

Billboard

81st
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

October 4, 1975 • \$1.50

LP Bonanza—a Rich Autumn Harvest

First Disco Forum Firmed For New York Jan. 20-23

No-Shows Disappoint At Musexpo In U.S.

LAS VEGAS—Though Musexpo '75 fell below its projected 5,000 registrations for the four-day event at the Convention Center here, it will play again in 1976.

It's part of a five-to-10 year program planned over the past three years. Roddy Shashoua, founder-president says. At the music industry show's close, Shashoua said he will announce revamped plans for next year. On Monday (22), he said the show would again take place sometime in October here. On Thursday (25) he said he would definitely announce a site and date later.

Most disappointing was the no-show of many of the estimated 5,000 registrants. Shashoua says he cannot determine a count of registrants un-

(Continued on page 10)

LOS ANGELES Billboard will present its first disco forum at the Roosevelt Hotel in New York, Jan. 20-23, 1976.

New York is the site because that city is the leading center for discotheques in terms of clubