Diego State Univ., Lisa Friedman of Swank Motion Pictures and Ronald Sallon of Torrence/Perrotta Management.

Soul Sauce

NATRA: An Overview Of '75 Meeting

By JEAN WILLIAMS

LOS ANGELES—The National Assn. Of Television And Radio Announcers' (NATRA) convention at the Baltimore Hilton Hotel Aug. 12-16 drew well over 500 persons from across country.

Initially, the convention seemed to take on the air of confusion when visiting delegates and friends appeared not to know quite what was going on.

Sources report the convention was pulled together by Maurice "Hotrod" Hulbert, the interim executive director, in a matter of four short months.

Hotrod previously announced that the 1975 convention would be structured without workshops (Billboard Aug. 23), but delegates, after arriving in Baltimore, voiced complaints over NATRA's lack of business meetings and workshops. On the other hand, veteran NATRA member Eddie O'Jay was seen on various occasions trying to get some of these same delegates into afternoon sessions where persons of national prominence were speaking.

The dinners or luncheons, which were hosted by Schwartz Brothers, Columbia Records, Atlantic Records and Polydor, seemed to command larger attendance.

After the second day, the convention's direction seemed to shift with the attention drifting from no workshops to who is going to be NATRA's next president? Will it be Hotrod, a high powered man who seemed to be a shoo-in via whispers around the convention hall, or Cecil Hale, the soft-spoken, gentle-mannered current president?

Little was said about Ms. Kitty Broady, the third candidate who walked through the halls inconspicuously, but shaking hands and quietly talking to NATRA members.

While the delegation rallied around Hale and Hulbert, Ms. Broady slid into the presidential slot, making her the first woman ever to hold that position in the organization's 20-year history.

Hale, who played a low-keyed role throughout the convention, formed a new group, Concerned Communications Coalition, only hours before Ms. Broady's victory.

The coalition, which will remain a part of NATRA, appears to be a powerful addition, hopefully drawing into its fold organizations and persons in communications not previously associated with NATRA.

Out of this year's convention came a concerned women's group. The women vow to become a more intricate part of the organization by placing themselves in policy-making positions.

Most of the women are not of the radio and television area of communications, but from record companies and print media.

One of the high points of the event came during speeches given by Georgia State Senator Julian Bond and Congressman Walter Fauntroy.

Bond blasted the radio announcers for not giving black listeners pertinent information to upgrade the black communities, and Fauntroy, who will release his first record on Stax label in September, broke up the session when he sang "Impossible Dream" in its entirety, then quipped, "I told you that I could sing." (Continued on page 44)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 8/30/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	9	YOUR LOVE—Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI)	33	22	13	THREE STEPS FROM TRUE LOVE—Reflections (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	69	49	15	COME AN' GET YOURSELF SOME—Leon Haywood (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)
2	1	12	GET DOWN TONIGHT—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	34	29	19	THE HOUSTE—Van McCoy & The Soul City Symphony (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)	70	77	3	HOUSE OF STRANGERS—Jim Gilstrap (D. Appell, S. Linzer), Roxbury 2013 (Apple Cider, ASCAP/Little Max, BMI)
3	2	11	DREAM MERCHANT—New Birth (L. Weiss, J. Ross), Buddha 470 (Saturday, BMI)	35	43	7	ALVIN STONE (Birth & Death Of A Gangster)—Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009	71	46	14	I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White (R. White), 20th Century 2208 (Sa-Vette/January, BMI)
★	11	6	HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters (A. Pointer, J. Pointer, R. Pointer, D. Robinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)	★	44	4	MUSIC IN MY BONES—Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI)	★	73	6	LOVE TAKES TEARS—Johnny Bristol (J. Bristol), MGM 14814 (Bushka, ASCAP)
5	5	9	THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire (M. White, C. Stepey, V. White), Columbia 3-10172 (Sagittarius, ASCAP)	37	42	4	SO IN LOVE—Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI)	74	55	15	I CREATED A MONSTER—ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI)
★	15	6	IT ONLY TAKES A MINUTE—Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)	38	40	8	A WOMAN NEEDS TO BE LOVED—Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI)	75	80	2	IF YOU WANT A LOVE AFFAIR—Jesse James (B. Craig, R. Carson), 20th Century 2201 (Hi Ward/EI Patricio, ASCAP)
7	8	12	DREAMING A DREAM—Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	39	28	13	DO IT IN THE NAME OF LOVE—Ben E. King (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	★	76	3	SUPER "JAWS"—Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI)
★	10	10	MAKE ME FEEL LIKE A WOMAN—Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI)	★	48	5	OOOLA LA—Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI)	77	68	6	IT'S ALL OVER NOW—Bobby Womack (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
9	9	8	GLASSHOUSE—Temptations (Charlamagne, Gordy 7144 (Motown) (Jobette, ASCAP/Stone Diamond, BMI)	41	32	12	I COULD DANCE ALL NIGHT—Archie Bell & The Drells (R. Tyson, B. Sigler, A. Felder), Tsoop 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	78	76	10	SEXY SUMMER—Family Plan (K. Ross), Drive 6242 (TK) (Lowery, BMI)
★	12	12	THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds (N. Tony), Casablanca 834 (Groovesville, BMI)	★	70	2	MONEY—Gladys Knight & The Pips (E. McDaniels), Buddha 487 (Sky Forest, BMI)	79	82	3	THE ENTERTAINER (If They Could Only See Me Now)—L.R. Bailey (S. Joplin, J.R. Bailey, M. Kent, K. Williams), Midland International 10305 (RCA) (Multimood, BMI)
11	13	8	HUSTLE!!! (Dead On It)—James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI)	★	54	4	LIVING FOR THE CITY—Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP)	★	80	2	I AIN'T LYIN'—George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI)
★	16	7	GET THE CREAM OFF THE TOP—Eddie Kendricks (B. Holland, E. Holland), Tania 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	★	46	3	INSIDE MY LOVE—Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP)	81	89	2	NOBODY'S GONNA CHANGE ME—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick-O-Va!, ASCAP)
★	17	7	DO IT ANY WAY YOU WANNA—Peoples Choice (L. Huff), Tsoop 8-4769 (Epic/Columbia) (Mighty Three, BMI)	★	47	8	LOVE IS MISSING—Dells & Dramatics (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)	82	84	7	(Call Me Your) ANYTHING MAN—Bobby Moore (H. Beatty), Scepter 12405 (High Sierra/Velveten, ASCAP)
14	14	14	FIGHT THE POWER Pt. 1—Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	★	48	3	IF I EVER LOSE THIS HEAVEN—Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP)	83	52	9	LIFE AND DEATH IN G&A (Love Childs Afro)—Cuban Blues Band (S. Stewart), Roulette 7172 (Daly City, BMI)
★	20	5	GAMES PEOPLE PLAY—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI)	★	49	6	EIGHTEEN WITH A BULLET—Pete Winfield (P. Winfield), Island 026 (Ackee, ASCAP)	★	84	NEW ENTRY	LOVE DON'T COME NO STRONGER (Than Yours and Mine)—Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP)
16	7	9	OH ME, OH MY (Dream In My Arms)—Al Green (W. Mitchell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	★	50	9	YOU'RE EVERYTHING I NEED—Major Lance (F. Knight), Osiris 001 (East Memphis/Tod Knight, BMI)	85	78	4	JUST YOU AND ME—Tamiko Jones (T. Jones, J. Weaver, J.W. Alexander), Arista 0134 (Low Bam, BMI)
★	24	6	THIS WILL BE—Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)	★	51	3	TO EACH HIS OWN—Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI)	★	86	NEW ENTRY	WHY PLAY GAMES—Bobby Taylor (L. Casten, A. Poree), Playboy 6046 (Jobete/Stone Agate, ASCAP)
18	4	11	HOPE THAT WE CAN BE TOGETHER—Sharon Page (K. Gamble, L. Huff), Philadelphia International 8-3569 (Epic/Columbia) (Mighty Three Music, BMI)	★	52	7	WHAT A DIFFERENCE A DAY MAKES—Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)	87	94	2	ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD—Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP)
19	6	10	FOREVER CAME TODAY—Jackson 5 (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)	★	53	4	LOVE POWER—Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI)	88	85	4	ONE THING ON MY MIND—Persuasions (E. Sands, R. Gennarino), A&M 1698 (Big Cigar/Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI)
★	38	3	LET ME MAKE LOVE TO YOU/Survival—O'Jays (B. Sigler, A. Felder, K. Gamble, L. Huff), Philadelphia International 8-3573 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	★	54	6	LIT ME LAY MY FUNK ON YOU—Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI)	★	89	NEW ENTRY	EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer)—Black Satin (F.L. Parris), Buddha 477 (Buddha/Chan, BMI)
21	18	8	CAN'T GIVE YOU ANYTHING (But My Love)—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4656 (Avco Embassy, ASCAP)	★	55	6	GIMME SOME (Part One)—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)	90	100	2	THE CHICAGO THEME (Love Loop)—Hubert Laws (B. James), CTI 27 (Motown) (Trunk, ASCAP)
22	19	14	7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire (R. Cook), PIP6504 (Cookaway, ASCAP)	★	56	4	FALLIN' IN LOVE—Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI)	91	92	3	WHAT MORE CAN I DO (To Prove My Love To You)—O.V. Wright (W. Mitchell, E. Randle, Y. Mitchell, L. Seymour), ABC 12119 (Jec, BMI)
23	21	10	YOLANDA—Bobby Bland (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	★	57	7	I GET HIGH ON YOU—Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI)	92	93	2	SATISFY MY WOMAN—Calvin Arnold (C. Arnold), IX Chains 7009 (Mainstream) (East/Memphis/Stripe, BMI)
★	26	6	FLYING HIGH—Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI)	★	58	19	SOONER OR LATER—Impressions (E. Townsend), Curtom 0103 (Warner Bros.) (Cherritown, BMI)	93	95	3	THINK BEFORE YOU STOP—Notations (R. Tufo, J. Simon), Gemigo 0500 (Warner Bros.) (Sifo/Gemigo, BMI)
★	31	4	CHOCOLATE CHIP—Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC)	★	59	15	SNEAKIN' UP BEHIND YOU—Brecker Brothers (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carmine Street, BMI)	94	96	2	CHINESE KUNG FU—Banzai (Subway), Scepter 12407 (Proboscis, BMI)
26	25	10	POTENTIAL—Jimmy Castor Bunch (E. Henderson), Atlantic 3270 (Jimpire, BMI)	★	60	7	WE GOT EACH OTHER—Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddha 481 (Blockbuster/Writers, BMI)	95	99	2	CHILD—21st Century (M. Smith), RCA 10364 (Kizzie, ASCAP)
★	39	4	GIVE IT WHAT YOU GOT—B.T. Express (S. Roberts), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI)	★	61	7	TRY ME TONIGHT—Johnnie Taylor (D. Davis), Stax 0241 (Groovesville, BMI)	96	99	2	DRAG IT OVER HERE—Olympic Runners (P. Wingfield, J. Jammer, P. Harper, G. Lefleur, M. Vernon), London 219 (Burlington/Uncle Doris, ASCAP)
28	30	8	UNDER YOUR POWERFUL LOVE—Joe Tex (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)	★	62	5	WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter (V. McCoy), Mercury 73695 (Phonogram) (Wren, BMI)	97	97	2	BETCHA' CAN'T GUESS MY SIGN—Prophecy (C. Arnold), Mainstream 5569 (Pass Due/Brent, BMI)
29	27	13	ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tig, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	★	63	8	THE AGONY AND THE ECSTASY—Smokey Robinson (W. Robinson), Tania 54261 (Motown) (Bertan, ASCAP)	98	75	9	HARMOUR LOVE—Syreeta (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
30	34	12	I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowat, BMI)	★	64	11	FOOT STOMPIN' MUSIC—Hamilton Bohannon (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)	99	87	5	SWEET FOOLS—Essence (J. Peterik), Epic 8-50133 (Columbia) (Bald Medusa/Will Rock, ASCAP)
31	36	6	CHASING RAINBOWS—Blue Magic (T. Mills), Alco 7031 (WIMOT/Mystic Dragon, BMI)	★	65	3	KEEP YOUR EYE ON THE SPARROW—Merry Clayton (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP)	★	NEW ENTRY	LOVE'S SO WONDERFUL—Natural Four (L. Hutson) Curtom 0104 (Warner Bros.) (Silent Giant/Aopa, ASCAP)	
32	23	14	SEXY—MFSB (K. Gamble, L. Huff), Philadelphia International 8-3567 (Epic/Columbia) (Mighty Three, BMI)	★	66	16	FREE MAN—South Shore Commission (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	100	87	5	
				★	67	8	IN YOUR EYES—Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI)				
				★	68	14	SWEARIN' TO GOD—Frankie Valli (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)				

We take a lot of pride in what they are:

*Best Male R&B Group: *The O'Jays*
Best Female R&B Group: *Labelle*
Best Female R&B Vocalist: *Minnie Riperton*
Most Promising Female Vocalist: *Minnie Riperton*
Best Jazz Album: *Herbie Hancock, "Thrust"*
Best Jazz Single: *Ramsey Lewis, "Sun Goddess"*
R&B Producers of the Year: *Gamble/Huff*

**NATRA Award Winners
on Columbia, Epic and Philadelphia International
Records and Tapes.**

NEW NATRA BOSS *Kitty Broady Sees Bright New Horizon For Members*

By JEAN WILLIAMS

LOS ANGELES—Ms. Kitty Broady, formerly general secretary of the National Assn. of Television and Radio Announcers (NATRA), who became the organization's first woman president, claims that among programs to be initiated by her regime are insurance plans and discount situations whereby members will get reductions on anything from carpets to clothing.

"We are already working," she explains, adding: "we are in the process of getting money to pay off NATRA's debts."

"I believe that I can quell the personality clashes and stimulate unity of purpose. I also believe that our members are ready to launch into new horizons that will make NATRA a vital force in the industry," she says.

Ms. Broady, who unseated Cecil Hale Aug. 16, contends that she carefully selected NATRA's new board members, dealing with their past dedication to the organization.

Robert Thomas, George Nelson and Ms. Broady are the only members of the 13 board of directors who previously held board positions.

The new president has appointed



Kitty Broady: NATRA's First Lady Has New Ideas.

Al Gee of WLIB, New York, to the executive director post. Other board members are: Boy Brown of Beaumont, Tex.; Bernard "Spider" Harrison, WLAC, Nashville; George Nelson, KWOK, Houston; Mary

Clayburn and Elois Purdy, WWIN, Baltimore; Sonny Joe White, WILD, Boston; O.C. White and the Rev. Jackson, WAWA, Milwaukee; Myrtle "Mother" Frances, WRBD, Fort Lauderdale; Ben Miles, WANT, Richmond, Va., and Robert Thomas, WDIA, Memphis.

Ms. Broady, who is an air personality and director of public affairs at WCBM, Baltimore, outlines the changes she feels are necessary for NATRA.

- CHANGE in the attitude, direction and course of action of its leadership;

- CHANGE in the scope of dedication and responsibility of its leadership;

- CHANGE in the line of communication between members and leadership;

- CHANGE in the manner of disposing of issues before committees;

- CHANGE in the manner of accepting committee leadership;

- CHANGE in the membership to include movie and television actors, singers, newspaper and magazine reporters, members of the promotion field and all members of the media.

An Overview Of the NATRA Convention

• Continued from page 42

Dr. Carlton Goodlet, president of the National Newspapers Publishers, attempted in his address to give the announcers a level of insight into the role of the national black newspapers and how they relate to NATRA.

Entertainment was at its best when Columbia Records presented its showcase. This was possibly the most organized function of the convention as Columbia scheduled its cocktail party one hour and a half prior to its dinner, with both events being held in the same room.

The label seemed to come up with a workable idea of keeping the guests seated during its talent showcase by opening its presentation of Jon Lucian, Anthony White and Minnie Riperton before dinner's conclusion.

NATRA obviously does remain a viable arm of the industry because people are still willing to support it, as evidenced by this convention.

Label Wins Appeal Plea

NEW YORK—Muscor Records has won a motion for an appeal on a non-payment of royalties decision rendered last week by U.S. district court judge Thomas Griess. The firm has also won a reduction of its appeal bond to \$5,000 from the original \$55,000—the amount of compensation and costs levied against the firm in its long drawn-out legal battle with January Music, Arch Music and Sealark Enterprises (Billboard, Aug. 16).

Muscor Records, its principal Art Talmadge, Malverne Record Distributors, Mutual Distributors and Mainline Records were named in the original 121-count suit of copyright infringement and non-payment of royalties brought by the plaintiffs.

Judge Griesa's decision, based on a watered-down version of the original complaint, exonerated Talmadge, Mutual, Malverne and Mainline, holding only Muscor liable.

However, more attention should be paid to the organization as a body and less to individuals. As a body NATRA is in a position to address itself to issues which plague the black industry.

★ ★ ★

Comedian Richard Pryor filed suit in Los Angeles superior court against ALA Enterprises Inc., of Los Angeles, charging the label with breach of contract, unfair competition and infringement of literary property.

Pryor charged the label and its president Lewis Drozen with releasing this year two unauthorized comedy albums/tapes which were alleg-

GRT Prizes Go To 14 Distribbs

SUNNYVALE, Calif.—Fourteen winners have been named in GRT Music Tapes' "All-Star" sports challenge promotion for distributors.

Contestants were given entry blanks and asked to predict the outcome of baseball's All-Star game, including score and number of hits.

Winners are: George Willis, Stan's Record Service, Shreveport, La.; George Pappafotis, Schwartz Bros., Chevy Chase, Md.; Robert Deemie, J.L. Marsh, Inc., Peoria, Ill.; Dennis Baker, Action Music, Cleveland; Patsy Roberts, J.L. Marsh, Bay Minette, Ala.; Jeff Herman, J.L. Marsh, San Jose, Calif.; Larry Jacobs, Universal, Audubon, Pa.; ABC/Dunhill Records, Hialeah Gardens, Fla.; M. Boltz, Banco Distributors, St. Louis; J.A. Killibrew, Western Merchandisers, Odessa, Tex.; Gene Mitchell, Alta Distributors, Anaheim, Calif.; Henry Zadroga, Alpha Distributing, Nutley, N.J.; Peggy Stacy, Music City Record Distributing, Lavergne, Tenn.; and Gary McCoy, J.L. Marsh, Kansas City.

Prizes were in the form of various kinds of merchandise.

Name Distributors

CHICAGO—Alligator Records has appointed two new distributors for the southeastern region: Heilicher Brothers of Miami, and Heilicher Brothers of Atlanta.

edly composed of comic routines contained in a Pryor LP released five years ago.

The earlier "Craps After Dark" was recorded for ALA by Pryor when he was under contract to them between 1970-'72. Pryor says the LP sold in excess of 10,000 copies, but that he was paid only \$5,000 in royalties.

Pryor also charges the company had mixed the early comedy routine with sketches by comedian Redd Foxx and released the unauthorized albums "Down And Dirty" and "Pryor Goes Foxx Hunting" this year.

He says his contract with ALA ended in 1972 and that the firm has no contractual right to release his earlier work or any other dated comic routine it may have from recorded sessions performed five years ago.

Pryor is seeking a court order forbidding the continued sale of all three albums, and an accounting of the profits and sales of the LPs and unspecified punitive damages.

★ ★ ★

Remember... we're in communications so let's communicate.

College Of Arts Opens In Memphis

MEMPHIS—A second College For the Recording Arts has opened with Eddie Ray as president and dean. The first is operating in San Francisco.

A nonprofit operation, the school is located here at 904 Rayner St. as a division of the Sounds of Memphis recording facilities.

Nationwide Firms New England Pair

NASHVILLE — Nationwide Sound Distributors (NSD) here has appointed Barbara Strube and Steve Diamond as its New England franchisee. NSO represents Shannon, 50 States, Soundwaves, Critique, Paragon and Music Master labels. NSO of New England is in Reading, Mass.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
1	2	8	★STAR WHY CAN'T WE BE FRIENDS? War, United Artists UA-LA441-G	32	43	3	PHENIX Cannonball Adderley, Fantasy F 79004	
2	1	12	CUT THE CAKE Average White Band, Atlantic SD 18140	33	38	4	INSEPARABLE Natalie Cole, Capitol ST 11429	
3	3	8	STEPPIN' Pointer Sisters, ABC/Blue Thumb BTSD 6021	34	29	14	ADVENTURES IN PARADISE Minnie Riperton, Epic PE 33454 (Columbia)	
4	5	25	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire, Columbia PC 33280	35	36	5	A SOULFUL EXPERIENCE Rance Allen Group, Truth TRS 4207 (Stax)	
★	13	4	NON-STOP B.T. Express, Roadshow RS 41001 (Scepter)	★	46	2	COME AND GET YOURSELF SOME Leon Haywood, 20th Century T 476	
6	6	31	A SONG FOR YOU Temptations, Motown C6 969S1	37	41	4	MORE MILES PER GALLON Buddy Miles, Casablanca NBLP 7019	
7	7	11	THE HEAT IS ON Isley Brothers, T-Neck PZ 33536 (CBS)	38	40	4	INSIDES OUT Bohannon, Dakar DK 76916 (Brunswick)	
★	12	4	PICK OF THE LITTER Spinners, Atlantic SD 18141	39	39	19	DISCO BABY Van McCoy & The Soul City Symphony, Avco AV 69006-698	
★	11	4	AIN'T NO 'BDUT-A-DOUBT IT Graham Central Station, Warner Bros. BS 2876	★	40	2	PURE PLEASURE Dynamic Superiors, Motown M6-841 S1	
10	4	11	CHOCOLATE CHIP Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	41	42	7	HALF A LOVE Chi-Lites, Brunswick BL 754204	
★	15	6	GET DOWN Joe Simon, Spring SPR 67061 (Polydor)	42	37	5	STILL CAUGHT UP Millie Jackson, Spring SPR 6708 (Polydor)	
★	20	2	HONEY Ohio Players, Mercury SRM-1-1038 (Phonogram)	43	45	3	LOW RENT RENDEZVOUS Ace Spectrum, Atlantic SD 18143	
13	14	8	FIRST IMPRESSIONS Impressions, Curtom CU 5003 (Warner Bros.)	★	44	55	2	FAITH, HOPE & CHARITY RCA APL1-1100
14	16	10	LET'S TAKE IT TO THE STAGE Funkadelic, 20th Century/Westbound W 215	45	51	3	ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown)	
★	22	3	KC AND THE SUNSHINE BAND TK 603	46	34	11	RENAISSANCE Ray Charles, Crossover CR 9005	
16	17	7	COME GET TO THIS Nancy Wilson, Capitol ST 11386	★	47	NEW ENTRY	MELLOW MADNESS Quincy Jones, A&M SP 4526	
★	25	4	IN THE CITY Tavares, Capitol ST 11396	48	54	3	SATURDAY NIGHT SPECIAL Norman Connors, Buddah BDS 5643	
18	9	7	THE HIT MAN Eddie Kendricks, Tamla T6-338 S1 (Motown)	49	52	3	OUT IN FRONT Olympic Runners, London PS 658	
19	8	11	UNIVERSAL LOVE MFSB, Philadelphia International KZ 33158 (CBS)	★	50	NEW ENTRY	CHAIN REACTION Crusaders, ABC/Blue Thumb BTSD 6022	
20	18	6	IT'S MY PLEASURE Billy Preston, A&M SP 4532	51	58	2	HEART OF THE CITY Barrabas, Atco SD 36-118	
21	23	5	LIQUID LOVE Freddie Hubbard, Columbia PC 33556	52	60	2	7-6-5-4-3-2-1 BLDW YOUR WHISTLE Gary Toms Empire, PIP 6814	
22	24	12	THERE'S NO PLACE LIKE AMERICA TODAY Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	53	30	15	BLIND BABY New Birth, Buddah BDS 5636	
23	10	13	MOVING VIOLATION Jackson 5, Motown M6-829-S1	54	56	2	THE WAY WE WERE Willis Jackson, Atlantic SD 18145	
24	19	10	CDRNREAD, EARL AND ME/SDUNDTRACK Blackbyrds, Fantasy F 9483	55	33	19	SURVIVAL O'Jays, Philadelphia International KZ 33150 (Columbia)	
25	21	28	TO BE TRUE Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	56	59	25	CAUGHT IN THE ACT Commodores, Motown M6-820 S1	
26	26	25	MISTER MAGIC Grover Washington Jr., Kudu KU 20 S1 (Motown)	57	57	14	ALVIN STONE: BIRTH AND DEATH OF A GANGSTER Fantastic Four, 20th Century/Westbound W 201	
★	35	5	THE BOY'S DOIN' IT Hugh Masekela, Casablanca NBLP 7017	★	58	NEW ENTRY	I DON'T WANT TO BE ALONE, STRANGER Johnny "Guitar" Watson, Fantasy F 9484	
28	31	7	ODE TO MY LADY Willie Hutch, Motown M6-838 S1	59	32	7	GEORGE McCRAE TK 602	
★	29	NEW ENTRY	IS IT SOMETHING I SAID? Richard Pryor, Reprise MS 2227 (Warner Bros.)	60	NEW ENTRY	THE BEST OF ISAAC HAYES Enterprise ENS 7510 (Stax)		
30	27	12	THANK YOU BABY Stylistics, Avco AV 69008					
31	28	8	LOOK AT ME Moments, Stang ST 1026 (All Platinum)					

Arts Backing By Tobacco Firms Not Affected By Controls: U.K.

By EVAN SENIOR

LONDON—Fears that heavy tobacco sponsorship of the arts, music and recording would be affected by recent Government statements on control of advertising were firmly scotched this week by the Department of Health.

"It is not the government's intention to prohibit in any way the direct sponsorship of the arts and recording," a Health Department spokesman says. "What is being discussed is the direct advertising. We realize that sponsorship of the arts and recording is handled discreetly and does not advertise particular brands of tobacco or push a product."

Bill Kallaway, head of the Kallaway Organization which has for some time helped to obtain sponsor-

ship for both public performance of the arts and the valuable association between tobacco firm W. D. & H. O. Wills and Classics for Pleasure, says "Tobacco companies' sponsorship of orchestras, musical competitions and recording is now running well into six figures annually, and without it many musical enterprises would be very much handicapped."

Main tobacco contributors to music and recording are Imperial Tobacco, the Rothman Group through its Peter Stuyvesant Foundation and the Rupert Foundation, W.D. & H.O. Wills and John Player. Wills makes a direct grant annually to the London Philharmonic Orchestra of \$33,600 and, in addition, provide funds, estimated since the inception

of the scheme at some \$273,000 for the Classics for Pleasure Wills Master series of classical recordings. In this particular case Wills receives some return in royalties on the sales of the series.

Music for Pleasure managing director Richard Baldwin said: "This help enabled us to start the first new-recording budget series. So far it has allowed us to make 36 new recordings, all of which of course bear the Wills name on the sleeve, but with no reference to tobacco or any particular brand." In the last four years the Wills Master series has sold just on a million disks.

The Peter Stuyvesant Foundation makes an annual grant of \$25,200 to the London Symphony Orchestra and also maintains annual scholarships to the London Opera Centre, training school for young singers, to the extent of about \$2,100 a year. Also, through the Rupert Foundation, the same organization sponsors the annual International Conductors' Competition in association with the LSO.

Imperial Tobacco made this year a direct contribution, in association with the Midland Bank, towards mounting costs of the new Covent Garden production of Verdi's opera *A Masked Ball*, seen earlier in the year on BBC Television, and is sponsoring the coming Bristol Cello Competition run in association with cellist Paul Tortelier in October, costs of which are estimated to run well over four figures.

fore feel that there is a greater potential for the sale of soul product during the holiday period than is normally the case with the Irish market which is primarily oriented toward middle of the road, country and traditional music. And we picked the Stylistics because their brand of soul is lighter than much of the material in this vein and the television exploitation should help develop local interest in soul music."

'Stylistics' Drive

Polydor Ireland In Biggest Soul Drive

DUBLIN—Polydor Ireland is promoting the album, "The Best Of The Stylistics" (Avco) with what managing director John Woods describes as the biggest soul music campaign ever mounted here.

"Already we've had a slight advantage from the Phonogram U.K. television campaign on the act," he says, "and the album has made the charts and sold exceptionally well. However, our belief is that there is an extra potential currently available through the summer vacation business and this is what we are exploring."

More than 30 television spots have been booked on RTE Television and about 40 spots on RTE radio, each of 30 seconds' duration, to run over a 16-day period up to Sept. 5. The advertising has been booked by Peter Owens, an agency associated with McCann-Erickson.

Says Woods: "We saw the value of vacation-time promotion when we released an album on Pye called 'Golden Hour Of Irish Showband Hits.' This covers the hit repertoire of Pye in Ireland over a period of more than ten years, including such artists as Joe Dolan, Dickie Rock, Sean Dunphy and Sonny Knowles. It has great nostalgic appeal—and what better time for nostalgia than when Irish people, normally resident abroad, are back home on holiday?"

"Similarly, during the vacation period, we get a lot of British and continental holidaymakers, together with a large influx of continental students who are strongly oriented in favor of soul material. We there-

Holland Jazz Draws 6,000

AMSTERDAM—The Roermond Jazz Festival, one of the most successful small jazz events ever held in Holland, attracted more than 6,000 people during its three days.

Featured were the McCoy Tyner Quintet, the Cecil Taylor Trio, the Mike Carr Trio, Shirley Scott, Toots Thielemans, Benny Carter, Clark Terry, Charlie Mingus, the Dutch Swing College Band and the reunited "tough tenors" of Johnny Griffin and Eddie "Lockjaw" Davis. Talent booking was handled by Juul Anthonissen, Billboard's Belgian correspondent.

Dealer Margin Rise Is Seen As Peril To U.K. Indie Chain

By REX ANDERSON

LONDON—As Island Records became the first U.K. company to improve the dealer margin this week, one of Britain's leading independent dealers predicted that the days of the High Street retailer carrying a large stock of catalog material could well be numbered.

Price-cutting by the multiples, coupled with rising costs, are forcing him out of business, claims Laurie Krieger, owner of some 60 shops in the Harlequin Records chain. He announced that he was seriously considering cutting out catalog material altogether and that the sale of at least some of his shops was imminent.

Says Krieger: "In my opinion it is now only a matter of time before full-time, prime-pitch record dealers will not be around to take back catalog." He argues that, coupled with the fact that costs are rising at the rate of about 20 percent a year, the average business is always at least a year behind in its accounts, so that budgeting always has to be done on last year's figures and not those of the current year.

With inflation moving so fast, Krieger says, it is necessary to have a much tighter control, and this applies particularly to stock. "Wages are the main trouble," Krieger says. "They have more than doubled in two years, and most of that increase has come in the past year. Added to that, when rent reviews come around we are being bracketed with the trendy trades like fashion boutiques which are able to afford inflated High Street rents."

Krieger says that the U.K. retailer

is operating on such a small margin of profit compared with other shops in the High Street, that the closure of some retail outlets—including some in the Harlequin chain—was imminent. "We are fortunate in that a lot of our rent reviews do not come up until the late seventies," he adds.

He sees the only solution as higher margins offered by the record companies. "I think they throw too much money away on the artist side and pinch the retailer too much. In addition there is the problem of stock deterioration. Probably the only other means of survival, which we are looking at very seriously, is to cut out back catalog, discount chart albums and fill the shops with high mark-up deletions."

The suggested new retailer margin which the U.K. Gramophone Record Retailers Committee has been campaigning for in recent weeks is 40 percent minimum. This week Island Records announced that in response to GRRC pressure on the subject of margins, the company was increasing its own margins on records from 36½ percent to 37½ percent and on tapes from 30 percent to 32½ percent.

This coincides with price increases by Island which raise singles to \$1.26 from \$1.15, full price albums to \$6.30 (with a dealer price of \$3.63) and double albums to \$8.40 with a dealer price of \$4.85. Cassettes and cartridges are now \$6.60 (dealer price \$4.13).

The question of dealer margins will be discussed at the next meeting of the GRRC which will consider recommending that members:

Draws 45,000

Finnish Jazz Fest Makes Great Music

HELSINKI—The Pori International Jazz Festival—the major jazz event of the year in Finland—attracted nearly 45,000 people during its four days and is expected to show a profit for the third year in succession.

Pori, a verdant river town with strong jazz traditions, offers a unique setting for a summer jazz festival. Kirjurinluoto Island, which is not far from the center of the town, is the site for the most important concerts and here the audiences can sit where they please on the lawns, eat a picnic lunch and listen to fine music. Jazz concerts are also staged in the Bear Castle (Karhunlinna), the local school, theater, museum, the Yyteri congress hotel and various restaurants around the town. Informality is the strong point of jazz at Pori.

In addition to numerous concerts and late-night jazz sessions, Pori Jazz '75 also offered lectures and seminars for musicians, a jazz cafe, exhibitions, films (a fine presentation by Atte Blom and Peter von Bagh) and improvised events where people could enjoy different styles of jazz.

Assisting with the production of this year's event was the European Broadcasting Union which presented the jazz of 10 European countries.

The festival, which was extended from three days to four to mark its 10th anniversary, included a mixture of high class performances and some moments of relentless mediocrity.

The musical peak was achieved in the two performances by the Oregon group, a four-man unit which makes use of 40 different instruments with a basic set-up of acoustic guitar, tablas, bass and oboe. All were handled with great skill by Ralph Towner, Colin Walcott, Glen Moore and Paul McCandless. Oregon's sounds have oriental overtones and are full of sensitivity and beauty. The 14,000-strong Kirjurinluoto audience just floated with the music.

The main concert on the island on Saturday featured Roland Kirk's Quintet, the Jimmy Smith Trio, the Polish Radio Big Band and the Finnish Jazz Workshop. The hero of the evening was multi-instrumentalist Kirk who had the audience on its feet with his performances of "Volunteered Slavery," "Hey Jude" and "My Girl." Kirk was well supported by pianist Hilton Ruiz and percussionist Todd Barkan.

Jimmy Smith's music was not only commercial but bland and far too predictable to excite the knowledgeable and discriminating crowd at Pori—which was a shame because, when he chooses to, Smith can play with great fire and verve. Smith's vocal on "Got My Mojo Working" was unhappily off-key. Drummer Kenny Dixon got off some enjoyable solos but guitarist/flutist Ray Crawford produced nothing really noteworthy.

The Polish Radio Big Band, led by Jan Wroblewski, got the concert off to a good start and featured a score of fine musicians, including Tomasz Stanko.

The 14-strong Finnish Jazz Workshop, presenting new material—mostly from Heikki Sarmanto—which it had had little time to rehearse, played surprisingly well.

The highlight of the Kirjurinluoto picnic concert on Sunday was the performance by the quintet of tenorist Billy Harper with David Streason on bass, Virgil Jones on trumpet, Malcolm Binson on drums and Joe Bonner on piano. They played aggressive, uncompromising jazz with Afro/Latin inflections.

Among other top international names at the Festival were Anita O'Day with the John Poole Trio and the magnificent Marion Williams who appeared before a packed audience at the Keski-Pori church.

The best of Finnish jazz was offered by the Jukka Tolonen Quintet—which is shortly to tour the USA—and the Esko Linnavalli Quintet which featured Niels-Henning Orsted-Pedersen on bass.

The EBU musical contribution was disappointing. Most of the bands were small combos, all playing in much the same vein and with little personality of their own. The Bengt Jedig Quintet and the Bob Porter Quintet were among the better combinations.

The EBU jazz representatives used the Pori setting for a meeting to lay plans for jazz activities in 1976. According to Christian Heidsieck of the EBU, the jazz contest held in conjunction with the Montreux Jazz Festival was dropped some years ago because it seemed an ineffective showcase for European jazz. Now the EBU will be presenting European jazz groups in the context of various European festivals, a practice which began at the Molde Festival in Norway last year. Next year's host festival will be that of Ljubljana in Yugoslavia.

Morgan Attracts Europe Bookings

BRUSSELS—Morgan Recording Studios S.A. in Brussels, which celebrates its second anniversary next month is attracting bookings from various European countries.

Recent studio sessions have been booked by Belgian guitarist Philippe Catherine, who recorded an album for WEA Filipacchi in France and another LP with John Lee and Jerry Brown for San Francisco producer Skip Drinkwater and by Jean and Roland Kluger, both of whom are producing albums for the States.

Also recording at the studios have been Black Sabbath and KPM's Robin Phillips who was recording film music with a large orchestra; NaNa Mouskouri from France and Tony Ronald from Barcelona.

Taxes Hit TV Net

Pye & Precision Tapes Top ATV's 1974-75 Profit Picture

LONDON—With the performance of the television network seriously diminished by taxation, Pye Records and Precision Tapes emerged as the leading profit centers within the ATV Corp. during 1974/75.

In his annual report, ATV chairman Sir Lew Grade describes the performance of Pye and Precision as having been "in every way outstanding" and also congratulates the ATV Music publishing subsidiary on its achievement of doubling profits in two years.

The Pye-Precision pre-tax profits of just under \$5 million were 67 percent up on the previous year, a dramatic enough climb in its own right, but even more significant when compared with the figure of \$912,000 in 1971/72. In achieving the record-breaking figure, Pye-Precision accounted for 24 percent of ATV's \$13.6 million pre-tax profits. With ATV Music chipping in a further \$3.6 million before tax, the corporation's music activities accounted for 43 percent of the group total, compared with television's 21 percent. Last year television accounted for 36 percent against 14 percent from records and tapes and 15 percent from music publishing.

The adverse effect that the tax burden is having on the profitability of the ATV network can be seen in the analysis of group results. Television turnover of \$63.8 million—about \$1.2 million more than last

year—produced a pre-levy profit of \$10.8 million. But with the levy deducted, it was down to \$4 million and finally trimmed to \$1.8 million by Corporation Tax.

Pye-Precision's pre-tax profit of nearly \$5 million was based on a turnover of \$27.8 million, while the lower overheads of ATV Music are clearly reflected in the \$3.6 million profit before tax on a turnover of \$8.6 million.

On a turnover of \$144 million, compared with \$131.5 million in 1974, ATV group profit before tax amounted to \$13.6 million and after tax to \$6.48 million. Corresponding figures for 1974 were \$17.2 million and \$8.6 million.

Commenting on the Pye-Precision results, chairman Louis Benjamin says that the record industry had "dried up to a degree" because of the

economic climate and that the two companies would have to pull out all the stops to sustain this sort of result.

Benjamin adds that the artists' roster was being carefully scrutinized and new distribution or licensing agreements closely evaluated. "We could easily acquire so much catalog that would increase our turnover but on terms which would give us minimal margins. This would cause us and other people to suffer. If the industry is to prosper, then people must cooperate—everybody has to be allowed to breathe."

On the subject of the recent cut-back of 21 members of the Precision sales force, Benjamin says that the idea of a separate conventional retailer sales force for tape was right but had been introduced too early. "We are looking forward to being able to reinstate them," he adds.

Russians To Cut U.K. Act?

• Continued from page 8

has been an agreement between EMI and Melodiya for nearly 21 years now, giving EMI access to Russian-made classical recordings, it is the first time that pop music has ever been included.

Paul Braithwaite says, "It is certainly a major breakthrough with the Russians and we are hoping that Cliff Richard's visit to the U.S.S.R. will create a precedent. Although the deal is, as yet, still only in draft, we seem to have reached the stage where pop music is now acceptable in Russia and they are prepared to record Western artists there."

If the deal is completed Richard will record in Melodiya's Moscow studios for 10 days, taking with him his producer and arranger. Melodiya will submit 25 Russian songs for consideration and these will be whittled down to a dozen recorded with English lyrics.

Braithwaite adds that Melodiya would have licensing rights to all Comecon countries (the Soviet Bloc equivalent to the EEC) including Bulgaria, Rumania and Czechoslovakia. It is also hoped that Richard will be able to tie-in some personal appearances in the U.S.S.R. while recording.

"Cliff Richard was chosen to record in Russia because, of all our EMI artists, he is the one about whom we get the most enquiries from Russians," comments Braithwaite. "He seems to have quite a following there, despite the fact that his records have never been imported into the U.S.S.R. The Russians do however listen to a lot of Western radio."

"The Russian delegation from Mezhdunarodnaya Kinga were very

Love Together Promo Campaign

LONDON—Phonogram companies throughout Europe are mounting an extensive promotion campaign for Love Together, the British group which formed part of the winning U.K. team in the Ostend International Song Festival held in Belgium earlier this month.

Phonogram Belgium is rush-releasing "The More You Say" and "If It Feels Good Do It" on a single—both titles were performed at the festival with success. To promote the single the group will make appearances in several European countries.

keen to negotiate, while here during their recent visit, and seemed anxious to break into another area of music aside from classical."

The Soviet Union record market is still very much of an unknown quantity, but it is certainly one of the biggest in the world with potential sales for a hit singles of up to seven million units.

Cassette Sales To 76 Million?

• Continued from page 3

box set, Dolbyized and in stereo, containing all nine Beethoven symphonies conducted by Herbert von Karajan.

The other main theme of the three-week exhibition was the mobility offered by the cassette medium. Hand-picked car cassette players were mounted in wall displays to give visitors the impression of hearing classical music while behind the wheel.

Guest speaker at the opening of the exhibition was musicologist Professor Hans-Peter Reinecke of Berlin who has made a special study of the effects of music on driver behavior. He told an audience of music and motoring journalists that there was scientific evidence to show that when a person is driving a car, some part of his or her brain does not have enough to do.

"The majority of drivers use this spare capacity in many different ways, some of them deadly. The most common is a 'game' that starts with: 'my car may not be as big as yours but I'll show you who is the better (faster, more manly) driver!'"

Prof. Reinecke said that this unused brain capacity clearly has something to do with play activity. "And as music is also associated with play activity, why not put the two together? There is no doubt that the result would be a reduction of the aggressiveness we see on the roads every day. The cassette is a highly important factor in bringing about this new contact with music and it has been proved that the driver who can play the music of his own choice in his car tends to be less aggressive."

This was the second cassette demonstration organized by Polydor International in connection with the Salzburg Festival. Last year's event, which was opened by Dr. Ray Dolby, attracted more than 8,000 visitors in less than three weeks.

From The Music Capitals Of The World

LONDON

The U.K. government is to set up an official body to review public policies on pop festivals. Announcement comes at a time when heated debates are taking place over a government decision to allow the Windsor festival to be transferred to an unused airfield outside the Oxfordshire village of Watchfield.

Oyster Records was launched last week by the Purple group of companies, as a subsidiary to the Purple label. First release is an album from **Ritchie Blackmore**, with a single from **Natural Magic** reviving the **Beatles'** oldie, "Strawberry Fields Forever." . . . Following strong radio interest in its first five singles, new disk company Pinnacle has started a telephone sales operation. The Orpington company is particularly concentrating on two singles, "Learn To Cry" by young group **Flintlock**, and "Jody" by **Terri Stevens**. . . . Better sales distribution facilities are anticipated at RCA following the company's link-up with a new European data center started by the RCA Corp. in Acton, North London. New computer is already being used by other Corporation divisions including Hertz and Oriol Foods, and initial major benefits for the record company will be in the areas of copyright and royalties.

Anchor has prepared a range of in-store promotional items to support "Head Over Heels," new ABC album from **Poco**. The band is touring the U.K. in September and Anchor is releasing a single, "Keep On Trying," to coincide with the dates. . . . Decca is introducing a new Emerald subsidiary, Mint, but there will be no major launch or publicity for the first single, "Love Is" by **Fran O'Toole**, the **Miami Showband** member shot dead in a terrorist incident in Northern Ireland recently. Mint's debut with the O'Toole disk was scheduled before the singer died and Decca decided to go ahead with its plans. Royalties from the record are expected to go to O'Toole's widow. . . . Autumn product from Music For Pleasure, budget company celebrating its 10th anniversary, is spearheaded by first-time budget releases from **David Cassidy**, **Gary Glitter** and **Barry Blue**, following a deal between MFP and Bell. Point-of-sale material will back up the releases.

U.K.'s record industry continues its flirtation with re-releases—in the last four weeks, 30 reissued disks have been put out, either in the same form as the original issue or as back-to-back couplings of in-demand titles. . . . MCA and CIC film distributors are holding a major test launch of the film and album soundtrack, "Window To The Sky." The album features music from **Charles Fox** with the title track performed and released on single by **Olivia Newton-John**. Test launch is in the Tyne-Tees area with the film being shown in 16 local cinemas. . . . A series of unheard recordings from **Jimi Hendrix** are being released by Polydor over the next 12 months. The first album, "Crash Landing," was released recently. The recordings are taken from Hendrix demo-tapes recorded during the latter part of his career. . . . A parcel-delivery company has been set up by two enterprising Londoners exclusively to handle record and tape returns from retailers. Called Rapid Returns it was launched by **Stephen Sheen** and his partner **Mick Griffin** after they realized how much could be saved by returning records themselves

rather than entrusting them to the Post Office.

Herbie Flowers, formerly with **Blue Mink** and **David Bowie**, has been signed to Phonogram as a solo artist. . . . **Demis Roussos**, **Vicky Leandros**, **Roy Orbison** and **Brook Benton** are among artists booked to appear in Granada Television's new series, "Pop Proms," to be networked in the fall. . . . **Ray Stevens** is to make a two-week tour of major U.K. cities this autumn. . . . Multi-million selling trio **America** to headline a string of U.K. concert dates in September, opening Sept. 18 at Manchester Free Trade Hall, Southport New Theater (20), New Newcastle (21), Glasgow Apollo (22), Birmingham Hippodrome (23) and London New Victoria Theater (24 and 25). **CHRIS WHITE**

STOCKHOLM

EMI artist **Harpo**, whose self-penned single "Movie Star" is now in the German and Dutch charts, is recording a follow-up single and an album to be released throughout continental Europe on EMI and in the U.K. on DJM. . . . **Abba** is setting an all-time Swedish chart record with their album "Abba," which hit the No. 1 spot in the Swedish sales chart one week after release. It still holds that position after 17 weeks. Meanwhile, **Abba** has begun recording a new LP for Polar in the Glen Studio. . . . Electra AB Artist of the Month for August was the **Danny's** dance band LP "Hej Svejs" on RCA. CBS album of the month was "Barbra Joan Streisand."

New label launched here, Dragon, will specialize in local jazz recordings. First two album releases are **Lasse Werner** and **Christer Boustedt's** "Kropp Och Sjael" and an LP by the **Bengt Ernryd Quartet**. The label is being distributed by Metro-nome. . . . The continental hit "Soleado" has finally taken off in Sweden and is currently one of the most covered titles here, primarily by dance bands. The best-selling version, however, is that of **Daniel Senta Cruz** whose "Soleado" single and album are both in the charts. . . . **Sweet** whose last six singles and two albums have all made the Swedish charts, currently have a hit with "Action."

A new company specializing in mastering has been set up in Sweden—The Cutting Room. Run by **Rune Andreasson** and **Peter Strindberg**, the company may be reached at P.O. Box 1150, S-171 23 Solna, Sweden. . . . The major recording studios in Stockholm have increased their rates, and hire of a 16-track studio now costs between \$65 and \$80 an hour. . . . EMI is releasing "Schiffz," a solo album by **Bjorn Skifs**, lead singer with **Blue Swede**, next month. All the songs on the album are sung in Swedish and on one track he sings a Swedish version of "You Make Me Feel Brand New" with **Abba's Frieda**. . . . **Michael Rickfors**, former lead singer with the **Hollies**, has recorded an album for CBS which is shortly to be released.

Atlantic recording group **Manhattan Transfer** was here for two concerts, Aug. 23, at the Restaurant Atlantic in Stockholm. The performances were filmed by Swedish television. . . . **Leo Sayer** was here for a TV appearance and the **Thad Jones-Mel Lewis Band** made a five-date concert tour. . . . Sweden Music AB, Polar Records and affiliate companies in the **Stig Anderson** group move to new headquarters on Sept. 1—P.O. Fack, S-100 41, Stock-

(Continued on page 47)

International Turntable

Colin Hadley has been appointed deputy managing director of GTO Records, as from Sept. 1. He has had more than 20 years' experience in the record business, previously being director of World Records, Pye Record (sales), Soho Record Shops, Record Merchandisers and Anchor.

Jimmy Hanks, EMI's assistant general sales manager, has relinquished his involvement in the multiple and distributor liaison fields. Taking over as multiple controller is **Mike Gardner** who was organizational and development manager of the EMI Music Center scheme. **Mike Cummerford**, national sales manager, assumes the additional responsibility for distributor liaison.

Paul Feldman, financial marketing administrator at RCA, has left to become joint managing director with **Warren Goldberg** of Simon Records, a new wholesale and import company set up to help the small retailer.

Gary Mann, tape promotions manager at Decca, has been appointed assistant tape marketing manager at Phonogram, reporting to **Dave Adams**. His duties will include product scheduling and the development of mid-price product. Mann (23) has been with Decca for two years and has seen the company's tape sales increase by more than 150 percent during his time there.

Frances Burgess has been appointed production controller at newly independent Motown U.K. She was previously tape product controller at CBS for two years. . . . **Nigel Mason**, promotion and professional manager at RCA's Sunbury music, has been transferred to the record division promotion department, as from Sept. 1.

Billboard Hits Of The World

From The Music Capitals Of The World

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holm 26. . . Jorgen Larsen, president of CBS Scandinavia, composed the song "Highway Trucker" on the new singles by CBS singer/drummer Douglas. . . Swedish Radio has produced a series of five programs featuring local country music. . . Due for personal appearances in Scandinavia in September are **String Driven Thing, Jack The Lad, Alice Cooper, Led Zeppelin, Elton John, Eric Burdon, Hawkwind and Colosseum.** LEIF SCHULMAN

PARIS

The Jazz At The Philharmonic package, including **Oscar Peterson, Count Basie, Ella Fitzgerald and Louie Bellson**, plays the Salle Pleyel Oct. 3 to 7. . . Europe No. 1 is restructuring its Musicorama concerts, a feature of the Paris scene for more than ten years. The concerts will now be called **Spectacles d'Europe** and will be organized by **Yves Abraham**. . . Disques Motors has signed a new group from Avignon called **Eventuel** and has just released the debut single of the **Tchou Tchou Combo**, "El Tchou Tchou." . . Royalty payments received by SACEM, the French performing right society, were up 10.93 percent in July. Biggest gain was in discotheque income—up 23.18 percent.

Under a new deal signed by SACEM, SNEPA (French record industry association) and SPDM (the background music organization), a standard formula contract has been established for major establishments using background music. A separate contract has been established for less important users. Steps are also being taken to ensure payment of fees by cafes and other locations which have hitherto used background music without making any payment. . . Paris taxi driver **Jacky Sandret** carries a stock of 85 prerecorded cassettes in his cab and offers his clients a choice of music. . . Editions Labrador has acquired the Macaulay Music catalog for France. . . Barclay has signed singer **Gerard Palaprat.** HENRY KAHN

Austria Sets Music Festival

VIENNA—Nine countries—including, for the first time, East and West Germany—will participate in the 12th Coupe d'Europe Musicale to be staged in Villach by promoter **Erich Reindl** Sept. 9 to 14.

Each participating country will be represented by three singers or groups and judging of the songs will be by an international jury.

Artists participating are: Austria—**Peter Henisch, Kevin-O, Hefner, Goldie Ens.**

Belgium—**Rita Deneve, Nicole Josy, Hugo Sigal.**

France—**Clemente Virgini, William Saily, Gerard Wagner.**

East Germany—**Frank Schoebel, Monika Hauff & Klaus-Dieter Henkler, Aurora La Casa.**

West Germany—**Sven Jensen, Sylvia Poluxis, Juliane Werdning.**

Hungary—**Kati Bontovics, Viktoria Vincze, Peter Mate.**

Poland—**Irina Jarocka, Daniel Klosek, Jedriga Strzelecka.**

Yet to nominate their teams are Switzerland and Yugoslavia.

The Austrian Broadcasting Co. (OKF) has the transmission rights of the Coupe d'Europe for all European countries and the final will be broadcast live by the radio stations of Austria, Belgium, West Germany, and Yugoslavia.

AUGUST 30, 1975, BILLBOARD

BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)	Stylistics (Avco)—Cyril Shane (Hugo/Luigi)
2	24	SAILING	Rod Stewart (Warner Bros.)—Island (Tom Dowd)
3	5	THE LAST FAREWELL	Roger Whittaker (EMI)—Tembo Music (Dennis Preston)
4	2	BARBADOS	Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
5	3	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
6	8	IT'S BEEN SO LONG	George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)
7	11	BLANKET ON THE GROUND	Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
8	23	THAT'S THE WAY (I LIKE IT)—K.C. & The Sunshine Band	(Jay Boy)—Sunbury (H.W. Casey/R. Finch)
9	6	JIVE TALKIN'	Bee Gees (RSO)—Abigall/Slam (Arif Mardin)
10	13	DOLLY MY LOVE	Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
11	4	GIVE A LITTLE LOVE	Bay City Rollers (Bell)—Utopia/DJM
12	10	SHERRY	Adrian Baker (Magnet)—KPM (Morgan Baker)
13	9	IT'S IN HIS KISS	Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)
14	19	EL BIMBO	Bimbo Jet (EMI)—Burlington Music (Laurent Rossi)
15	20	BEST THING THAT EVER HAPPENED	Gladys Knight & The Pips (Buddah)—KPM (Kenner/Wise)
16	12	SEALED WITH A KISS	Brian Hyland (ABC)—United Artists (Pogo Prod.)
17	7	DELILAH	Sensational Alex Harvey Band (Vertigo)—Donna (David Batchelor)
18	26	SUMMER OF '42	Biddu Orchestra (Epic)—Warner Brothers (Biddu)
19	30	FAME	David Bowie (RCA)—Mainman/Lennon/ATV/Callidh/Crysalis (Bowie/Maslin)
20	28	SUPER WOMBLE	Wombles (CBS)—April/Batt Songs (Mike Batt)
21	17	NEW YORK CITY	T. Rex (EMI)—Wizzard (Marc Bolan)
22	22	LOVE ME BABY	Susan Cadogan (Magnet)—Magnet (Peter Waterman)
23	16	JE T'AIME	Judge Dread (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)
24	15	HIGHWAY	Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)
25	36	ROCHDALE COWBOY	Mike Harding (Rubber)—Francis Day & Hunter (Geoff Heslop)
26	18	I WRITE THE SONGS	David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)
27	35	DON'T THROW IT ALL AWAY	Gary Benson (Atate)—Noel Gay (Steven Edgley)
28	43	A CHILD'S PRAYER	Hot Chocolate (RAK)—Chocolate/RAK Mickie Most
29	40	LOVE IN THE SUN	Glitter Band (Benn)—Rock Artists (Mike Leander)
30	41	BRAZIL	Crispy & Co. (Creole)—Latin American (I.H.P. Prod.)
31	38	ONE OF THESE NIGHTS	Eagles (Asylum)—Warner Bros. (Bill Szymczyk)
32	32	LOVE WILL KEEP US TOGETHER	Captain & Tennille (A&M)—Kirshner/Warner Brothers
33	27	GET IN THE SWING	Sparks (Island)—Island (Tony Visconti)
34	14	TEARS ON MY PILLOW	Johnny Nash (CBS)—ATV
35	47	JULIE ANN	Kenny (RAK)—Martin Couther (Bill Martin/Phil Couther)
36	49	SUMMERTIME CITY	Mike Batt (Epic)—Batt Songs/April (Mike Batt)
37	25	MISTY	Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)
38	33	ONE NIGHT	Mud (RAK)—United Artists (Mike Chapman/Nicky Chinn)
39	48	KNOCKIN' ON HEAVEN'S DOOR	Eric Clapton (RSO)—Big Ben (Tom Dowd)
40	42	LOVE WON'T LET ME WAIT	Major Harris (Atlantic)—Gamble-Huff/Carlin (Bobby Eli)
41	46	THAT'S WHAT LIFE IS ALL ABOUT	Bing Crosby (United Artists)—Donna (Ken Barnes)
42	39	SEXY	M.F.S.B. (Philadelphia)—Gamble Huff/Carlin (Gamble/Huff)
43	—	PANDORA'S BOX	Procol Harum (Chrysalis)—Blue Bead (Leiber/Stoller)

This Week	Last Week	Title	Artist
44	45	ALL I NEED IS YOUR SWEET LOVIN'	Gloria Gaynor (MGM)—Chappell (Tony Bongiovi)
45	50	FUNKY MOPED/MAGIC ROUNDABOUT	Jasper Carrott (DJM)—B. Feldman/J. Lynne/Carlin (Jeff Lynne)
46	—	FOOL	AI Matthews (CBS)—Acton Green/Universal Song (P.R. Tubbs)
47	—	AFTERNOON OF THE RHINO	Mike Post Coalition (Warner Brothers)—Sunbury (Mike Post)
48	—	MOTOR BIKING	Chris Spedding (RAK)—Island Music (Mickie Most)
49	—	BRAZIL	Ritchie Family (Polydor)—Latin American (Jacques Morali)
50	—	THE SNAKE	AI Wilson (Bell)—Burlington (J. Rivers/M. Gordon)

This Week	Last Week	Title	Artist
1	1	BEST OF THE STYLISTICS	(Avco)
2	2	HORIZON	Carpenters (A&M)
3	4	ONCE UPON A STAR	Bay City Rollers (Bell)
4	3	VENUS & MARS	Paul McCartney & Wings (Apple)
5	11	THANK YOU BABY	Stylistics (Avco)
6	5	TEN YEARS NON STOP JUBILEE	James Last (Polydor)
7	6	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John (DJM)
8	9	ONE OF THESE NIGHTS	Eagles (Asylum)
9	7	MUD	Mud Rock, Vol. 2 (RAK)
10	15	CAT STEVENS' GREATEST HITS	(A&M)
11	17	THE SINGLES 1969-1973	Carpenters (A&M)
12	10	TUBULAR BELLS	Mike Oldfield (Virgin)
13	8	ROLLIN'	Bay City Rollers (Bell)
14	22	RIDE A ROCK HORSE	Roger Daltrey (Polydor)
15	14	THE DARK SIDE OF THE MOON	Pink Floyd (Harvest)
16	13	WHEN WILL I SEE YOU AGAIN	Johnny Mathis (CBS)
17	12	THE ORIGINAL SOUNDTRACK	10c.c. (Mercury)
18	18	SNOWFLAKES ARE DANCING	Tomita (Red Seal)
19	19	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
20	16	STEP TWO	Showaddywaddy (Bell)
21	21	24 CARAT PURPLE	Deep Purple (Purple)
22	27	THE HIGHER THEY CLIMB	David Cassidy (RCA)
23	20	THE BASEMENT TAPES	Bob Dylan (CBS)
24	28	THE SNOW GOOSE	Camel (Decca)
25	25	BAND ON THE RUN	Paul McCartney & Wings (Apple)
26	23	BEST OF TAMMY WYNETTE	(Epic)
27	24	ELTON JOHN'S GREATEST HITS	(DJM)
28	41	TOMMY	(Soundtrack) (Polydor)
29	36	MADE IN THE SHADE	Rolling Stones (Rolling Stones)
30	48	AUTOBAHN	Kraftwerk (Vertigo)
31	31	10C.C.	Greatest Hits (Decca)
32	44	LIVE AT TREORCHY	Max Boyce (One Up)
33	26	FOCUS	(Polydor)
34	32	NEIL DIAMOND'S 12 GREATEST HITS	(MCA)
35	—	TICKET TO RIDE	Carpenters (Hamlet)
36	34	PHYSICAL GRAFFITI	Led Zeppelin (Swan Song)
37	—	TOMMY	Who (Track)
38	37	DISCO BABY	Van McCoy & the Soul City Symphony (Avco)
39	—	SANTANA'S GREATEST HITS	(CBS)
40	—	GLEN CAMPBELL'S GREATEST HITS	(Capitol)
41	50	GOODBYE YELLOW BRICK ROAD	Elton John (DJM)
42	—	LED ZEPPELIN	(Atlantic)
43	33	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
44	30	NEVER TOO YOUNG TO ROCK	Various Artists (GTO)
45	—	MONTY PYTHON & THE HOLY GRAIL	(Soundtrack) (Charisma)
46	43	TAKE TWO	Diana Solomon (Philips)
47	39	TAKE GOOD CARE OF YOURSELF	Three Degrees (Philadelphia)
48	35	THE MYTHS & LEGENDS OF KING ARTHUR	Rick Wakeman (A&M)
49	—	FOREVER AND EVER	Demis Roussos (Philips)
50	—	BEST YEARS OF OUR LIVES	Steve Harley/Cockney Rebel (EMI)

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	PALOMA BLANCA	George Baker Selection (Warner)—MUZ
2	2	ACTION	Sweet (RCA)—Essex/Gerig
3	3	OH BOY	Mud (RAK-EMI)—Melodie der Welt/Peer
4	4	S.O.S.	Abba (Polydor)—Schacht
5	5	ONLY YOU CAN	Fox (GTO/DGG)—Roba Musik
6	6	DEINE SPUREN IM SAND	Howard Carpendale (EMI)—MAM/Gerig

This Week	Last Week	Title	Artist
7	7	IMAGINE ME, IMAGINE YOU	Fox (GTO/DGG)—Roba Musik
8	8	GUITAR KING	Hank The Knife & The Jets (EMI)—Hanseatic/Intersong
9	9	TU T'EN VAS	Alain Barriere & Noelle Cordier (Ariola)—Montana
10	10	FOE-DEE-OH-DEE	Rubettes (State/DGG)—Budde
11	11	FOX ON THE RUN	Sweet (RCA)—Sweet/Essex/Gerig
12	12	ES WAR EINMAL EINE GITARRE	Lars (Polydor)—Rialto/RMI/Gerig
13	13	HEY YOU	Bachman-Turner Overdrive (Mercury)—Screen Gems/Gerig
14	14	I DO, I DO, I DO	Abba (Polydor)—Oktave/SMV
15	15	MOONSHINE SALLY	Mud (RAK/EMI)—Melodie der Welt

ITALY

(Courtesy Germano Ruscitto)
As Of 8/12/75
LPs

This Week	Last Week	Title	Artist
1	1	XXa RACCOLTA	Fausto Papetti (Durium)
2	2	AMORE GRANDE AMORE LIBERO	II Guardiano Del Faro (RCA)
3	3	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (Phonogram)
4	4	YUPPI DU	Adriano Celentano (Cian/MM)
5	5	INCONTRO	Patty Pravo (RCA)
6	6	SABATO POMERIGGIO	Claudio Baglioni (RCA)
7	7	PROFONDO ROSSO	I Goblin (Cinevox)
8	8	L'ALBA	Riccardo Cocciante (RCA)
9	9	RIMMEL	Francesco De Gregori (RCA)
10	10	DEL MIO MIGLIO	No. 3—Mina (PDU/EMI)
11	11	NIGHT BIRDS	LaBelle (Epic/MM)
12	12	UN PO' DEL NOSTRO TEMPO MIGLIORE	Pooh (CBS/MM)
13	13	ANIMA LATINA	Lucio Battisti (Numero Uno/RCA)
14	14	PIANGE IL TELEFONO	Domenico Modugno (Carosello/Ricordi)
15	15	IL GIARDINO PROIBITO	Sandro Giacobbe (CBS/MM)

HOLLAND

(Courtesy Stichting Nederiandse)
SINGLES

This Week	Last Week	Title	Artist
1	1	THE ELEPHANT SONG	Kamahl (Philips)
2	2	ROLL OVER LAY DOWN	Status Quo (Vertigo)
3	3	RAMAYA	AFRIC—Simone (CNR)
4	4	SOMEWHERE BETWEEN	Tumbleweeds (BASF)
5	5	TU T'EN VAS	Alain Barriere (Albatros)
6	6	SLOW DOWN	Shabby Tiger (Negram)
7	7	LADY IN BLUE	Joe Dolan (Pye)
8	8	TEARS ON MY PILLOW	Johnny Nash (CBS)
9	9	ONE OF THESE NIGHTS	Eagles (Asylum)
10	10	SANDY	Hollies (Polydor)

SPAIN

(Courtesy El Gran Musical)
As Of 8/17/75
SINGLES

This Week	Last Week	Title	Artist
1	1	MELINA	Camilo Sesto (Ariola)—(Arabella/Armonico)
2	2	BELLA SIN ALMA	Richard Cocciante (EMI)—(Arabella/Armonico)
3	3	QUE HE DE HACER PARA OLIVIDARTE?	Manolo Otero (EMI)—(Ego)
4	4	Y TE VAS	Jose Luis Perales (Hispavox)—(Hispavox)
5	5	LLORA EL TELEFONO	Domenico Modugno (ZFE/Zaffiro)
6	6	CABALLO NEGRO	Manolo Sanlucar (CBS)—(April)
7	7	MANUELA	Julio Iglesias (CBS)—(Adaggio/Penta)
8	8	FEELINGS	Morris Albert (CBS)—(Quiroga)
9	9	ROSANA	Los Diablos (EMI)—(Talisman)
10	10	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)—(Quilgora/Penta)

SOUTH AFRICA

(Courtesy Springbok Radio)
As Of 8/18/75
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	JESUS CHRIST SUPERSTAR	SOUNDTRACK (Movieplay)
2	2	ROCK AND ROLL	John Lennon (EMI)
3	3	THE MYTHS AND LEGENDS OF KING ARTHUR & THE KNIGHTS OF THE ROUND TABLE	Rick Wakeman (Ariola)
4	4	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White (Movieplay)
5	5	A MEXICO	Julio Iglesias (CBS)
6	6	AQUALUNG	Jethro Tuil (Ariola)
7	7	NEVER CAN SAY GOODBYE	Gloria Gaynor (Polydor)
8	8	SERENADE	Neil Diamond (CBS)
9	9	SOUVENIRS	Demis Roussos (Philips/Phonogram)
10	10	POETAS ANDALUCES DE AHORA	Aguaviva (Ariola)

SWEDEN

(Courtesy Radio Sweden)
As Of 8/14/75
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	ABBA	(LP)—(Polar)
2	2	CAT STEVENS GREATEST HITS	(LP)—(A&M)

This Week	Last Week	Title	Artist
3	3	ETT STEG TILL	Pugh Rogefeldt (Metronome)
4	4	KRAMGOA LATAR	Vikingarna (Marianne)
5	5	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM)
6	6	ACTION	(Single)—Sweet (RCA)
7	7	SOLEADO	(Single)—Daniel Santa Cruz (EMI)
8	8	PA EGEN HAND	Mats Raadberg (Polydor)
9	9	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	(LP)—Elton John (MCA)
10	10	VENUS AND MARS	(LP)—Paul McCartney & Wings (Apple)

MEXICO

(Courtesy Radio Mill)
As Of 8/8/75
SINGLES

This Week	Last Week	Title	Artist
1	1	LLORARAS	Los Terricolas (Gamma)
2	2	LLUEVE SOBRE MOJADO	Camilo Sesto (Ariola)
3	3	TIEMPO	Jose Jose & Marco Antonio Munis (RCA)
4	4	TE TENDRE QUE OLVIDAR	Rigo Tovar (Melody)
5	5	SE ME OLVIDO OTRA VEZ	Juan Gabriel (RCA)
6	6	LAGRIMAS Y LLUVIA	Juan Gabriel (RCA)
7	7	LADY MARMALADE	LaBelle (Epic)
8	8	DOING IT TO DEATH	The JB's (Polydor)
9	9	MAGIC	Pilot
10	10	WE SAID GOODBYE	Dave McLean (RCA)
11	11	EL ALACRAN	Sonora Matancera (Orfeon)—La Pandilla (Raff)
12	12	YO QUIERO AMIGOS	Roberto Carlos (CBS)
13	13	MARIPOSAS LOCAS	Mike Laure (Musart)
14	14	DIVINA ILUSION	Jose Jose (RCA)
15	15	ME ESTA GUSTANDO	Victor Yturbe 'Piruli' (Philips)

FINLAND

(Courtesy Intro Magazine)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	KUN CHICAGO KUOLI	Vicky (Delta)
2	2	SE OLI JAUTAA	Juice Leskinen (Love)
3	3	EL BIMBO	Marion (EMI)
4	4	VASTEN AURINGON SILTAS	Katri Helena (Scandia)
5	5	LOYLY LOI	Juice Leskinen (Love)
6	6	JENNIE JENNIE	Matti Esko (Blue Master)
7	7	LADY MARMALADE	Labelle (Epic)
8	8	KUKA MITA HAH	Sleepy Sleepers (EMI)
9	9	KOHTA JUNA LAHTEE	Frederik (CBS)
10	10	I CAN DO IT	Rubettes (State) LPs

SWITZERLAND

(Courtesy RADIO-HITPARADE)
As Of 8/15/75
SINGLES

This Week	Last Week	Title	Artist
1	1	PALOMA BLANCA	George Baker Selection (Warner Bros.)
2	2	TORNERO	I Santo California (Ariola)
3	3	DEINE SPUREN IM SAND	Howard Carpendale (EMI)
4	4	TU T'EN VAS	Alain Barriere (Albatros)
5	5	ACTION	Sweet (RCA)
6	6	DON'T BE CRUEL	Billy Swan (Monument)
7	7	ONLY YOU CAN	Fox (GTC)
8	8	I DO I DO I DO	Abba (Polydor)
9	9	L'ETE INDIEN	Joe Dassin (CBS)
10			

Report Suggested Broad Changes For Industry

By MARTIN MELHUISH

TORONTO—The first draft of a report, "A Sector Analysis Of the Record Industry In Ontario," prepared by Peter Klopchic, the chief economist of the industry research branch for the Ministry of Trade and Tourism for Ontario, reveals that a number of sweeping changes are suggested for the Canadian music industry. Though the report is unlikely to effect any concrete changes in the industry in Canada, it is likely to raise a number of questions at the federal level.

The report, primarily, criticizes the multinational record companies operating in Canada. Klopchic claims that a multinational record company in Canada only has to pay half the amount of royalties when using a master tape from the U.S. compared to when using Canadian

master tapes utilizing Canadian talent.

He bases this contention on a paragraph from Shemel and Krasilovsky's book "This Business Of Music," published by Billboard Publications Inc. The paragraph in question states, "While the total royalties to the producer (including the artist royalty) have been known to reach 10 percent or more, the usual royalty will be from 7 to 9 percent. For sales outside the United States, the maximum will tend to be not more than one half the domestic royalty."

From that, Klopchic concludes, "This cost advantage is very significant, unfair to Canadian artists and producers, and should be eliminated. The economic advantage of using imported master tapes from the U.S. is obvious and the practice might be classified as cost advantage or hidden dumping. This particularly so in the case of Canada because the Canadian market preference and cultural environment, particularly in English-speaking Canada, are so similar to the U.S." There is a suggestion that a surtax at the retail level be put on all records and tapes manufactured from imported master tapes.

Klopchic also states that his research has revealed that approximately 8 percent of all records and pre-recorded tapes manufactured in Canada have Canadian content and suggests, "One of the objectives for the Ontario record industry in the future should be that by 1980 at least 25 percent of all records and tapes produced in Ontario have substantial Canadian content. By 1985, this ratio should increase to 50 percent."

One of the solutions offered is to treat the record industry in Canada much like the film industry in this country. The film industry has a public agency (the Canadian Film Development Corp.), which provides loans for the production of Canadian feature films. Tax incentives are also offered by the government to investors in films produced in Canada and utilizing Canadian talent.

The report, using data from Statistics Canada and the Systems Research Group in Toronto, makes a projection of the size of the record industry in Canada in the future. It concludes that if the present trends continue, by 1981, 83.2 percent of all homes will own record-playing equipment. That figure represents 6.3 million households. In 1986 those figures will increase to 89.7 percent representing 7.8 million homes; 96.2 percent representing 9.3 million homes by 1991; and 100 percent representing 10.6 million homes by 1996.

Applying these figures to the manufacturer of records (both LPs and singles) in Canada, to meet with the subsequent demand, the report projects that in 1981, 67.8 million records will be manufactured; by 1986, 83.3 million records; by 1991, 100 million records; and by the year 2001, 127 million records.

The report also decries the lack of good managers available for artists in Canada.

Sam Sniderman, head of the Sam the Record Man record retail chain in Canada, worked with Klopchic on the report in its early stages. "Unfortunately, the first report that was

put out was only released for study purposes," says Sniderman. "It has been completely changed since that time. Klopchic only released the report to those people who had helped to put it together to see if he had his facts straight. Klopchic got most of his information for the study through Billboard's own chart and through an independent study that was done in New York."

Al Mair, manager of Gordon Lightfoot and president of the Attic Records label, was one of the people consulted by Klopchic during his preparation of the report. "Klopchic and I sat down and did about 10 pages of the next draft of the report," states Mair. "The document that was first released was only a part of the first draft. There were another 20 or 30 pages of recommendations that we were not allowed to see because there were some pretty heavy suggestions for the removal of provincial sales tax on records and so on."

How much power does the Ontario government have in effecting changes on a national level? Mair answers, "Well that's just the thing. The Ontario government is conservative and the federal government is liberal. That makes a real difference because they are at each other's throats. William Davis, the premier of Ontario, has just called an election and his whole approach has been built on anti-Federal government—anti-Trudeau. If he gets re-elected, you know he's not going to get any tip of the hat from Trudeau and the Liberals."

Stereo '76, Largest Audio Show In Canada Set

MONTREAL—Stereo '76, the largest audio show in Canada, to be held at the Place Bonaventure here Sept. 18-21, run by the Audio Scene Group, a division of the Maclean Hunter publishing company in Toronto, will include a full schedule of seminar programs for dealers and consumers, according to show manager, Ernie Welling.

A number of audio seminars will be offered to stimulate discussion and provide a forum for some of the audio world's current issues. Included in the program will be panel discussions aimed at the dealer covering such topics as merchandising, dealer advertising, consumerism, Quebec's controversial language legislation, and how to avoid bankruptcy.

The first public meeting of the CANTAG committee which is working on a Canadian amplifier output power regulation will be held at the show and is open to members of the trade and dealers.

On the consumer side, an expanded program of seminars has been planned on subjects such as speakers, phono cartridges, FM—including Dolby and four-channel broadcasting, putting together a hi-fi system, how recordings are made, and a variety of related topics related to the Canadian music scene, both English and French.

The thrust of these seminars gives some indication of show manager Welling's strong feeling that software should become more integrally involved in shows such as these and in turn, hardware manufacturers and dealers should take a closer look

From The Music Capitals Of The World

TORONTO

Thundermug signed with SRO Productions for management. The band was formerly managed by Wayne Thompson. . . . Les Emmer-son was in Ottawa on Aug. 18 for a reunion with the Staccatos. They played the exhibition there on that date. . . . Small Wonder has parted company with their former manager, Martin Onrot. Onrot's negotiations with Columbia Records in the U.S. had stimulated that company's interest in the band. . . . Until Friday (29) Columbia Records Distributors Canada Ltd., is offering its customers the opportunity to purchase the complete record and tape catalog of Chicago with the added incentive of

10 percent free goods. . . . Peter Donato will start recording his new album for Capitol in Sept. at Toronto's Manta Sound with the mixing to be done later at Soundstage. Peter Donato and Christopher Kearney, also a Capitol act, appeared together at the Riverboat in Toronto from Aug. 19-24. . . . Stringband, a Toronto-based folk group, have released a single entitled "Dief Will Be Chief Again," to coincide with former Canadian prime minister John Diefenbaker's 80th birthday. The single is from their second LP, "National Melodies—Slightly Higher In Canada." Treble Clef Distributors in Ottawa will distribute both the album and single.

MARTIN MELHUISH

MCA Sales Up 52%, Tapes 74%: Bibby

TORONTO—MCA Canada Ltd., under the leadership of Richard Bibby, the company's managing director, has had what Bibby describes as "a hell of a year," with the company's album sales up 52 percent and tape sales up 74 percent.

"Figures from Statistics Canada show that the record industry in Canada is up about 4 percent whereas we're up 52 percent," boasts Bibby. "In tapes the industry as a whole was up roughly 3 percent and we were up by about 74 percent. If you take MCA out of those total industry figures, it would seem that the

industry is actually down from last year.

A sour note to all of this, though is the fact that the company's singles sales are down by about 40 percent. "In talking to people in other companies, it seems that this is a general trend," says Bibby. "An Elton John single is selling as much today as it did last year or the year before but there doesn't seem to be those in between records that get into the top 20 in the U.S. trades and sell 30,000 or 40,000 in Canada. That's where we're hurting. We still have the big ones with the Elton Johns and the Olivia Newton-Johns but none in between."

Bibby indicates that much of the company's current success is the strength of the product that they have had in the last year. "Elton John gets stronger with every album. 'Captain Fantastic' was shipped platinum, the first time that that situation has ever arisen in the Canadian music industry. It has sold double that again already. (A platinum record represents 100,000 units sold in Canada.) All three of Olivia Newton-John's LPs were platinum plus we've had some very good success with artists like Golden Earring, Phoebe Snow and the Who. Our version of 'Tommy' took off with the movie. An album that is really doing well for us right now is 'Jaws.' I knew the movie was going to do well for the company but I wasn't sure about the soundtrack album. We were out of stock on it for a while."

At the moment, MCA is sitting through a strike at their pressing plant in Cornwall, Ontario. The strike, which has been on for the last three weeks, is a legal strike by that local of the International Union of Electrical Workers. Their contract expired in July.

Bellaphone Forms Pub

VIENNA—Bellaphone Austria has extended its operations by founding a music publishing affiliate, Bellver Music, and by opening a record store in Vienna.

General manager Gunther Zitha says the store, to be called Pick Up, will be the first of many. It is equipped with a four-channel sound studio and will sell records, cassettes and 8-track cartridges. This fall Bellaphone will launch a publicity campaign for the store.

Cap Launch \$4.98 Line

TORONTO—Capitol Records-EMI of Canada Ltd. has introduced a new mid-price line of recordings, comprising some previously deleted product and some existing catalog. The records will now be available at a suggested list price of \$4.98 (March 15, Billboard for U.S. prices).

Sixty-five albums will initially be released in this line among which are three Canadian re-issues of album product from Brian Browne, Lee Gaqnon and Malka and Joso. All three will have new jacket designs.

Some current catalog items will be made available at the \$4.98 price according to Dave Evans, Capitol's director of marketing. They will include product by Gene MacLellan, Ed Allen, Shawn Phillips, Paul Robeson, Ivan Romanoff, Edith Piaf and the Kingston Trio.

Among the re-issues are albums by Frank Sinatra, Nat King Cole, Stan Kenton, Yma Sumac, George Shearing, Judy Garland, Wayne Newton, Billy Preston, Glen Campbell, Lou Rawls, Al Martino, Tennessee Ernie Ford and Nancy Wilson.

CBS Adds Jamaica Co.

NEW YORK—CBS Records International has added a new subsidiary to its roster, CBS Records Jamaica Ltd.

The company is a joint venture between CBS and Federal Records of Jamaica. All Federal artists, including the likes of reggae acts Ernie Smith and Pluto Shervington, will now be on the CBS label.

While CBS/Jamaica will be looking to develop local talent for distribution there and worldwide, it will also act as a major distribution center for all CBS product throughout the West Indies.

The label is headquartered in Kingston, Jamaica, and is headed by Richard Khouri, formerly manager of Federal.

BILLBOARD IS BIG INTERNATIONALLY

SPOTLIGHT ON CANADA

“A Total Music Industry”

SEPTEMBER 20 ISSUE

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Billboard: Canada's International Music Communicator

Jukebox Programming Singleton Emphasizes Nostalgia

NASHVILLE, Tenn.—Nostalgia in country music has become a larger part of business for the Shelby Singleton Corp. than current product, according to vice president, marketing, Dick Bruce.

The company offers a Golden Treasury series of hits made from the original masters owned by them, and originally issued on Sun, Plantation, Minaret, SSS, and Silver Fox labels.

The series offers hit tunes from as far back as 1955 (Johnny Cash, "Cry, Cry, Cry/Hey Porter") to the 1965 Jerry Lee Lewis release, "Carry Me Back To Old Virginia/I Know What It Means."

The biggest seller in the 400 series is "Harper Valley P.T.A./The Girl Most Likely," by Jeannie C. Riley, which Bruce says draws orders of 5,000 to 10,000 at a time.

Other top requested records are "Whole Lotta Shakin' Going On/It'll Be Me," by Jerry Lee Lewis; "Blue Suede Shoes/Honey Don't," by Carl Perkins; and another Jerry Lee Lewis song, "Great Balls Of Fire/You Win Again."

The Golden Treasury series is from the Sun label, and besides Cash, Perkins and Lewis, also features Warren Smith, Roy Orbison, Jack Clement, Carl Mann, Barbara Pittman, Bill Justis, Carl McVoy, Cliff Thomas, Charlie Rich and Le-Roy Van Dyke, in 71 titles.

The 400 series offers Harlow Wilcox, Chubby Wise, Mickey Murray, Peggy Scott, Johnny Adams, Bill Hemmans & Clay's Composite, Calvin Leavy, Gloria Taylor, Johnny Soul, Big John Hamilton and Doris Allen.

The firm also sends new product to operators when it is considered good jukebox material. A recent mailing included four Plantation label singles with Rita Remington, Buddy Harris, Ryan Russell and Lois Ann Struck. "We have to do it, despite the cost, for exposure," says Bruce.

Bennett At MOA

CHICAGO—Tony Bennett has been added to the list of artists appearing at the Music Operator of America banquet at the Exposition Oct. 17-19, at the Conrad Hilton Hotel here.

He joins Charlie Rich, David Wills, Tommy Wills, Billy Kelly and the group Life on the roster.

Featured speaker for the all-day industry seminar Oct. 17 is Dr. John R. Malone, associate dean for graduate study, College of Business Administration, Univ. of Notre Dame. An overview of the general economic situation will be followed by a special presentation on "Controlling Your Operations," with working papers for the audience.

Vacations At End

CHICAGO—The plant force at both Rowe and Rock-Ola are back on the job after the customary two-week vacation shutdown. Rowe Intl staff returned July 28 and the Rock-Ola force of approximately 800 workers returned after two weeks off in June.

The normal shut-down for Seeburg plant employees in July was not in effect this year as the firm brought orders up to date.

Industry's Business Side Gets Airing On Novel KABC Series

LOS ANGELES—The business side of the music industry—its people and their attitudes—are being given a public showcase each Sunday over KABC, the ABC-owned and operated outlet here.

Bill Moran, Billboard's national talent coordinator, hosts the 3-5 p.m. live program—the first talk-phone feature specializing in behind the scenes stories and sagas about pop music and recordings hereabout.

Moran began his affiliation with KABC June 7 when he hosted a show from 8-10 p.m. featuring Dick Clark and agent Marty Klein of APA.

Daytime hours, KABC operates as a combination phone call-in/news operation, with Dodger baseball helping lure large listenerships. Moran's show airs when there are no sports activities.

"The concept of the show is to get inside the music industry on a guts street level," Moran explains. "This is not a technical a&r show in which a producer comes up and shows off his newest recording."

Moran, with Billboard since 1963, also ties in with a major news event within the music industry. When Dodger Stadium announced it would be the site for an Elton John concert, Moran had a member of the Dodger organization on the phone to explain how the gig came about and what tickets would cost. And when Doug Weston reopened the Troubadour after three weeks, Moran had him on the phone explaining why he reversed himself on keeping the club closed.

When Stan Kenton took his swipe at country music, Moran opened a show with that incident and took a

Photocopying

• Continued from page 14

of proper shares of license income to writers involved.

Serving on the print committee with Farmer are Stuart Pope of Boosey & Hawks, Alan Shulman of Belwin-Mills, Frank Hackson of Screen-Gems, and Arnold Broids of Theodore Presser. Sal Chiantia of MCA Music and president of NMPA, and Leonard Feist, the association's executive vice president, serve as ex-officio members.

Publishers are also hopeful that usable statistics and recommendations will result from studies to be undertaken by the National Commission on New Technological Uses of Copyrighted works. Twelve members of the commission were appointed only last month by President Gerald Ford, and the group is charged to return to the president and to Congress a preliminary report within a year. A final report is due in three years.

Atlantic/ATCO Gets 2 U.K. Acts

NEW YORK—Atlantic/ATCO Records has picked up the U.S. distribution rights to new albums from the Sensational Alex Harvey Band and Baker-Gurvitz Army.

The deal was concluded by Atlantic prexy Jerry Greenberg and Bill Fehilly, chairman and managing director of Mountain Records/Management in London.

The product, to be released here sometime in mid-September, is the fifth album from Harvey and the second from Baker-Gurvitz. The latter's most recent album was on Janus Records here, while Harvey's was handled by Mercury/Phonogram.

Bill Moran Is Host Of L.A. Talk Program

host of indignant phone calls from listeners and performers alike.

This October he plans contacting someone in Nashville during the WSM country convention.

Guests are invited to talk for 50 minutes with the public phoning in comments and questions. The host plans expanding his guest list away from pure musicians and artists to include record label executives and other businessmen. "You don't have to be a star to go on," he says. "People called in when we had a business manager on because he was talking about show business. So long as the guest talks about show business and stars he will draw audience reaction."

Dick Clark on the opening show spoke about the history of rock, his "American Bandstand" show and contemporary music as programmed on national TV, among other things.

Marty Klein spoke on the role of an agent and how he put together the deal for Gladys Knight and the Pips and NBC-TV. He spun stories about Liberace and Johnny Cash and detailed what it's like working with Las Vegas bookers, among other things.

Glen Campbell, on the second show (June 29) spoke via phone from the Las Vegas Hilton about such things as his awareness of contemporary composers, his current hit single and gave his opinions about why there is no country music show on national TV.

Personal manager Jess Rand, appearing with Campbell, offered listeners tips on how to contact managers, labels, publishers, and blasted labels for poorly handling MOR acts and radio for emphasizing rock over MOR. He also went into the differences between a manager and an agent. "He was phenomenal," Moran says.

Telly Savalas called in from Las Vegas on the third show (July 6) and

Arista Festival Sept. 25

• Continued from page 3

dricks and Ross), and the jazz-rock-r&b oriented Brecker Brothers.

The evening concert will highlight vocalist-composer Barry Manilow, poet-singer Patti Smith, vocalist Linda Lewis, singer-songwriter Loudon Wainwright, vocalist-composer Melissa Manchester and singer Eric Carmen (formerly of the Raspberries).

Davis decided to sponsor the show in celebration of Arista's first year anniversary, as well as a tribute to the renewed life of the music scene here.

While at the helm of CBS Records, Davis experimented with a similar concept three times.

In 1971, he sponsored a concert at New York's Madison Square Garden to illustrate that MOR music was far from being dead. This show featured Johnny Mathis, Vikki Carr, Peter Nero, Percy Faith, and a 60-piece orchestra.

In 1972, he promoted a classical music show, "Monster Concert At Midnight," at New York's Radio City Music Hall. Featured artists were harpsichordist Anthony New-

man, organist E. Power Biggs and a special presentation of "Ten Heavy Pianos" that featured pianist Eugene List, among others.

In 1973, Davis took his "concept concert" idea one step further with a week of concerts at the Ahmanson Theater in Los Angeles, Showcased in the concerts were the Mahavishnu Orchestra, Miles Davis, Loudon Wainwright, Earth, Wind & Fire; Johnny Cash, Loggins and Messina and Johnny Mathis, among others.

Davis says much of the year's excitement and recording activity has been generated from New York. "I've always felt that there has been a special vitality to the music scene in New York, from the variety of artists who live and work here to the unique kind of excitement that the New York audience can create," he states.

"After a first year like we've had at Arista, I believe it's appropriate to make a festive celebration and share our feeling of excitement with the city of New York."

Any profits from the concerts will be donated to an appropriate agency of the city, according to Davis.

Prospect Opens a Columbus 1-Stop

LOS ANGELES—Columbus, Ohio has a one-stop again. Prospect Record Service, Cleveland one-stop operated by Don Rothenberg, has opened in the Seeburg distributorship in the Southern Ohio city. Randy Bowen is manager-buyer for Columbus.

Royal Distributors was the last one-stop in Columbus. That firm handled only singles, while Columbus Record Service will stock all configurations.

Cincy Retailer Plots Sound Show

• Continued from page 6

Fairmont, is spending \$35,000 of his own money to finance the "miniature CES show for consumers." Hall rental runs \$10,000, while the remainder will be spent for primarily TV and radio spots plugging the three-day event. Biddle expects another \$10,000 in various forms of co-op advertising will be spent by label and hardware firms.

Glenn Lindahl, record-tape manager-buyer, and Harry Biddle Jr. fathered the idea. The center has been laid out with separate areas for records and tapes and for hardware. A 4-channel room will house demonstration components.

Hardware makers present will include: Marantz, Dual, JVC, Utah, Craig, Medallion, JIL, Shure, Girard, BSR and others. Thus far, Watts and Le-Bo are the only accessory makers to participate.

Area radio stations which will remote from the show include: WEBN, WSAI, WLW, WCKY, WKRC, WKRQ, and WNOP. Lindahl is seeking artists who would perform at the show. The show is set for 6 to 11 p.m., Friday (12) and all day Saturday and Sunday.

NARAS Switch

• Continued from page 1

While a breakdown of the voting was unavailable, it would be expected that pro-Chicago ballots came from chapters which might be in the same boat someday because they would not stack up as a major television show site.

The switch to Los Angeles was prompted by urging from CBS Television, which has broadcast the last three Grammy shows. The program this year, aired from here, took a dip in the rating game and, it's understood, that the network is looking to push them back up by beaming the show from the West Coast.

Insiders at the network and NARAS also offer that a Los Angeles broadcast, afforded the facilities there, could be aired at a lower cost, which could add to the Recording Academy's eventual take.

National Academy president Jay Cooper flew to Chicago last week for a meeting with the new chapter president there, Jim Atlas, and several of the chapter's board of governors Aug. 21.

While details of the confab were unavailable, it's believed that Cooper's mission was to seek the chapter's approval for a show of Academy unity.

It's also understood that a Chicago board of governors meeting will be called shortly to vote on a response to the national trustees decision.

The concept for a revolving site for the broadcast was voted in a national trustees meeting just last year. The bylaw involved states that any city whose turn it is to host the show has the right to turn it down and pass it on to Los Angeles.

Buys Avco Label

• Continued from page 3

maintain a compact roster of artists with "expansion on a selective basis," according to Creatore. Recently signed by the label for the U.S. and Canada is Vicky Leandros, who has had several hits overseas. She has already recorded an album, "Across The Water," in Nashville. Other artists on the roster include the Stylistics and Van McCoy.

Caytronics Enters Jazz Competition

By JIM MELANSON & JIM FISHEL

NEW YORK—Latin music manufacturer/distributor Caytronics Corp. is the newest member in the growing club of jazz labels.

The firm makes its entry with the purchase of Adamo Music Corp., a label and publishing operation formed earlier this year by Chuck Gregory.

The move is the second prong of a Caytronics effort to make inroads on the American music market, the first being the recent introduction of its Salsoul label, featuring disco-oriented product blending Latin music with r&b (Billboard, July 19).

While Caytronics' Latin music goods are marketed through the firm's branch system, Salsoul product and jazz disks are to be handled by indie distributors.

The jazz line carries a suggested list price of \$6.98 and will carry a Different Drummer logo, the same as used by Gregory when he began the operation.

Gregory himself has joined Caytronics as vice president, marketing, for the two new labels.

Different Drummer's first release consists of five titles, comprised of works by such artists as Prince Igor, Czar, Children Of All Ages, Buddy Fite, Billie Holiday and Jackie Paris and Anne Marie Moss. Ten additional LPs, some new and some reissues, will be released in the immediate future, says Caytronics president Joe Cayre.

Cayre explains that plans call for the label to be involved in a broad spectrum of jazz offerings, from traditional to progressive.

Notably, the label was formed as an artist co-op, with product rights owned by the individual artists. The

Holiday album was originally a Paramount title.

According to Cayre, the co-op concept will continue, and if and when sales warrant cutting any particular title from the catalog, the record automatically reverts to the artist's ownership. He says that there are contractual guarantees protecting the label's interest in handling the disks as long as sales are produced.

Distributors handling Different Drummer and Salsoul product include Tara (Atlanta), M.S. (Morton Grove, Ill.), Piks (Cleveland), Heilicher Bros. (Dallas, Opa Locka, and Minneapolis), Arc-Jay-Kay (Detroit), Record Merchandising (Los Angeles and San Francisco), Record Sales (Memphis), Malverne (Long Island City and Boston), Associated (Phoenix), ABC (Seattle), Roberts (St. Louis), Stan's (Shreveport), Schwartz Bros. (Washington, D.C. and Philadelphia) and Bib (Charlotte).

A review of the initial releases shipped follows:

The initial five LPs on the label are varied—covering vocal jazz, contemporary jazz, historic jazz and even rock jazz. They are Prince Igor's Czar "From Russia With Jazz," Children of All Ages, "A Day In The Life Of Billie Holiday," Buddy Fite "Plays For Satin Dolls," and Jackie Paris and Anne Marie Moss "Live At The Maisonette."

Prince Czar is in reality Prince Igor Yahilevich, a transplanted Soviet with his real roots in contemporary jazz. On this first recording he is joined by a fellow expatriate Vigor Visotski on tenor sax, as well as Dave Liebman on sax and flute, bassist George Mraz, drummer Chip White and percussionist Ray Armando. The music is a strong offering with the Prince's electric piano taking some fine soloing.

Children Of All Ages was formed by saxophonist Arnie Lawrence several years back and this new version is still very special. Featuring a mixture of progressive jazz, rock and r&b, the other musicians include trumpeter Randy Brecker, keyboardist Pat Rebillot, drummer Bill Godwin, bassists Ron McClure and Bill Takas and vocalist Bob Dorough. It's this latter musician that makes the band stand out because of his unique vocal style.

The Billie Holiday LP is a live recording that has been available before. Still, the conversation of Lady Day is well worth picking up on. She is joined on this trip of standards by pianist Jimmy Rowles and bassist Artie Shapiro, and her voice sounds terrific, even though much of the recording quality is fuzzy.

Guitarist Buddy Fite has a strong sampling of his ample talent on this set of standards—some recent and some old. Although he's been compared with the great Les Paul many times in the past, he can now stand ably on his own.

Jackie Paris and wife Anne Marie Moss are two of the more popular jazz singers still around, and this live set is a fair sampling of where they're at today.

All of the albums have liner notes, but this is kind of a weak spot. While they are accurate for the most part, in biographical data, they still leave one in awe by their constant misspelling of prominent jazz artists and others. As for the packaging, it's a bit bland—in straight black and white—but then again it's the music that counts.

Hawaii Discos Mixing Them Up

HONOLULU—Discotheques in Hawaii mean clubs which play both live bands and spin records.

The leading chain is the Foxy Lady Discos, operated by Island Holiday Resorts and which stress local bands and fancy decor. They are located in the International Market Place here and on the outer islands of Maui at the Royal Lahaina Resort and on Kona in the Keauhou Beach Hotel.

There are three other discos in Honolulu, Bobby McGhees (formerly JB's), which only plays records and is located in the Colony Surf Hotel near Diamond Head; Infinity, which is located in the Sheraton Waikiki Hotel, and the Point After, located in the Hawaii Regent Hotel.

Rooms cater to locals with some tourist interest in the Waikiki-located hotels.

Merchandising Campaign a Hit For ABC Rack

• Continued from page 6

and \$4.49 for tape, to \$4.99 and \$5.99, respectively, for basically \$6.98/\$7.98 front-line product, at both discount and regular department stores, according to marketing vice president Herb Mendelsohn.

More traditional elements of the promotion coordinated by Linda Goodman, advertising/promotion director and head of the rack's new in-store merchandising unit, included an in-store merchandising package (four header cards for each station, wire streamer signs, Love Bug decals for each album and T-shirts for personnel); "Win A Night On the Town With A Star" contest (one of the station's top deejays) with in-store entry blanks mailed to the station (over 130,000 total) also used for daily giveaways of coupons redeemable back at the store for Love Bug albums.

Stations were picked on the basis of their young adult demographics and cooperation. Mendelsohn emphasizes, relying on his own radio sales background to help in the selection. "It makes it easier when you know the mentality of broadcasters and what turns them on," says the executive who began with New York's WINS in the heyday of "Murray The K," and subsequently went to WABC, Capital Cities in Buffalo, N.Y., back to WMCA, and now with ABC almost a year.

Markets, stations and stores included Atlanta, WZGC, Richs; Boston, WVBF, Mammoth Mart; Columbus, WNCI, and Dayton, Ohio, WTUE, both Gold Circle Discount; Indianapolis, WIFE, and Louisville, WAKY, both Ayr Way; Little Rock, Ark., KAAY, Wal Mart; Los Angeles, KKDJ, Broadway Store; Rockford, Ill., WROK, Weise's; Sacramento, Calif., KSFM, Liberty House, and Portland, Ore., KISN, Fred Meyer.

Reddy Trek Takes In 13 Key Cities

LOS ANGELES—Helen Reddy is set for a 13-city Eastern tour on the heels of her latest single release "Ain't No Way To Treat A Lady."

Ms. Reddy recently signed with "Midnight Special" as its permanent host and she is scheduled to tape four shows prior to her tour of the Orient beginning Sept. 12.

UP RISING IN De KALB

NIU Students Get Spot Of Their Own

By ANNE DUSTON

CHICAGO—Northern Illinois Univ. students may be hustling and bumping this fall at the Up Rising, the first disco opened in De Kalb, a college town 60 miles west of Chicago.

The club moved from live music to a disco format, investing \$40,000 in remodeling and sound because of the increasing competition in live music. An outlay last year of \$60,000 for entertainment with such rock and soul acts as Bobby Seeger, Hound Dog Taylor, Albert King, and Sparkle, was not being returned as student attendance fell off and moved to lower priced bars with lesser known talent.

The club will continue live entertainment on a sporadic basis, mainly in the nostalgic vein, with the Four Lads and Bobby Vee upcoming.

The 400-capacity disco on three levels features Dual studio turntables, four custom three-way speaker systems, queing and mixing system, 10-way chasers, various spots, two kaleidoscope projectors and color organs and an antique

mirror ball. Decor includes mirrored walls, original paintings and chandeliers.

A dress-up (no jeans) policy is aimed at keeping a high level of decorum and minimizing security.

The club is owned by John Eggum and managed by Roy Cola. Reopening was July 10.

Disco Action

• Continued from page 27

York clubs got it, while Bob Crewe is mentioned several times as the one who provided the Ralph Carter song."

Another top club in town is Dance Your Ass Off Inc., Peter Struve as the DJ and Joe Orchard as alternate. It's the largest club in the Bay Area and most nights there are upwards of 1,100 people dancing at the club. The club features a flashing slide show on the walls and a good sound system. The DJs are technically as advanced as the ones in New York—a great accomplishment considering that they don't use variable speed turntables.

Richard Dearborn and John Hedges are the spinners at the Mine Shaft, which is not a large club, but a popular one. Other clubs locally include the likes of the Orphanage and Wind Jammer.

The two records that are creating the most excitement in the Bay Area are: "I Just Can't Make It" by the Philly Devotions and "Messin' With My Mind" by Labelle. Gloria Gaynor's forthcoming LP is also being talked about quite a bit, while "Life Is What You Make It" by Tapestry on Capitol has just been discovered by the clubs. The latter record is an example of the lag created (often months) when disco markets outside New York have to wait for product. Spinners here, as well as in a number of other cities, all say that across-the-board servicing of key clubs at the same time would enhance a record's initial impact.

"I Just Make It" by the Philly Devotions is being picked up in discos in New York, Philadelphia, Boston, Chicago, Los Angeles, Washington, D.C., as well as in San Francisco. In fact, Richie Kazcor, DJ at New York's Hollywood, describes it as one of his hottest new records.

"Brazil" by the Richie Family (20th Century) will be available sometime late next month. Side A is a medley with standards from the Forties—"Peanut Vendor," "Frenesi" and "Brazil." The momentum on the side is constantly at the same level and it can create a problem, as would any record with the same musical feel for 19:58, especially on the dance. Individually, each cut is good, though. Side B has five songs (all up-tempo)—"Dance With Me," "Fascination," "Lady Champagne," "Fool" and "Pin Ball." In all, it could be a difficult choice selecting a single. Thanks to Barry Lederer, DJ at the Sandpiper on Fire Island, for turning us on to the album.

\$100,000 Risk

• Continued from page 27

Business for the entire operation, Malavenda says, has been strong.

The disco part of the operation is open seven nights a week, with Sundays and Mondays also having a theater show at 11 p.m. On those nights, the disco goes into action following the show's end.

The live talent bills this summer have featured such acts as Morgana King, Della Reese, Lana Cantrell, Sarah Vaughan, Michael Greer and Carmen McCrae, among others. Tickets for the shows range from \$6 to \$10. With the exception of Saturdays, the disco doesn't have an admission. Saturday dancers pay \$3, which also gets them two drinks.

The club's capacity is 500. Spinners working the disco for the summer are Bobby "DJ" Guttadaro, formerly of New York's Le Jardin, and Vinnie Carleo.

According to Guttadaro, the Palace's sound system includes two Technics turntables, a Bozak mixer, two Phase and Linears, six Bose speakers and a McIntosh. It's a 4-channel setup as well (SQ). Lighting was handled by Digital Lighting Corp. (See separate story.)

Executive Turntable

• Continued from page 6

ager, U.S. and Canada, from similar post in U.K. . . . Lear Jet Stereo shifts Fred Seger from retail vice president to Eastern sales manager, succeeding Don Kingsborough who resigned. . . . At JVC America, Leslie Davis joins from Harvey Radio as home entertainment product manager, and Marc Aspesi, formerly with Sharp, named hi fi product manager. . . . Herb Horowitz, formerly head of Empire Scientific and the Institute of High Fidelity, joins Harman International group.

★ ★ ★

George Chaltas moves from Atlanta branch to Denver as local promotion manager, Epic and CBS custom labels. . . . Alan Miller, former U.S. rep for Canada's Nimbus 9 Productions, joins Rock Steady Management as an associate manager. . . . Shirley Craig joins Sid Bernstein Productions in TV development area.

★ ★ ★

A former music critic, Jerry Dallman, now is managing director of the National Assn. of Independent Record Distributors and Manufacturers, based in Washington, D.C. . . . Charles T. Nessa, former Discount Records store manager in several cities, and founder of Nessa Records, is operations manager at Kinnara Flerlage Distributing, Chicago. . . . Ken St. John joins Starwood Management, Los Angeles. . . . Phil Pruski, formerly with Capitol, moves to

(Continued on page 61)

Disco Goods

• Continued from page 27

contains three circuits, each with dimming, sequencing and audio-controlled counting capability. The basic unit has 7,200 watt capacity (2,400 per channel) and is expandable to 18,000 watts. It carries a list price of \$1,322.

The PDC 6x9, listed at \$3,650, features basically the same capabilities as the 3-channel unit but on a six-circuit basis. The six modules used in the system (replacements go for \$275 each) are interchangeable and in case of key circuit failure a module from a less important circuit can be pulled and be used to replace the blown one. The firm also manufactures strobe lights, and it's planning to enter the fixture market, Graham explains.

He says that their equipment is distributed in the U.S. by Altman Stage Lighting, among other firms.

The life of the disco market? Graham says that he sees it being a strong market influence for at least another five years. While a percentage of the clubs will fade, as others did as the 60's disco fad tapered off, most will revert to being entertainment centers and not just discos, he says.

Mrs. Peer On Road

LOS ANGELES—Monique I. Peer, president of the Peer-Southern World Organization, is visiting each of the Peer-Southern branch offices with meetings planned with personnel in Italy, Sweden, Switzerland, Holland, Germany, England and France.

Billboard's Top Album Picks

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Number of LPs reviewed this week **49** Last week **42**



Pop

ERIC CLAPTON—E.C. Was Here, RSO SO 4809 (Atlantic). Live set from Clapton shows a 360 degree turnaround from his last two LPs, both of which have been strongly in the laid back vein. Died in the wool Clapton fans will particularly enjoy this set, since it features the long, fluid blues guitar solos that have been lacking on recent efforts. Most of the songs heard on disk for at least the second time, though the presence of Yvonne Elliman on harmony vocals adds a change to the basic arrangements. Several out and out blues cuts here which allow the artist full chance to demonstrate his drawing vocals and excellent guitar. Band of Carl Raddie, Jamie Oldaker, George Terry and Marcy Levy in his current touring group.

Best cuts: "Presence Of The Lord," "Drifting Blues," "Can't Find My Way Home," "Rambling On My Mind."

Dealers: Clapton just coming off road, so live LP fits in well.

JOHNNY RIVERS—New Lovers And Old Friends, Epic PE 33681 (CBS). For those who find rock among their favorite musics, the good news is that Johnny Rivers is back. Rivers, with his distinctive Southern sounding vocals, his unique ability to choose the best possible material for himself and just as strong an ability to interpret that material. Rivers chooses songs here from the areas of soul, surf rock, reggae and blues. Better use of horns than on any of his previous albums, stronger arrangements, good use of the soulful backup voices he has used throughout his career and a good mix between rockers and ballads. Production from artist, with top musicians Michael Omartian, Ben Benay, Jim Horn, Ed Greene, David T. Walker, Dean Parks and old friends Joe Osborn and Larry Knechtel. Vocal help from Brian Wilson. A good fun LP full of potential singles, which is really what rock is all about.

Best cuts: "It's The Same Old Song," "Help Me Rhonda" (a top 20 single), "New Lovers And Old Friends," "Dancin' In The Moonlight," "You Better Move On," "You Can Get It If You Really Want."

Dealers: A decade of fans wait for Rivers' product.

KOOL & THE GANG—Spirit Of The Boogie, De-Lite DEP 2016. Coming off the enormously successful title cut, the premier soul/jazz organization comes up with another set aimed at the pop, soul and jazz audience. True roots of the band are in jazz, and while they gained fame with a chanting, disco styled boogie, they aptly handle a number of jazz oriented cuts here as well as some soft ballads. Horn section of Dennis Thomas, Otha Nash, Spike Mickens and Ronald Bell (especially Bell on sax and Mickens on trumpet) is effective. Most of the cuts feature the driving rhythm and harmony used as lead vocals we have become familiar with, though there are two jazz/big band styled instrumentals.

Best cuts: "Spirit Of The Boogie," "Jungle Jazz," "Ancestral Ceremony," "Mother Earth," "Caribbean Festival."

Dealers: Stock in pop, jazz and soul. Already on charts.

TINA TURNER—Acid Queen, United Artists UA-LA495-G. Ms. Turner's much talked about British LP turns out to be one side material from the Rolling Stones, Who and Led Zeppelin and one side like Turner originals. The first side, featuring the artist's distinctive interpretation of some of the more standard British rock bands should bring in the pop and soul crowds while the flip should hold the attention of long time Ike & Tina fans. Strong production from Denny Diante, Spencer Proffer (and Ike on side two) with top Los Angeles session men Ed Greene and Tom Scott among the guests. Ms. Turner's gruff vocals are perfect for the raucous British material she has chosen, while side two, though soul oriented, should also reach the pop fans with its strong Sid Sharp string arrangements.

Best cuts: "Let's Spend The Night Together," "Acid Queen" (which millions heard in "Tommy"), "I Can See For Miles," "Whole Lotta Love," "Baby—Get It On," "Pick Me Up."

Dealers: Display in pop and soul.

JACKIE DeSHANNON—New Arrangement, Columbia PC 33500. First release for Ms. DeShannon on Columbia is the broadest showcase for her writing and singing talents yet, offering a number of excellent story cuts, a country song or two, a melody sounding somewhat like "Those Were The Days" and a style that seems to incorporate a number of the top female vocalists of the day but remains original. Ms. DeShannon has always been a prolific writer, but she seemed to be cast in the slot of "AM artist" in the past. While she is certainly capable of a Top 40 hit, the songs on this set show a fascination with things far beyond having a hit record. Artist is one of the few who is able to tell stories of the city in a convincing manner, as well as coming up with some fine personal songs. Mix of ballads, mid-tempo and rockers is effective. Help from Brian Wilson, Larry Knechtel, Randy Edelman, Kenny Rankin and Buddy Emmons among others.

Best cuts: "Let The Sailors Dance," "Sweet Baby Gene," "A New Arrangement," "Queen Of The Rodeo," "I Wanted It All," "Murphy."

Dealers: Columbia planning push and artist goes on road soon.

KRAFTWERK—Ralf And Florian, Vertigo VEL-2006 (Mercury). Material cut a bit earlier than the amazingly successful "Autobahn" set, but featuring the same spell binding mix of electronic keyboards, strings and woodwinds. In parts a bit more far out than the last set released here and in other parts somewhat more conventional, with one cut verging strongly on classical. Vocals consist of subtle choruses here, and only

two of the current band members are involved in the set. Still, one of the better and more commercial products to come from the German rock scene.

Best cuts: "Kristallo," "Heimatklänge," "Ananas Symphonie" (a 14 minute cut).

Dealers: Last LP was a longshot, and went top 10.

MIKE POST—Railhead Overture, MGM M3G-5005. Producer/arranger/moog and keyboard man Post scored with what seemed like an off the wall big band electronic version of "The Rockford Files" (single ended up top 10) but his LP shows him to be a multi-talented musician able to adapt his brand of arrangement and production to a variety of musics. Cuts are in the big band/electronic vein and tackle material from TV show themes to classical to traditional spirituals to standard pop melodies to original. All have in common the emphasis on well balanced arrangements, Post's prominent but not dominant keyboards and a production quality that stays away from gimmicks.

Best cuts: "Railhead Overture," "Wouldn't It Be Nice," "Pictures At An Exhibition," "The Rockford Files," "Will The Circle Be Unbroken."

Dealers: Place in pop and MOR.

10cc—100cc, UK UKS 53110 (London). With the group currently riding the top 10 LP and single charts, this compilation of their first two LPs should serve as a fine introduction to those just becoming acquainted with the quartet. Included here are their major British hits as well as several singles that came close to breaking things open here for them. Album also showcases the groups integration of American surf rock, their own brand of strange but effective humor and good hard rock.

Best cuts: "Rubber Bullets," "Wall Street Shuffle," "Donna," "Somewhere In Hollywood," "Waterfall."

Dealers: Display with current product.

KEN HENSLEY—Eager To Please, Warner Bros. BS 2863. Uriah Heep keyboard man Hensley had a fine solo effort several years back that went largely ignored, and hopefully, with a new label behind him, the fate will not be the same for this excellent blend of rock, classical, ballads and general instrumental and vocally top LP. Away from the frenetic rock image Heep has conjured up over the years, with the emphasis more on musical arrangements (particularly centering artist's keyboard work around large but tasteful orchestral sounds). More emphasis on the words than with Heep product. Some surprisingly good easy rock here as well.

Best cuts: "Eager To Please," "Secret," "The House On The Hill," "Winter Or Summer," "Longer Shaddows," "How Shall I Know."

Dealers: Stress artist's origins.



Soul

DELLS—We Got To Get Our Thing Together, Cadet CA 60044. A classic long-lasting soul vocal aggregation gets it together again in their best form. The dependable Dells with their array of lead singers are as versatile as ever in their mastery all contemporary r&b styles. Included on the LP is the single done by the Dells with the Dramatics, "Love Is Missing From Our Lives."

Best cuts: "Love Is Missing . . .," "We Got To Get Our Thing Together," "Overnight."

Dealers: Display in both Dells and Dramatics bins.

Z.Z. HILL—Keep On Lovin' You, United Artists UA-LA417-G. An energetic and intense soul performer turns in a satisfying set. Mostly working mid-tempo in highly percussive tunes produced by Lamont Dozier or Allen Toussaint, Hill at times evokes echoes of Otis Redding or Ray Charles in his raspy exciting vocal style. Material on the set is particularly strong overall and the album could move Hill's entire career up a few more notches.

Best cuts: "I Created A Monster," "Keep On Lovin' You," "Who Ever's Thrilling You (Is Killing Me)."

Dealers: Hill has a strong catalog which this might be a good time to restock.



Country

PORTER WAGONER & DOLLY PARTON—Say Forever You'll Be Mine, RCA APL1-1116. As always when the pair get together, a fine set of love songs giving each a chance to display their vocal wares separately as well as working in their general perfectly succinct harmony. Dolly is enjoying her strongest period of success as a solo yet and Wagoner is a consistent chart maker, yet together they always seem to rise to new heights. Material a bit more on the straight country side than their solo material, with the writing split as usual fairly evenly between the two. Production of Porter is excellent. Instrumentally, fiddle and guitar work in particular shines on this set.

Best cuts: "Say Forever You'll Be Mine," "Again," "The Beginning," "I Have No Right To Care," "How Can I (Help You Forgive Me)."

Dealers: Both tour constantly (though separately) so watch for them in your area.

ASLEEP AT THE WHEEL—Texas Gold, Capitol ST 11441. First LP for label from band that has made a specialty of re-creating some of the best of Texas swing music shows some interesting changes here. Much more emphasis on original material with a wider variety of music than they have tackled in the past. The skilled Texas swing material is still present,

but so are some fine original rock blues and more contemporary country tunes. Excellent lead vocals from Chris O'Connell when the lady gets the chance to sing lead, several cuts that allow all the members of the band to show prowess on their respective instruments (steel guitar, fiddle, sax, keyboards) and help from Johnny Gimble on most cuts. Way above previous LPs in variety, skill and even the recreations.

Best cuts: "The Letter That Johnny Walker Read," "Runnin' After Fools," "Nothin' Takes The Place Of You," "Roll 'Em Floyd," "Where No One Stands Alone."

Dealers: Group tours constantly and has strong following.

CHIP TAYLOR—This Side Of The Big River, Warner Bros. BS 2882. One of country's better songwriters and more unique vocalists comes up with another set of his soft voiced material and usual good selection of love songs and stories. Use of horns augments several cuts, with several others cut live. Material moves from biting social commentary to love ballads to stories of the city to a fine version of Johnny Cash's "Big River." Taylor also makes good use of the bass oriented guitar Cash used in the early stages of his career on several cuts. Less emphasis on steel than on most country efforts, with the real emphasis going to Taylor's extraordinary lyrics and flowing vocals.

Best cuts: "Same Ol' Story," "Gettin' Older, Lookin' Back," "Big River," "May God Be With Me," "I've Been Tied," "You're Alright, Charlie."

Dealers: Taylor hits both pop and country.



First Time Around

GUTHRIE THOMAS—1, Capitol ST-11435. Young singer sounds a bit like Bob Dylan in spots, a bit like Mickey Newbury in others, and has a bit in common with both in that he sings songs of the land and the road. Guests on the set include Jim Keltner, Rene Armand and Robert Wachtel. Thomas is the kind of singer who could break both pop and country, with his universal lyrics and easy to listen to music. One soon dismisses the similarity to other vocalists as nothing more than a natural similarity, and the songs stand as well as those of any other young writer of the year. Simple arrangements help set.

Best cuts: "Rollin' Home," "Fight By My Side," "Tonight," "Emily," "Dear Ginny, Dear Ginny."

Dealers: Capitol planning major push.

BLACKFOOT—No Reservations, Island ILPS 9326. First American rock group signed to label is a professional blend of Southern rock and a wall of sound British style. Mostly cooking hard rock material, though a few tasteful mid-tempo cuts are added and these may well be the ones that work best. Several group members are ex of Lynyrd Skynyrd, and the double lead guitar technique executed by the quartet has become one of the dominant characteristics of the Southern feel. Some strong harmony vocals.

Best cuts: "Railroad Man," "Not Another Maker," "Take A Train," "I Stand Alone."

Dealers: Big push coming from Island on what they feel is their best chance in the hard rock market yet.

JUICE NEWTON AND SILVER SPUR—RCA APL1-1004. This is a superior effort from the Los Angeles-based country-rock trio. Ms. Newton has one of the better country voices to emerge in some time, and she can really convey a meaning into the lyrics of each tune. Although some of the material will gather FM airplay, expect AM play as well as country exposure because this group has the ingredients needed to make it big. The other two members of the group, bassist Tom Kealey and rhythm guitarist-vocalist Otha Young, are also musicians of comparable expertise, but it's still the great voice of Juice Newton that makes this LP a very strong new entry.

Best cuts: "Catwillow River," "Love Is A Word," "The Sweetest Thing," "Won't You Stay," "The Shelter Of Your Love."

Dealers: In-store play is a must for this great LP.

AL JARREAU—We Got By, Reprise MS 2224 (Warner Bros.). Pop/soul singer Jarreau shows strong resemblance to the late Otis Redding in phrasing with a strong jazz influence also tossed in. Some semi-scat vocals highlight the LP as well as an MOR influence. All original songs, though the lyrics are somewhat difficult to catch the first time through as a result of the artist's unique phrasing style. Most of the material is mid-tempo, with some disco potential. Main interest here, however, is the original vocalizing.

Best cuts: "We Got By," "You Don't See Me," "Letter Perfect," "Sweet Potato Pie."

Dealers: Warners planning big push on artist.

DELBERT McCLINTON—Victim Of Life's Circumstances, ABC ABCD-907. Young artist sounds like a mix of Jerry Lee Lewis and Gary Stewart with a set of well done country oriented cuts, primarily uptempo. All original material, much of it dealing with love, drinking or a mix of the two, is creditable. Strong use of traditional country instruments such as steel and fiddle, but good use of horn as well. Mix of country (Buddy Emmons) and pop (Mike Leech, Reggie Young) musicians. Play should come on pop FM and country stations.

Best cuts: "Victim Of Life's Circumstances," "Two More Bottles Of Wine," "Object Of My Affection," "Ruby Louise."

Dealers: Place in pop and country.



Comedy

FREDDIE PRINZE—Looking Good, Columbia PC 33562. This initial release by the star of "Chico And The Man" will surely gather a loyal following. For the most part, Prinze depends on ethnic or racial humor, but he does it convincingly well unlike many other comedians. Prinze covers ten different routines in this live album (Mr. Kelly's in Chicago), and the presence of the audience is a key factor in the album's overall success.

Best cuts: "Hunga Rican," "Survival," "Hangin' With Nat," "Three Cities," "The Lies," "They Never Tell It Like It Is."

Dealers: This actor-comedian is very popular, so market it accordingly.



Billboard's Recommended LPs

pop

SYLVIA TYSON—Woman's World, Capitol ST 11434. One half of Ian and Sylvia sings up a mix of country and pop, with the emphasis on excellent ballads. Ms. Tyson's superb voice is well known to music fans of the past decade, and the songs, all self-penned, are fine love songs, with a touch of blues in most of them. A bit of Maria Muldaur, a bit of Linda Ronstadt, a bit of Joni Mitchell, but the majority of it is Ms. Tyson. Capitol has done a fine job with its female roster, and, though a long shot, Sylvia could be the next major one. Several potential singles, especially among the ballads. **Best cuts:** "Woman's World," "Time For A Change," "Sleep On My Shoulder," "Whatever Became Of Me."

DAVID AXELROD—Seriously Deep, Polydor PD-6050. Composer/arranger/conductor Axelrod comes up with a commercial set of big band and electronic fun. Keyboardist Joe Sample of the Crusaders, trombonist Jimmy Cleveland and concert master Jack Shulman lend a helping hand. Most pop oriented effort yet for the artist, with cuts suitable for MOR radio play, certain jazz stations and disco play. Polydor planning big push and Axelrod readying band for tour. **Best cuts:** "Miles Away," "Ken Russell," "Reverie."

GEOFF MULDAUR—Is Having A Wonderful Time, Reprise MS 2220 (Warner Bros.). Return to the recording scene of Muldaur is a fun mix of nostalgia, imaginative remakes of several soul classics, jug band sounds and even a Ry Cooder type tune. Muldaur changes his vocals to suit the mood of the cut, often recreating the original sound (much like Dave Edmunds does in Britain). Instrumentation varies from simple to big band arrangements. Old Keweenaw compatriots Maria Muldaur and Fritz Richmond lend a helping hand. **Best cuts:** "99 1/2," "Higher & Higher," "Jailbird Love Song," "High Blood Pressure."

SAMI JO—MGM M3G-4998. Lady who made initial musical gains as a country star teams up with producer Jimmy Bowen, arranger Gene Page and the likes of Larry Muhoberac and John Guess to come up with a set of excellent love songs. Artist uses her powerful voice primarily on ballads, but also scores on a rock oriented disco cut or two. Songs from Billy Joel, Jim Weatherly, Barry Mann and Cynthia Weil and other pop and country "name" writers. LP could go pop or country. **Best cuts:** "You're A Part Of Me," "If I Could Just Find My Way," "Just Enough To Make Me Stay," "The Closest Thing To Love."

JIMMIE SPHEREIS—The Dragon Is Dancing, Epic PE 33565. After a several year recording lay-off, Sphereis is back with set of fine performances. The 12 selections are a mixture of folk, soft rock and even progressive with the Sphereis lyrics and melodies taking the honors. He is joined on this effort by his particularly tight back-up band and is helped out on the fine title cut by Chick Corea. **Best cuts:** "The Dragon Is Dancing," "Signs In A Shell," "Snake Man," "Sunken Skies," "In The Misty Woods."

CDKE ESCOVEDO—Coke, Mercury SRM-1-1041. Better than average blend of Latin rhythms spiced with soul and pop flavoring. Percussionist Escovedo adds a strong Latin/disco beat and lead singers Linda Tillery and Calvin Tillery handle ballads and rockers with equal ease. Escovedo has worked with Santana in the past and is experienced in mixing Latin and pop, a skill he carried on with Azteca. Some good jazzy horn riffs also included. **Best cuts:** "Rebirth," "Love Letters," "Hall's Delight," "Life Is A Tortured Love Affair."

PAUL MAURIAT AND HIS ORCHESTRA—Have You Never Been Mellow, MGM M3G 4999. Recent chart toppers are given a warm and indeed mellow flavor albeit there are cuts with some zesty rhythmic underclothings. Good for MOR stations. **Best cuts:** "El Bimbo," "I Won't Last A Day Without You," "The Way We Were," and the title tune.

MONDA HARRIS 2—Capitol ST 11437. Dick Monda, Patti Harris and Kate Harris team up for five rockers (on side one) and

(Continued on page 54)

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 Fisher.

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Merry Clayton
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Her new album
"Keep Your Eye
On The Sparrow"
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CHICAGO—Brand New Love Affair (2:30); producer: James William Guercio; writer: James Pankow; publishers: Make Me Smile/Big Elk, ASCAP. Columbia 3-10200. Slow, soulful moody ballad from premier horn based rock group, with vocals strongly in the Ray Charles vein. Cut is edited from the LP cut, which picks up strongly about half way through. Single fade just as the uptempo segment begins, but the ballad format here is an effective change for the group. Flip: Brand New Love Affair Part 1 & 2 (4:33); info same in all categories.

recommended

RAY STEVENS—Indian Love Call (3:26); producer: Ray Stevens; writers: Rudolph Fainl-Otto Harbach-Oscar Hammerstein II; publisher: Warner Bros., ASCAP. Barnaby 616 (Janus).

WAYLON JENNINGS—Bob Willis Is Still The King (3:29); producers: Waylon Jennings & Ray Pennington; writer: Waylon Jennings; publisher: Baro, BMI. RCA JH-10379. Flip: Are You Sure Hank Does It This Way (2:53); producers: Jack Clement & Waylon Jennings; writer: same; publisher: same.

TRAVIS WAMMACK—Easy Evil (2:59); producer: Rick Hall; writer: Alan O'Day; publishers: Zapata/Edwin H. Morris, ASCAP. Capricorn 0242 (Warner Bros.).

ANDY KIM—Baby You're All I Got (3:27); producer: Andy Kim; writer: Andy Kim; publisher: Jochim, BMI. Capitol 4130.

LABELLE—Messin' With My Mind (3:03); producer: Allen Toussaint; writer: Nona Hendryx; publisher: Gospel Birds, BMI. Epic 8-50140.(CBS).

POCO—Keep On Tryin' (2:51); producers: Poco & Mark Harman; writer: T. Schmit; publisher: Fools Gold, ASCAP. ABC 12126.

MICHAEL DINNER—The Promised Land (3:05); producer: John Boylan; writer: Michael Dinner; publisher: Parker, BMI. Fantasy 750.

JOHNNY NASH—Tears On My Pillow (I Can't Take It) (2:56); producers: Johnny Nash & Ken Khouri; writer: Ernie Smith; publisher: Cayman, ASCAP. Epic 8-50138 (CBS).

DICKIE GOODMAN—Mr. Jaws (2:03); producers: Bill Ramal & Dickie Goodman; writers: B. Ramal-D. Goodman; publisher: Unichappell, BMI. Cash 451.

BYRON McNAUGHTON & HIS ALL NEW ORCHESTRA—Right From The Shark's Jaws (The Jaws Interview) (2:61); producers: D. Parks & W.J. Rinier; writer: Dave Parks; publisher: not listed. Jamie 1427.

SLADE—How Does It Feel? (3:15); producer: Chas. Chandler; writers: Lea-Holder; publisher: Barn, BMI. Warner Bros. 8134.

RONNIE WOOD—If You Don't Want My Love (3:16); producers: Wood, Womack & McLagan; writer: Bobby Womack; publisher: Unart, BMI. Warner Bros. 8131.

CAROL DOUGLAS—Headline News (3:29); producer: Ed O'Loughlin; writers: Greenaway-Maculey; publisher: Cookaway, ASCAP. Midland International JH-103/2 (RCA).

BOBBY KEYS—Gimme The Key (2:34); producer: Trevor Lawrence; writers: B. Keys-T. Lawrence; publisher: Tira, BMI. Ring O'Records 4129 (Capitol).

KEITH CHRISTMAS—My Girl (3:17); producer: Pete Sinfield; writers: W. Robinson-R. White; publisher: Jobete, ASCAP. Mantecore 7004F (Motown).



THE SUNSHINE BAND—Shotgun Shuffle (2:45); producers: H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI. T.K. 1010. Members of the TK group that have the No. 1 single in the nation come up with another thumping, disco styled instrumental using the patented TK guitar and organ format with strong use of horns.

PHILLY DEVOTIONS—I Just Can't Make It (Without You) (3:05); producer: John Davis; writer: J. Davis; publishers: John Davis/Bry-Wek, ASCAP. Columbia 3-10191. Already receiving exceptionally strong play in the discos, group comes up with a smooth soul sound a la Spinners and Blue Magic that should be as strong on pop and soul airwaves as it is on the dance floor. Easy rocker avoids overly domineering disco base. Flip: I Just Can't Make It (Without You) (4:51); info same in all categories.

recommended

G.C. CAMERON—It's So Hard To Say Goodbye To Yesterday (3:18); producer: Freddie Perren; writers: F. Perren-C. Yarian; publisher: Jobete, ASCAP. Motown 1364F.

ANACOSTIA—All I Need (2:34); producers: Baker, Harris & Young; writer: T. Boyd; publishers: Van McCoy/Warner-Tamerlane, BMI. Columbia 3-10203.



First Time Around

BIDDU ORCHESTRA—Summer Of '42 (3:08); producer: Biddu; writer: M. Legrand; publisher: WB Music, ASCAP. Epic 8-50139 (CBS). Disco version of the familiar Michel Legrand classic is already a monster hit in Europe and is receiving disco play here.

TINA CHARLES—You Set My Heart On Fire (3:08); producer: Biddu; writer: Biddu; publisher: Chappell & Co., ASCAP. Columbia 3-10202. Good soul/disco cut produced by the man with the "Summer Of '42" disco single. Little girl vocals work well against the pounding bottom.

SILVIA MORA—Fool (3:35); producer: Lee Young; writer: Sigmund Last; publisher: Chapel, ASCAP. Den-Mat 339. Strong voiced lady comes up with excellent easy listening ballad. Translated from a French song, the big orchestral backing works well with the expressive vocals.

GRINGOS—The Life I Lead (2:15); producer: John Florez; writer: Alan Harkrader; publisher: "B" Brothers, ASCAP. Leer. Chicago styled group is way above average with this easy rocker. Finely arranged with nothing overstated.



RAY STEVENS—Indian Love Call (3:26); producer: Ray Stevens for Ahab Productions; writer: Rudolph Fainl, Otto Harbach, Oscar Hammerstein II; publisher: Warner Bros. Music, ASCAP; Barnaby B 616-A. Ray can always find a new way to do a song and this is no exception. Sounding very much like the Platters or Temptations of the 50's, he gives this old standard a whole new sound. Flip: no info.

BARBARA FAIRCHILD—You've Lost That Lovin' Feelin' (3:36); producer: Billy Sherrill; writer: B. Mann, C. Well, P. Spector; publisher: Screen Gems-Columbia, BMI. Columbia 3-10195. The Old Isley Brothers hit, pretty much the same arrangement, but with the Sherrill touch and Fairchild feeling. Should get lots of cross-over play. Flip: no info.

BOB LUMAN—Shame On Me (3:08); producer: Billy Sherrill; writer: L. Williams, B. Enis; publisher: Regent Music/Fort Knox Music, ASCAP. Epic 8-50136. This seems to be the week for old standards. Luman gives this one a little different treatment with a recitation and beautiful background chorus. Flip: no info.

MIKE WELLS—Shee-Top Clover (2:32); producer: Eddie Kilooy & Bobby Dyson; writer: Bobby Borchers, Curly Putman; publisher: Tree, BMI. Playboy P 6042-A. The second release on this young Texan. It's an up, happy song and should establish him in the industry. Flip: no info.

TOM T. HALL—I Like Beer (2:52); producer: Jerry Kennedy; writer: T. T. Hall; publisher: Hallnote Music, BMI. Mercury 73704. In the same vein as "I Love" but different enough. Funny lyrics, easy moving style that is all Tom T.'s. Flip: From a Mansion to a Honky Tonk (3:38); all credits same.

SAMMI SMITH—Today I Started Loving You Again (3:24); producer: Jim Malloy for Cabin Hill Productions; writer: Merle Haggard, Bonnie Owens; publisher: Blue Book, BMI. Mega MR-1236. Another beautiful old standard, given a new life by the husky-voiced Sammi. Smooth delivery with lots of feeling. Flip: no info.

recommended

MARY LOU TURNER—The World Needs Country Music (2:59), producer: not listed; writer: Warner Wilder; publisher: Bonton Music/Sept. Music/Skyview Music, ASCAP. MCA-40448.

STEVE YOUNG—The White Trash Song (2:50); producer: the artists & Jim Terr; writer: S. Young; publisher: Warner-Tamerlane, BMI. Blue Canyon BC 136.

JACK RUTH—Oh, Well, Who Cares (2:03); producer: Rob Galbraith; writer: J. W. Routh; publisher: Song of Cash, ASCAP. RCA PB-10371.

ROY JOHN FULLER—Angel In Disguise (3:02); producer: Joe Deaton; writer: Roy John Fuller & Joe Deaton; publisher: Able Music, BMI. ASI 00001.

FAITH O'HARA—Rockin' Robin (2:30); producer: Norro Wilson; writer: J. Thomas; publisher: Records Music, BMI. Columbia 3-10194.

JERIS ROSS—I'd Rather Be Picked Up Here (Than Be Put Down at Home) (2:29); producer: Ron Chancey; writer: G. Morgan; publisher: Pi-Gem, BMI. ABC-Dot DOA-17573.

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 52

five mellow, almost MOR ballads (on side two). Rock side is average, but the ballad material is superior in spots, showing good vocals from all three (with Monda sounding a bit like Neil Diamond at times), and strong, flowing, string arrangements. **Best cuts:** "Just Enough To Keep Me On The Hook" (almost a torch song), "Ain't No Memory Gonna Satisfy Me" (featuring excellent lead vocal from Monda and strong backup chorus).

jazz

GRACHAN MONCUR III THE JAZZ COMPOSER'S ORCH.—Echoes of Prayer, Joca LP 1009. Trombonist Moncur has reassembled the orchestra together for a very stirring performance of his titled work. Besides the composer's instrumental greatness, there is also great playing from flautist Pat Patrick, trumpeter Marvin "Hannibal" Peterson, violinist Leroy Jenkins and bassists Cecil McBee and Charlie Haden. Another great feature is the inclusion of the Tanawa African Ensemble and a percussion movement. All in all, a very satisfying progressive jazz piece with a multi-year existence in store. **Best cuts:** Should be listened to as a whole.

country

THE PRIDESMEN—RCA APL1-1190. Charley Pride's band, which has spawned the likes of Ronnie Milsap and Gary Stew-

art, tackles some unfamiliar cuts and some country standards on this set of rockers and slow cuts. Each instrument, be it fiddle, guitar, steel, bass, piano or drums gets a shot. **Best cuts:** "Last Date," "Raunchy," "Ghost Riders In The Sky."

classical

BEETHOVEN: THE LAST FOUR PIANO SONATAS—Claudio Arrau, Philips 6780 020. These highly-regarded performances, recorded some 10 years ago, are excerpted from the label's integral set of the 32 by the artist. Programming the four sonatas, including the monumental "Hammerklavier," on two disks makes for an economical package (bearing in mind Philips' \$7.98 list). Arrau's following, always considerable, has if anything grown substantially in recent years, and good sales are predicted.

BACH: COMPLETE LUTE MUSIC ON GUITAR—John Williams, Columbia M2 33510. Williams is not one to dawdle or sentimentalize over a phrase. If this leads some to feel he lacks poetry and emotion, none will dare accuse him of the slightest lapse in efficiency. His technique is awesome, and the logic of the music is ever clear. A valuable collection that will be judged absolutely essential by many guitar enthusiasts. Included, of course, are the lute versions (Bach's own) of the familiar E Major Partita for violin, and the Fugue from the G Minor Sonata.

\$400,000 PER LP ADVANCE

Warwicke Demands \$2 Mil In Bacharach-David Suit

LOS ANGELES—Dionne Warwicke is suing Burt Bacharach and Hal David, asking \$2 million in cumulative damages in superior court here.

She alleges that the pair let her down in failing to produce on time her second and third LPs due under terms of her Warner Bros. Records' contract. Her pleading traces the history of her business relationship with the two songwriters.

She signed a personal management-production pact with them, starting in December 1962. When she inked her 1971 WB Records' paper it called for a \$400,000 non-returnable advance per LP, which was split \$250,000 to Ms. Warwicke and

the remainder between the defendants.

She alleges that Bacharach and David's refusal to do the second and third contracted LPs has impaired her career. She asks \$500,000 compensatory and \$1.5 million exemplary damages.

Composers Sue Atlantic Label

NEW YORK—Atlantic Records is one of nine defendants charged with copyright infringement by Michael and Richard Berardi who claim that their copyrighted song, "She Flew Me To Heaven," was substantially copied and subsequently turned into a successful recording by Major Harris, who was not named in the complaint.

According to the complaint filed in U.S. District Court here, the song in contention was sent to Steve Bernstein, one of the defendants, on a demonstration tape, and Bernstein allegedly made the composition available to the other defendants.

Other defendants in the suit include Eli Tatarsky, a/k/a Bobby Eli, Gwendolyn Woolfolk a/k/a Vinne Barrett, WMOT Productions, WIMOT Music Co., Mighty Music Co., Friday's Child Music Co., and Blackwood Music. Eli and Barrett allegedly claim to have written the song under the title, "Love Won't Let Me Wait."

Lawrenceville To Host 2 Name Acts

LAWRENCEVILLE, N.J.—Teresa Brewer and The World's Greatest Jazz Band featuring Yank Lawson and Bob Haggart will appear in a benefit performance for the Robert Thiele Center For American Popular Music in the Kirby Arts Center of the Lawrenceville school, Sept. 19, 8:30 p.m.

Tickets at \$10, \$7.50 and \$5 are available at the Jigger Shop, Lawrenceville, and the university store, Princeton.

Earnings Reports

• Continued from page 10

2nd qtr. to June 30:	ABC	
	1975	1974
Revenues	\$257,346,000	\$231,757,000
Net income	13,616,000	17,481,000
Per share	.79	1.03
Revenues	508,239,000	461,791,000
Net income	20,665,000	27,474,000
Per share	1.20	1.63
Shares	17,187,000	16,820,000

2nd qtr. to June 30:	MATSUSHITA ELECTRIC INDUSTRIAL	
	1975	1974
Sales	\$1,177,900,000	\$1,114,000,000
Net income	21,000,000	45,400,000
Per share (ADR)	.21	.46
Sales	2,197,200,000	2,367,200,000
Net income	41,900,000	90,400,000
Per share (ADR)	.42	.91

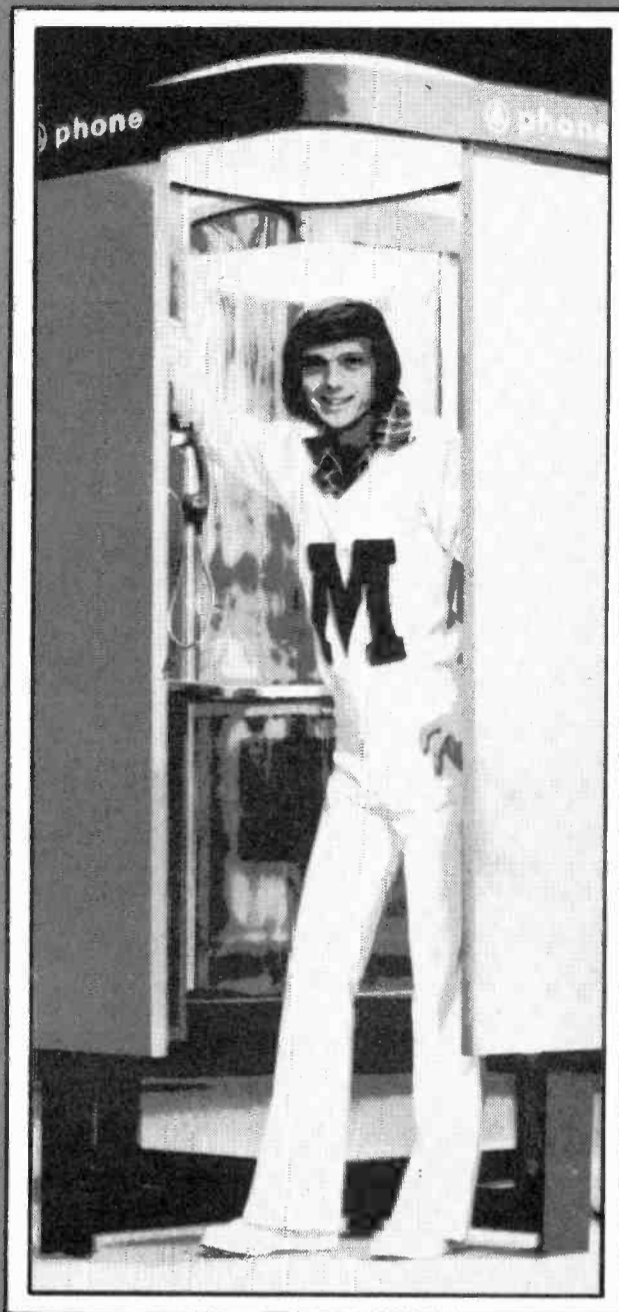
Dollar amounts translated at the yen's current rate.

2nd qtr. to June 30:	MINNESOTA MINING & MFG. CO. (3M)	
	1975	1974
Sales	\$786,300,000	\$746,100,000
Net income	66,000,000	82,800,000
Per share	.58	.73
Sales	1,529,000,000	1,431,000,000
Net income	124,100,000	154,800,000
Per share	1.09	1.37

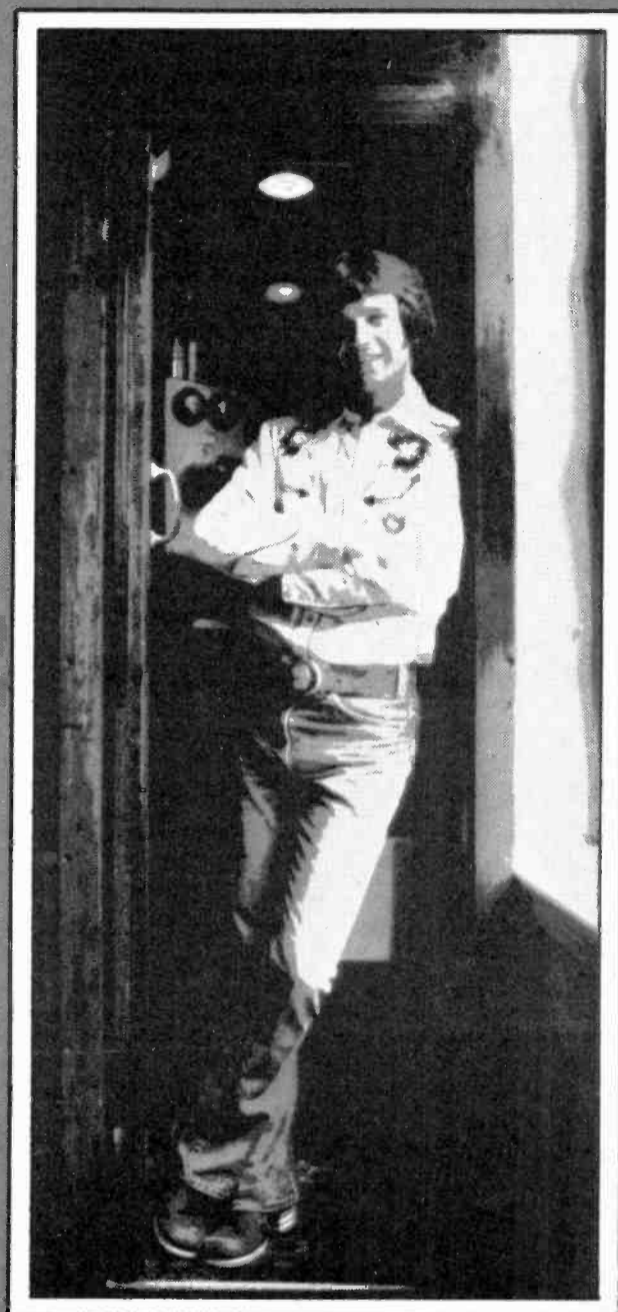
INDIVIDUALLY, COTTON, LLOYD and CHRISTIAN HAVE
 SOLD 25 MILLION RECORDS
 NOW, WATCH WHAT THEY DO TOGETHER!



Darryl Cotton, hails from Australia. As lead singer and founder of rock group Zoot, he had eight, top-ten records in a row.



Michael Lloyd, as a producer, from California, was awarded 19 gold records and a Grammy Award. He co-produced the CLC album.



Chris Christian, from Nashville, Tennessee, played guitar for Jerry Reed and Wayne Newton and has written songs for Elvis, Pat Boone and Jeannie C. Riley.

Cotton, Lloyd and Christian



AN EXCITING NEW GROUP
 AN EXCITING DEBUT ALBUM (T-487)
 Featuring the single "I Go To Pieces" (TC-2217)



A Subsidiary of 20th Century Fox Film Corporation

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BRAND NEW LOVE AFFAIR—Chicago (Columbia 3-10200) SHOTGUN SHUFFLE—The Sunshine Band (TK 1010) I JUST CAN'T MAKE IT (Without You)—Philly Devotions (Columbia 3-10191) SEE TOP SINGLE PICKS REVIEWS, page 54

Main chart table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, and a second set of columns for the same information on the right side.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)

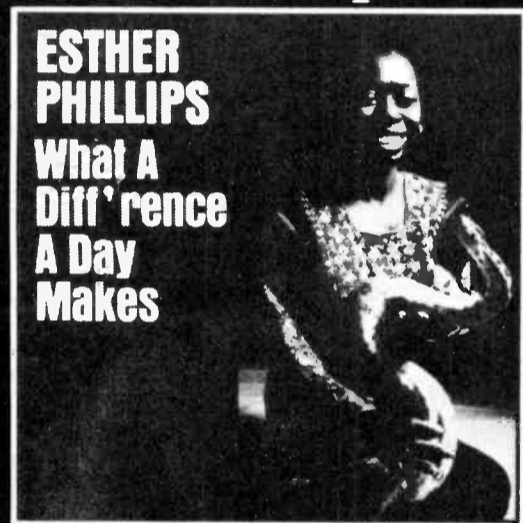
A-Z index table listing song titles and their corresponding chart positions.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

HOT TOWN, SUMMER IN THE CTI

SOLE FOOD (Disco Breakouts)

Esther Phillips



**WHAT A
DIFF'RENCE A
DAY MAKES**
KU 23 SI

The Single:



"What A Diff'rence
A Day Makes"

KU 925

The Single:

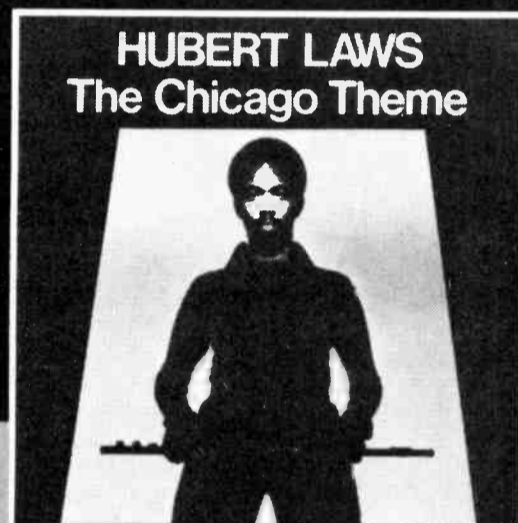


"The Chicago Theme"

OJ 27

Hubert Laws

HUBERT LAWS
The Chicago Theme



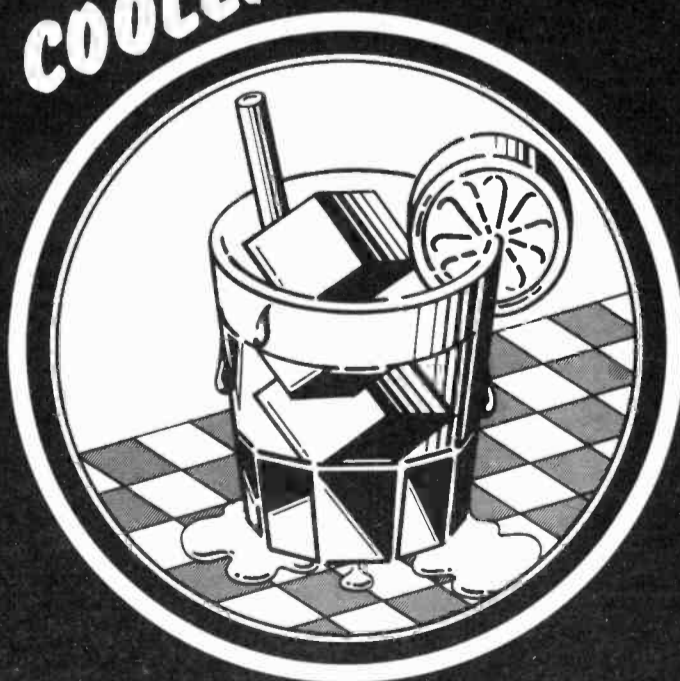
**THE CHICAGO
THEME**
CTI 6058 SI

Jim Hall



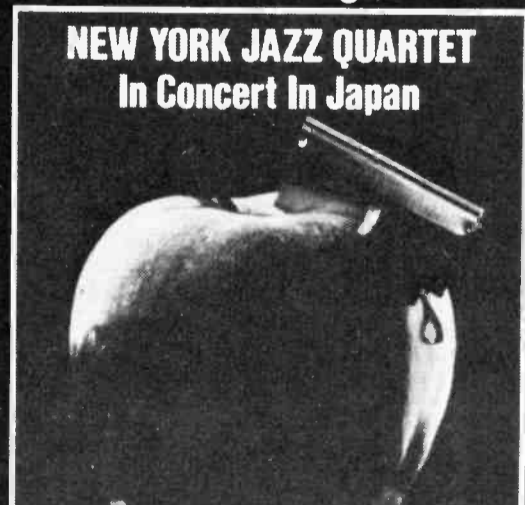
CONCIERTO
CTI 6060 SI

COOLERS



**New York
Jazz Quartet**

NEW YORK JAZZ QUARTET
In Concert In Japan



**IN CONCERT
IN JAPAN**
SAL-703 SI

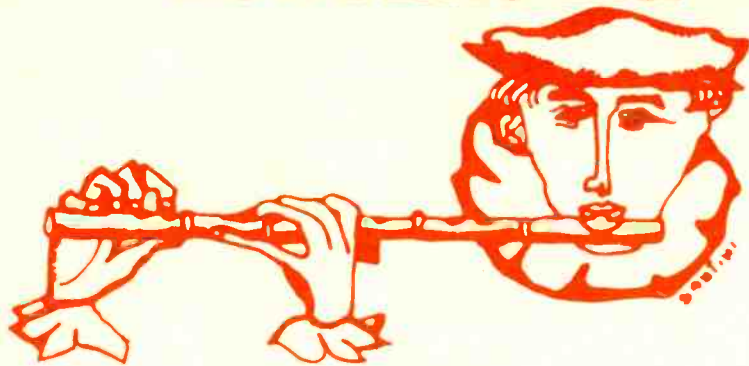
Summer Madness, From CTI and Kudu
Records and Tapes. Distributed by Motown.

CTI KUDU

© 1975 Motown Record Corporation

PHIL BASILE of
CONCERTS EAST

Presents
at the
**CALDERONE
CONCERT
HALL**



HEMPSTEAD, LONG ISLAND, NEW YORK

PHIL BASILE OF CONCERTS EAST
WOULD LIKE TO THANK EVERYONE; ARTISTS, AGENTS,
AND MANAGERS FOR MAKING THE

CALDERONE CONCERT HALL

A

HUGE SUCCESS

January 29	Linda Ronstadt Tom Rush	May 8	Nektar	August 1	Poco <small>SOLD OUT</small> Livingston Taylor
March 2	John Mayall Dog Soldier	May 31	Climax Blues Band Al Stewart	August 7	Z. Z. Top <small>SOLD OUT</small> Stade
March 7	Billy Joel <small>SOLD OUT EXTRA SHOW ADDED</small> Leo Sayer	June 6	Fleetwood Mac Golden Earring Henry Gross	August 15	Weather Report Gary Burton Quintet
March 16	Entwistle's Ox Joe Vitale's Mad Men	June 7	Renaissance Mike Quatro <small>SOLD OUT</small>	August 16	J. Geils Band Ruby Starr <small>SOLD OUT</small>
March 19	Jackson Browne <small>SOLD OUT EXTRA SHOW ADDED</small> Phoebe Snow	June 28	Electric Light Orchestra Pavlov's Dog	August 20	Todd Rundgren's Utopia <small>SOLD OUT</small>
April 11	Tower of Power The Joneses Calhoon	July 5	Dave Mason Barnaby Bye <small>SOLD OUT</small>	August 23	Kiss <small>SOLD OUT</small>
April 12	Santana <small>SOLD OUT EXTRA SHOW ADDED</small> The Image	July 11	Peter Frampton Status Quo <small>SOLD OUT</small>	August 23	Gentle Giant
April 13	Johnny Winter <small>SOLD OUT</small> James Cotton Blues Band	July 17	Hot Tuna	August 24	New Riders of the Purple Sage
May 4	Hot Tuna <small>SOLD OUT EXTRA SHOW ADDED</small> Bonaroo	July 18	Hot Tuna <small>SOLD OUT EXTRA SHOW ADDED</small> Steven Soles	August 29	Blue Oyster Cult
				September 19	Barry Manilow
				September 20	Melissa Manchester

THE CALDERONE IS LONG ISLAND
AND WE CAN DELIVER AUDIENCES LIKE NOBODY ELSE CAN.
ON YOUR NEXT TOUR MAKE SURE YOU HIT THE HALL
"WHERE THE MUSIC BELONGS"

Phil, Mark & Paco

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					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																		
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL												
106	74	23	FRANKIE VALLI Closeup Private Stock PS 2000	6.98		7.95		7.95			137	141	10	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94		7.95		7.95			169	173	3	FAIRPORT CONVENTION Rising For The Moon Island ILPS 9313	6.98		7.98			
107	118	40	THE EAGLES Asylum SD 5054	6.98	7.98	7.97	8.97	7.97			138	111	23	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand Arista AL 9004	7.98		8.95		8.95			170	NEW ENTRY	MIRABAI Atlantic SD 18144	6.98		7.97		7.97		
108	78	20	BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic)	6.98		7.97		7.97			139	142	73	BACHMAN-TURNER OVERDRIVE II Mercury SRM-1-696	6.98		7.95	7.95	7.95			171	192	2	GARY WRIGHT The Dream Weaver Warner Bros. BS 2868	6.98		7.97		7.97	
109	99	11	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98			140	151	8	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98			172	178	3	JAMES LAST Well Kept Secret Polydor PD 6040	6.98		7.98		7.98	
110	84	11	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98			141	116	13	ELVIS PRESLEY Today RCA APL1-1039	6.98	7.98	7.95	7.98	7.95			173	187	2	ACE SPECTRUM Low Rent Rendezvous Atlantic SD 18143	6.98		7.97		7.97	
111	121	78	ZZ TOP Tres Hombres London PS 631	6.98		7.95	7.95	7.95	10.95		142	123	17	ELVIN BISHOP Juke Joint Jump Capricorn CP 0151 (Warner Bros.)	6.98		7.97		7.97			174	180	3	PABLO CRUISE A&M SP 4528	6.98					
112	101	105	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98		7.98		7.98			143	129	7	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98			175	186	23	ROBERTA FLACK Feel Like Makin' Love Atlantic SD 18131	6.98		7.97		7.97	
113	124	6	MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98			144	132	8	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98							176	177	18	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98	
114	102	21	CHICAGO VIII Columbia PC 33100	6.98		7.98		7.98			145	147	6	BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98			177	189	2	STEVE GOODMAN Jessie's Jig & Other Favorites Asylum 7E 1037	6.98		7.97		7.97	
115	117	4	IMPRESSIONS First Impressions Curton CU 5003 (Warner Bros.)	6.98		7.97		7.97			146	159	2	5TH DIMENSION Earthbound ABC ABCD 897	6.98		7.95		7.95			178	NEW ENTRY	RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC)	6.98		7.95		7.95		
116	125	28	STYLISTICS Best Of Avco AV 69005-698	6.98		7.95		7.95			147	157	41	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98			179	181	3	SPIRIT Spirit Of '76 Mercury SRM 2-804	9.96					
117	110	13	WEATHER REPORT Tale Spinnin' Columbia PC 33417	6.98	7.98	7.98	7.98	7.98			148	158	6	BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98			180	190	2	BARRABAS Heart Of The City Alco SD 36-118	6.98		7.97		7.97	
118	113	12	MFSB Universal Love Philadelphia International KZ 33158 (Epic/Columbia)	6.98		7.98		7.98			149	150	7	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98		7.98		7.98			181	NEW ENTRY	HEAD EAST Flat As A Pancake A&M SP 4537	6.98		7.98		7.98		
119	119	12	STYLISTICS Thank You Baby Avco AV 69008	6.98		7.98		7.98			150	138	25	LED ZEPPELIN Physical Graffiti Swan Song SS2-200 (Atlantic)	11.98		13.97		13.97			182	184	3	HEARTSFIELD Foolish Pleasures Mercury SRM 1-1034	6.98		7.95		7.95	
120	130	35	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98			151	120	9	MAC DAVIS Burnin' Thing Columbia PC 33551	6.98		7.98		7.98			183	193	3	VAN MCCOY From Disco To Love Buddah BDS 5648	6.98					
121	185	2	PROCDL HARUM Procol's Ninth Chrysalis CHR 1080 (Warner Bros.)	6.98		7.97		7.97			152	131	14	PILOT Capitol ST 11368	6.98							184	188	39	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98	
122	183	2	CHICAGO/ORIGINAL CAST Arista AL 9005	6.98		7.98		7.98			153	137	22	SEALS & CROFTS I'll Play For You Warner Bros. BS 2848	6.98	7.98	7.97	8.97	7.97			185	155	13	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98	
123	133	18	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98			154	136	10	GWEN MCCRAE Rockin' Chair Capitol ST 11378	6.98		7.98		7.98			186	NEW ENTRY	BOB SEGER Beautiful Loser Capitol ST 11378	6.98		7.98		7.98		
124	134	7	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98			155	165	4	DYNAMIC SUPERIORS Pure Pleasure Motown M6 841 S1	6.98		7.98		7.98			187	163	4	THE ELEVENTH HOUSE FEATURING LARRY CORYELL Level One Arista AL 4052	6.98		7.98		7.98	
125	87	6	GUESS WHO Power In The Music RCA APL1-0995	6.98	7.98	7.95	7.98	7.95			156	166	3	ORLEANS Let There Be Music Asylum 7E-1029	6.98		7.97		7.97			188	NEW ENTRY	OSMONDS The Proud One Kotob M3G 4993 (MGM)	6.98		7.98		7.98		
126	107	12	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98			157	NEW ENTRY	JANIS IAN Stars Columbia KC 32857	5.98		6.98		6.98			189	191	2	CARAVAN Cunning Stunts BTM 5000 (Chess/Janus)	6.94		7.95				
127	122	23	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98			158	161	6	WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98			190	NEW ENTRY	NATALIE COLE Inseparable Capitol ST 11429	6.98		7.98		7.98		
128	126	18	JESSI COLTER I'm Jessi Colter Capitol ST 11363	6.98		7.98		7.98			159	139	21	JEFF BECK Blow By Blow Epic PE 33409	6.98	7.98	7.98	7.98	7.98			191	NEW ENTRY	WILLIS JACKSON The Way We Were Atlantic SD 18145	6.98		7.97		7.97		
129	15	23	JUSTIN HAYWARD & JOHN LODGE Blue Jays Threshold THS 14 (London)	6.98		7.98	7.98	7.98			160	170	5	MONTY PYTHON'S FLYING CIRCUS Pye 12116	6.98		7.98		7.98			192	156	52	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98		7.98	
130	72	13	PURE PRAIRIE LEAGUE Two Lane Highway RCA APL1 0933	6.98		7.95		7.95			161	167	4	MASEKELA The Boy's Doin' It Casablanca NBLP 7017	6.98		7.98		7.98			193	NEW ENTRY	DOC WATSON Memories United Artists UA-LA423-H2	7.98		7.98		7.98		
131	92	11	SOUTHER HILLMAN, FURAY BAND Trouble In Paradise Asylum 7E-1036	6.98	7.98	7.97	8.97	.97			162	152	4	SHA NA NA Sha Na Na Kama Sutra KSBS 2605 (Buddah)	6.98		7.98		7.98			194	160	5	KEITH JARRETT El Juicio (The Judgement) Atlantic SD 1673	6.98		7.97		7.97	
132	144	2	BUDDY MILES More Miles Per Gallon Casablanca NBLP 7019	6.98		7.98		7.98			163	NEW ENTRY	FAITH HOPE AND CHARITY RCA APL1-1100	6.98		7.95		7.95			195	148	19	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98		
133	145	5	THE TUBES A&M SP 4534	6.98		7.98		7.98			164	182	2	THE ALBUM OF THE SOUNDTRACK OF THE TRAILER OF THE FILM OF MONTY PYTHON AND THE HOLY GRAIL/ EXECUTIVE VERSION Arista AL 4050	6.98		7.98		7.98			196	NEW ENTRY	JIM GILSTRAP Swing Your Daddy Roxbury RLX 102	6.98		7.95		7.95		
134	168	3	A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581	6.98		7.98		7.98			165	175	2	TRAFFIC On The Road Island ISLA 2	7.98		9.98					197	197	230	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
135	135	6	NANCY WILSON Come Get To This Capitol ST 11386	6.98		7.98		7.98			166	176	2	ROLLERBALL/SOUNDTRACK United Artists UA-LA470-G	6.98		7.98					198	200	3	LEON HEYWOOD Come And Get Yourself Some 20th Century T 476	6.98		7.98			
136	140	49	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004	6.98		7.95	7.95	7.95			167	172	9	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98			199	195	21	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace Spectrum	173	Joe Cocker	99	Guess Who	125	Melissa Manchester	15	Pure Prairie League	130	Steely Dan	199
Aerosmith	14	Natalie Cole	190	Leon Haywood	190	Chuck Mangione	15	R. E. O. Speedwagon	95	Cat Stevens	7
Amrosia	23	Judy Collins	36	Isaac Hayes	30, 168	Manhattan Transfer	79	Rare Earth	64	Ray Stevens	137
America	60	Jessi Colter	128	Haywood & Lodge	129	Masekela	129	Helen Reddy	22	Steven Stills	51
Paul Anka	101	Commodores	54	Head East	181	Harold Melvin	53	Renaissance	178	Stylistics	116, 119
Average White Band	6	Alice Cooper	94	Heartsfield	182	MFSB	118	Charlie Rich	87	Sweet	77
B. T. Express	28	Pablo Cruise	174	Dr. Hook	167	Buddy Miles	132	Minnie Riperton	52	Synergy	70
Bachman-Turner	100, 136, 139	Crusaders	75	Millie Jackson	113	Mirabai	170	Smokey Robinson	78	Tavarez	72
Bad Company	108	Roger Daltrey	40	Jackson 5	58	The Moments	144	Rolling Stones	49, 73, 92	James Taylor	17
Jean Baez	29	Mac Davis	151	Jefferson Starship	3	Monty Python's Flying Circus	160	Linda Ronstadt	96	Temptations	67
Bee Gees	26	John Denver	55, 71, 102	Janis Ian	5, 157	Michael Murphey	66	Leon Russell	123	10 C.C.	31
Elvin Bishop	142	Disco Tex & Sex-O-Lettes	38	Impressions	115	Willie Nelson	158	Seals & Crofts	153	Ray Thomas	91
Black Sabbath	65	Dobie Brothers	57	Isley Brothers	2	New Birth	93	Neil Sedaka	120	Three Dog Night	97
Blackbyrds	184	Bob Dylan & The Band	9	Willis Jackson	191	Ohio Players	13	Bob Seger	186	Traffic	165
David Bowie	32	Dynamic Superiors	155	Keith Jarrett	194	Olivia Newton-John	42	Sha-Na-Na	162	Triumvirat	44
Brecker Brothers	185	Waylon Jennings	4, 69, 88, 107	Waylon Jennings	59	O'Jays	80	Joe Simon	143	The Tubes	133
Eric Burdon	200	Elton John	1, 147	Elton John	1, 147	Tony Orlando	16	Slade	104	UFO	103
Glen Campbell	46	Quincy Jones	47	Orleans	156	Osmonds	188	Phoebe Snow	192	Uriah Heep	85
Captain & Tennille	10										

Jazz Haven

• Continued from page 6

ing new talent tying in the jazz department's functions with the rest of the company, etc.).

"Some labels jump on something because it has a commercial jazz sound, but that's not the case at Atlantic," Brown says. "We let our artists do what they want, because it's a shame to stifle creativity."

Ertegun says it's always been a problem when some artists are type-cast as jazz artists.

"Many artists resent the jazz classification label, and it's partly because of this that we created the Sound Waves series several months back," Ertegun says. Included in this first release were Phineas Newborn, Yusef Lateef and Rahsaan Roland Kirk, among others.

Jazz is finding its way into many of Atlantic's pop LPs, according to Ertegun, like The Bee Gees' "Main Course." Part of the reason behind this lies in the fact that producer Mardin is a jazz arranger-composer with a full-schooling at Boston's famed jazz school, Berklee College of Music.

"It's really odd, but almost everybody and everything in this company has some kind of jazz roots," Ertegun asserts. "Because most artists are aware of this, many of them return to the label after short times away (like Charles Mingus who has been on and off the label since 1955)."

The current artists roster includes many of the powerhouse names in jazz like Les McCann, Eddie Harris and Herbie Mann (all of whom Ertegun says have changed their music to fit the times). Also included are Yusef Lateef, Billy Cobham, Mingus, Stanley Clarke and Jean-Luc Ponty, among others.

New signees include guitarist Sonny Sharrock and his vocalist wife Linda, singer Sylvia Syms and European-based American saxophonist Herb Geller.

In the future, Atlantic Records will continue to record jazz artists whether they make money or not, Ertegun says.

"Sometimes things have to be recorded for their historic and aesthetic value whether or not they are commercial and financial successes," he says. "Atlantic Records' jazz department under the guidance of Brown, Ilhan and myself will continue to listen for new artists to record, as well as to reissue product by talented artists who have recorded for the label in the past."

Texaco Tape Suit Dropped

NEW YORK—Since their purchase by Warner Bros., Curtom Publishing Co. and Camad Music Co. have dropped their suit against Texaco charging copyright infringement on tapes sold at an Illinois Texaco station. Billboard has learned.

In the suit filed in U.S. district court for the southern district of New York last summer (Billboard, Aug. 23), Curtom alleged infringement on copyrights of six songs on an 8-track cartridge, "Gladys Knight & The Pips Singing The Original Motion Picture Soundtrack Claudine," purchased by Curtom vice president Marv Stuart at the Chicago-area station.

A ruling for the plaintiffs if the suit had come to trial could have established the important precedent in piracy litigation of parent company being held liable for actions of its agents.



CBS Records photos

NATRA STARS—Sharing NATRA convention stage in Baltimore were Epic artists Minnie Riperton, who won two awards, and Columbia jazz vocalist Jon Lucien.

Solomon's Everest Group

• Continued from page 6

percent, Solomon reports. Albums are sold via 10 distributors and innumerable book stores. Collections are not a problem.

"We haven't taken a bad debt in eight years," Solomon asserts. "We do not load retailers; we don't believe in the big hype. Our music is not pop and it is not perishable. One of our LPs will have just as strong selling potential in 1978 as it has today."

It was in February 1962 that Solomon purchased the Everest label from Belock Instrument Corp. A New Yorker, Solomon had operated the Diners Record Club for about five years after moving to California in 1945. The Diners label expired as Everest flourished.

Later, Cy Leslie and Pickwick purchased Solomon's company, but that alliance was severed last April and once again Bernie is unencumbered with stockholders, corporate officers and the like. He runs Everest as he pleases; Archive, a subsidiary label, also is profitable mainly with jazz acts.

"We also handle the Cetra Italian line of operatic LPs, and the Olympic label," says he. Sales have been disappointing in recent months with these catalogs but, undisturbed, the Everest boss reckons it's true of most labels everywhere and he sees a turnaround to some degree starting by Nov. 1.

Backing his optimism is a fall release that would do credit to Columbia or RCA. Everest has albums by Felicia Blumenthal, pianist; guitarist Narcisa Yepes, Sergei Rachmaninoff, Alfred Brendel and Enrico Caruso coming off the presses and, on Archive, new packaging of vintage Django Reinhardt, Paul Horn, Maxine Sullivan with Jack Teagarden and poet Carl Sandburg ready for reissue.

Allentown Lyric A Concert Hall

ALLENTOWN, Pa.—The Lyric Theater, with a background of vaudeville and burlesque under the regime of Jack Beck, later used by promoters for band concerts and stage shows, will now become a full-fledged concert hall. The 1,465-seat house, known for its fine acoustics, will undergo a \$50,000 exterior facelift with its name changed to Symphony Hall.

The theater was given to the Allentown Symphony Assn. by local area residents as a debt-free gift to house the town symphony and for all concert use.

JACK McDONOUGH

Every item in the expanding catalog is a reissue. The company makes no "live" sessions, and thus operating expenses are minimized.

Solomon even authors his own liner notes for every album.

He remembers a 1968 release when the small firm in one fell swoop issued 36 complete operas. "They took up more than 100 disks," he laughs. "And all 36 packages are selling today."

An art enthusiast, the Everest executive owns so many paintings he says he can't count them. This week, "some 10 or 15 of my most cherished are on exhibit at the Los Angeles County Museum."

His paintings, plainly, don't suffer soft and sluggish summers.

Vet Bramey

• Continued from page 8

tough. The margins are small and demand big volume to compensate. It's fast and the demands today, both financially and in know-how, are much greater.

"In our California syndrome we have the chain of Tower Records stores. They are the definitive type supermarket concept operation in merchandising. They sell product by the yard. You can stack an item by the thousands and watch it move out fast. But—and it's a big but—they are still concerned about the threes, fours, fives of an item. Their reputation is built on the fact that they carry everything. And 'everything' does move. They demand complete inventories on small labels. Their thrust is never to be out of stock. That's the Tower Records feeling about product that is not in the mainstream. Today's small label is tomorrow's winner. After all, most of us started from small beginnings.

"An unusual situation has evolved at Eric-Mainland, not by design but by it just happening. All the key positions in administration, sales and buying are handled by women.

"The head of our advertising department—who is thereby also the 'whip' and catalyst for promotion—is a woman. They are tough and they are beautiful and they are 100 percent devoted."

Bramey admits to problems with returns becoming excessive from accounts who may have brought them in from other areas at a price advantage in lot quantities. Returns are checked and in many instances an account will attempt to return more of an item than he bought from the distributorship.

Bay Area Jamaicans Work

• Continued from page 3

Big Youth, Dennis Brown, the Soul Syndicate as a backing band, and others in a package of island artists. The tour will do three cities—a week in Boston, a week in Los Angeles, and two weeks in San Francisco.

"Here it's not just the Jamaicans who come out," says Wright. "It's the people of San Francisco." Says Mills: "Both Toots and Dennis Brown said when they were here in July that it was the best audiences they've sung in front of. The people are lively, the people are honest. They said these people really make them feel like they should sing."

Mills is a former interior decorator who was transferred by his company to San Francisco, where he found "the place was getting tuned into reggae. So I said 'later' for interior decorating, let me do what I know."

He started one shop two years ago. It failed, but, says Mills, "I just stayed here feeling it out some more. I wouldn't give it up. Eight months ago I opened this Kingston Records shop on Fillmore St. with \$150. I just had my records on the floor. Nobody knew what it was all about. Then I got to the point where I was able to put in shelves."

Mills orders his records from Jamaica, New York and England. "We get a better pressed record from England, but I have no special source. As soon as I hear about a new line of reggae, that's who I contact for it." He says Toots and the Maytals are his best seller, with "In the Dark" their best-moving album.

He says also that he cannot keep in stock a record named "Macka Dub," a disk on which many of the best Jamaican artists play, and he mentions singers and groups like Augustus Pablo, Burning Spear, the Soul Syndicate, Dennis Brown and Big Youth as up-and-coming threats to the crown now held by the Wailers and the Maytals.

"I'm looking for the coarse reggae, not the surface reggae." Wright points out that at least 500 different artists have been recorded in Jamaica. "We don't know how much longer Toots and the Maytals will be around, and if you wait till they're down to start picking up somebody else you'll have a lapse in the music. We don't want that. All we want to see is that it continues."

The shop is introducing singles now, which, says Mills, are moving "quite well. There's a very good selection of reggae music on the singles. But we're still dealing with guys who are getting 25 bucks a side, they're still getting ripped off just like in 'The Harder They Come.' But I think I can help them by bringing

them out to places like San Francisco."

One of Mills' fondest desires when he brings out the island talent is to showcase them at dances rather than at concerts. "I want to really make it a cultural thing. I want to serve Jamaican food and Jamaican booze. That's why I tried Toots at Winterland. I lost my shirt, but I wanted to try it in a building that can really be filled, where people can move and dance. Too many times you go to a concert and you sit down patting your feet. No... that don't work for reggae music. Get up and dance!"

Mills is also looking into setting up a Jamaican nightclub in the Haight-Asbury neighborhood of the city. "We'll name it 'Funky Kingston' and play nothing but reggae music. Then I'll have a base to back up the records. The concerts really help to sell the records. Couple of days when Toots was here I was on the verge of closing because the records were selling so fast."

If and when the Funky Kingston club becomes a reality, the records will probably be spun by Tony Wright, who, sometimes using the name Mango Reggae, now does reggae disco nights at several local nightspots as well as doing one radio show and one TV show per week on reggae music.

The radio station is KPOO, a community FM station, where Wright does a 4-7 p.m. Saturday show spinning records and talking about the history and background of the Jamaican music. He does the same on channel 6 cablevision 5-6 p.m. on Sundays, augmenting that show with films and slides from the island.

On Tuesday evenings Tony goes out to Minnie's Can-Do, a neighborhood bar in the Haight, to spin reggae discs for the dancers from 9 p.m.-2 a.m. and on Saturday nights does the same at Margo's Lake Merced Lodge.

"I've got the equipment," says Wright, "the speakers and amplifiers, and I can move from club to club. I used to have my own disco in Jamaica. But in Jamaica a disco is just a sound system that moves, it's not a nightclub."

Besides KPOO, Wright has done radio shows on a number of local stations, including KDIA, KPFA, KTIM and KZAP (Sacramento) and may be doing something regular on one or more of those stations in the near future. He has also worked the disco at other local clubs, most notably the Longbranch in Berkeley, where the Maytals played to an overflow crowd in July and where local reggae band the Shakers has been playing every Sunday night for several months.

Executive Turntable

• Continued from page 51

Pacific Record & Tape Distributors in Oakland. And departing the Heller-Fischel Agency as a vice president last week was **Dennis Turner**.

★ ★ ★

Edward J. Roberts named treasurer at Zenith Radio Corp., succeeding the resigned **Paul A. Dwyer**. . . . **Allan S. Wallace** becomes sales manager for the Western region of Hitachi Sales Corp. He is working out of Los Angeles. . . . **John Mayer** has joined **William McCune** as a full partner in McCune & Associates, representing several major consumer electronics firms. . . . At GRT in Sunnyvale, Calif., **Les Silver** has been promoted to Western division manager of music tapes, reporting to **Jack Woodman**. . . . **John Morgan**, national sales manager of Audio Magnetics, Canada, resigned the post.

★ ★ ★

Vic Perrotti, recently with 20th Century Records, has been appointed national director, pop promotion, for Westbound Records distributed by 20th Century. . . . **Mike Stanglin**, who moved from Dallas recently to become district promotion manager for Capitol Records in Los Angeles, left the company last week. . . . **Paul Beress** set to head up a new booking agency in Sherman Oaks, Calif., bossed by **Thomas Carota**. . . . **Buddy Epstein** has joined the Beverly Hills office of American Talent Intl.

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 8/30/75

Top Add Ons-National

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
DARYL HALL & JOHN OATES—(RCA)
ROD STEWART—Atlantic Crossing (Warner Brothers)

Top Requests/Airplay-National

JEFFERSON STARSHIP—Red Octopus (Grunt)
EAGLES—One Of These Nights (Asylum)
FLEETWOOD MAC—(Reprise)
GARY WRIGHT—Dream Weaver (Warner Brothers)

National Breakouts

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ROD STEWART—Atlantic Crossing (Warner Brothers)
JOE COCKER—Jamaica Say You Will (A&M)
ERIC CLAPTON—E.C. Was Here (RSO)

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

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- ★ **JAMES TAYLOR**—Gorilla—(Warner Brothers)
- ★ **JANIS IAN**—Between The Lines—(Columbia)

KISW—Seattle

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **CRUSADERS**—Chain Reaction—(ABC)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)

- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **TRIVUMPVIRAT**—Spartacus—(Capitol)
- ★ **FLEETWOOD MAC**—(Reprise)

KOME—San Jose

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **MERRY CLAYTON**—Keep Your Eye On The Sparrow—(Ode)
- **STEPPENWOLF**—Hour Of The Wolf—(Epic)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **GARY WRIGHT**—Dream Weaver—(Warner Brothers)

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **PROCOL HARUM**—Procol's Ninth—(Chrysalis)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **TODD RUNDGREN**—Initiation—(Warner Brothers)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **POINTER SISTERS**—Steppin'—(ABC)

KLBJ—Austin

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **ALVIN LEE**—Pump Iron—(Columbia)
- **CRUSADERS**—Chain Reactions—(ABC)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **OHIO PLAYERS**—Honey—(Mercury)
- ★ **AEROSMITH**—Toys In The Attic—(Columbia)
- ★ **AL STEWART**—Modern Times—(Janus)

- ★ **ATLANTA RHYTHM SECTION**—Dog Days—(Polydor)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **JOAN BAEZ**—Diamonds And Rust—(A&M)
- ★ **EAGLES**—One Of These Nights—(Asylum)

WCOL—Columbus

- **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)
- **SONS OF CHAPLIN**—(Gold Mine)
- **ATLANTA RHYTHM SECTION**—Dog Days—(Polydor)
- **RENAISSANCE**—Scheherazade And Other Stories—(Sire)
- ★ **UFO**—Force It—(Chrysalis)
- ★ **BLACK SABBATH**—Sabotage—(Warner Brothers)
- ★ **BUDDY MILES**—More Miles Per Gallon—(Casablanca)
- ★ **GRAHAM CENTRAL STATION**—Ain't No Bout-A-Doubt It—(Warner Brothers)

WZMF—Milwaukee

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **ALVIN LEE**—Pump Iron—(Columbia)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- ★ **SWEET**—Desolation Boulevard—(Capitol)
- ★ **SUPERTRAMP**—Crime Of The Century—(A&M)
- ★ **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)
- ★ **HEAD EAST**—Flat As A Pancake—(A&M)

Midwest Region

TOP ADD ONS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
ROD STEWART—Atlantic Crossing (Warner Brothers)
ATLANTA RHYTHM SECTION—Dog Days (Polydor)

★TOP REQUEST/AIRPLAY:

EAGLES—One Of These Nights (Asylum)
JEFFERSON STARSHIP—Red Octopus (Grunt)
FLEETWOOD MAC—(Reprise)
GARY WRIGHT—Dream Weaver (Warner Brothers)

BREAKOUTS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
ROD STEWART—Atlantic Crossing (Warner Brothers)
RENAISSANCE—Scheherazade And Other Stories (Sire)

WEBN—Cincinnati

- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **ELTON JOHN**—Captain Fantastic And The Brown Dirt Cowboy—(MCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **BAD COMPANY**—Straight Shooter—(Swansong)

WMMS—Cleveland

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **ROY BUCHANAN**—Live Stock—(Polydor)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **GARY WRIGHT**—Dream Weaver—(Warner Brothers)

WXRT—Chicago

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **RENAISSANCE**—Scheherazade And Other Stories—(Sire)

Western Region

TOP ADD ONS:

ROD STEWART—Atlantic Crossing (Warner Brothers)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ERIC CLAPTON—E.C. Was Here (RSO)
DARYL HALL & JOHN OATES—(RCA)

★TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
RENAISSANCE—Scheherazade And Other Stories (Sire)
BRUCE SPRINGSTEEN—East Street Schuffle (Columbia)

BREAKOUTS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ROD STEWART—Atlantic Crossing (Warner Brothers)
ERIC CLAPTON—E.C. Was Here (RSO)
ATLANTA RHYTHM SECTION—Dog Days (Polydor)

KLOS—Los Angeles

- **SWEET**—Desolation Boulevard—(Capitol)
- **FLEETWOOD MAC**—(Reprise)
- **CECILO & KAPONO**—Elva—(Columbia)
- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- ★ **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **ORLEANS**—Let There Be Music—(Asylum)
- ★ **TUBES**—(A&M)

KMET—Los Angeles

- **MERRY CLAYTON**—Keep Your Eye On The Sparrow—(Ode)
- **GARY TOMS EMPIRE**—7-6-5-4-3-2-1 Blow Your Whistle—(PIP)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- ★ **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **ALVIN LEE**—Pump Iron—(Columbia)
- ★ **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)

KSML-FM—Reno

- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **SHAWN PHILLIPS**—Do You Wonder—(A&M)
- **ALVIN LEE**—Pump Iron—(Columbia)
- **BOBBY BLAND**—Get Down With—(ABC)
- ★ **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- ★ **OUTLAWS**—(Arista)
- ★ **GARY BARTZ**—Shawdow Do—(Prestige)
- ★ **CRACKIN**—Crackin 1—(Polydor)

KGB—San Diego

- **PROCOL HARUM**—Procol's Ninth—(Chrysalis)
- **GENTLE GIANT**—Free Hand—(Capitol)
- **EAGLES**—One Of These Nights—(Asylum)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)

Southwest Region

TOP ADD ONS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
DARYL HALL & JOHN OATES—(RCA)
JOE COCKER—Jamaica Say You Will (A&M)
SHAWN PHILLIPS—Do You Wonder (A&M)

★TOP REQUEST/AIRPLAY:

EAGLES—One Of These Nights (Asylum)
PROCOL HARUM—Procol's Ninth (Chrysalis)
FLEETWOOD MAC—(Reprise)
GARY WRIGHT—Dream Weaver (Warner Brothers)

BREAKOUTS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
DARYL HALL & JOHN OATES—(RCA)
ERIC CLAPTON—E.C. Was Here (RSO)

KSHE—St. Louis

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **STEPPENWOLF**—Hour Of The Wolf—(Epic)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **DARYL HALL & JOHN OATES**—(RCA)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **GARY WRIGHT**—Dream Weaver—(Warner Brothers)
- ★ **PROCOL HARUM**—Procol's Ninth—(Chrysalis)
- ★ **HEARTSFIELD**—Foolish Pleasures—(Mercury)

KADI—St. Louis

- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **BROWNSVILLE STATION**—Motor City Connection—(Big Tree)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **HEAD EAST**—Flat As A Pancake—(A&M)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)

KZEW—Dallas

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **SHAWN PHILLIPS**—Do You Wonder—(A&M)

- ★ **GARY WRIGHT**—Dream Weaver—(Warner Brothers)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **BOB DYLAN & THE BAND**—Basement Tapes—(Columbia)
- ★ **PROCOL HARUM**—Procol's Ninth—(Chrysalis)

WKDA—Nashville

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **ATLANTA RHYTHM SECTION**—Dog Days—(Polydor)
- **RITCHIE BLACKMORE'S RAINBOW**—(Polydor)
- **DARYL HALL & JOHN OATES**—(RCA)
- ★ **LEON RUSSELL**—Will O' The Wisp—(Shelter)
- ★ **STEPHENSTILLS**—Stills—(Columbia)
- ★ **WAYLON JENNINGS**—Dreamin My Dreams—(RCA)
- ★ **EAGLES**—One Of These Nights—(Asylum)

WORJ—Orlando

- **DARYL HALL & JOHN OATES**—(RCA)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **CRUSADERS**—Chain Reaction—(ABC)
- **OHIO PLAYERS**—Honey—(Mercury)
- ★ **OUTLAWS**—(Arista)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **GARY WRIGHT**—Dream Weaver—(Warner Brothers)

Northeast Region

TOP ADD ONS:

JOE COCKER—Jamaica Say You Will (A&M)
MERRY CLAYTON—Keep Your Eye On The Sparrow (Ode)
ERIC CLAPTON—E.C. Was Here (RSO)
GARY TOMS EMPIRE—7-6-5-4-3-2-1 Blow Your Whistle (PIP)

★TOP REQUEST/AIRPLAY:

EAGLES—One Of These Nights (Asylum)
ROD STEWART—Atlantic Crossing (Warner Brothers)
DARYL HALL & JOHN OATES—(RCA)
JEFFERSON STARSHIP—Red Octopus (Grunt)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)

BREAKOUTS:

ROD STEWART—Atlantic Crossing (Warner Brothers)
JOE COCKER—Jamaica Say You Will (A&M)
GRATEFUL DEAD—Blues For Allah (Grateful Dead)
ALVIN LEE—Pump Iron (Columbia)

WNEW—New York

- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **CLIMAX BLUES BAND**—Stamp Album—(Sire)
- ★ **BRUCE SPRINGSTEEN**—Greetings From Asbury Park—(Columbia)
- ★ **RENAISSANCE**—Scheherazade And Other Stories—(Sire)
- ★ **ELTON JOHN**—Captain Fantastic And The Brown Dirt Cowboy—(MCA)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)

WQIV—New York

- **DARYL HALL & JOHN OATES**—(RCA)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- ★ **RENAISSANCE**—Scheherazade And Other Stories—(Sire)

Southeast Region

TOP ADD ONS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
DARYL HALL & JOHN OATES—(RCA)
STEPPENWOLF—Hour Of The Wolf (Epic)

★TOP REQUEST/AIRPLAY:

JEFFERSON STARSHIP—Red Octopus (Grunt)
FLEETWOOD MAC—(Reprise)
GARY WRIGHT—Dream Weaver (Warner Brothers)
PROCOL HARUM—Procol's Ninth (Chrysalis)

BREAKOUTS:

GRATEFUL DEAD—Blues For Allah (Grateful Dead)
JOE COCKER—Jamaica Say You Will (A&M)
PROCOL HARUM—Procol's Ninth (Chrysalis)
DARYL HALL & JOHN OATES—(RCA)

WMAL—Washington

- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **JOE COCKER**—Jamaica Say You Will—(A&M)
- ★ **JOHN DAWSON READ**—A Friend Of Mine Is Going Blind—(Chrysalis)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **EAGLES**—One Of These Nights—(Asylum)
- ★ **PROCOL HARUM**—Procol's Ninth—(Chrysalis)

WKTK—Baltimore

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **DARYL HALL & JOHN OATES**—(RCA)
- **SHAWN PHILLIPS**—Do You Wonder—(A&M)
- **JOE COCKER**—Jamaica Say You Will—(A&M)

- ★ **ATLANTA RHYTHM SECTION**—Dog Days—(Polydor)
- ★ **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- ★ **BOBBY BLAND**—Get On Down With—(ABC)

WOUR—Syracuse/Utica

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **DARYL HALL & JOHN OATES**—(RCA)
- **GARY BURTON & RALPH TOWNER**—Matchbox—(ECM)
- **KING HARVEST**—(A&M)
- ★ **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **ORLEANS**—Orleans 11—(ABC Import)
- ★ **PROCOL HARUM**—Procol's Ninth—(Chrysalis)

WMMR—Philadelphia

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **ERIC CLAPTON**—E.C. Was Here—(RSO)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **MANFRED MANN'S EARTH BAND**—Nightingale And Bombers—(Warner Brothers)
- ★ **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- ★ **OUTLAWS**—(Arista)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)

WNTN—Boston

- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- **PROCOL HARUM**—Procol's Ninth—(Chrysalis)
- **OUTLAWS**—(Arista)
- **BUDDY MILES**—More Miles Per Gallon—(Casablanca)
- ★ **ZZ TOP**—Fandango—(London)
- ★ **ALLMAN BROTHERS**—Brothers And Sisters—(Capricorn)
- ★ **HOT TUNA**—Americas Choice—(Grunt)
- ★ **BRUCE SPRINGSTEEN**—East Street Schuffle—(Columbia)

WHCN—Hartford

- **GRATEFUL DEAD**—Blues For Allah—(Grateful Dead)
- **SHAWN PHILLIPS**—Do You Wonder—(A&M)
- **JIMMIE SPEARS**—Dragon Is Dancing—(Epic)
- **ROD STEWART**—Atlantic Crossing—(Warner Brothers)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **FLEETWOOD MAC**—(Reprise)
- ★ **BOB MARLEY & THE WALLERS**—Natty Dread—(Island)
- ★ **AMBROSIA**—(20th Century)

CHUM—Toronto

- **RAY THOMAS**—From Mighty Oaks—(Threshold)
- **ATLANTA RHYTHM SECTION**—Dog Days—(polydor)
- **FELIX CAVALIERE**—Destiny—(Bears-ville)
- **SHA-NA-NA**—Sha-Na-Now—(Kama Sutra)
- ★ **JEFFERSON STARSHIP**—Red Octopus—(Grunt)
- ★ **HEARTSFIELD**—Foolish Pleasures—(Mercury)
- ★ **GENTLE GIANT**—Free Hand—(Capitol)
- ★ **JAMES TAYLOR**—Gorilla—(Warner Brothers)

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Fact:

100% of the radio programmers interviewed in San Francisco read Billboard Magazine for information on new singles and albums for air play.

Fact:

5 out of 6 of these radio programmers find Billboard the most helpful of all trade publications in learning about new releases.

Fact:

83% of the San Francisco radio programmers equally list trade ads and promotion men as a first source for finding out about a new release.

Fact:

67% of these programmers have asked promotion men for copies of new releases after reading trade ads.

Conclusion:

In San Francisco, your promotion men are the best sales tools you have to influence radio programming. But the same research shows that there's a way to help these tools work at peak proficiency. Team them with consistent advertising in Billboard. Billboard ads communicate. And when you team an ad in Billboard with the personal contact of your promotion men you're performing in high gear.

So the next campaign you start...in San Francisco or anyplace else in the world...make sure you've got the best one-two punch in the industry working for you.

To turn on the men who turn on millions:
Your man plus Billboard space.

*Based on an April, May, June 1975 New Release Survey from an independent research firm

United Artists Records
and Grateful Dead Records
proudly present
"Blues For Allah."
A brilliant musical achievement
from the legendary
Grateful Dead.



On Grateful Dead Records
Distributed by United Artists Records



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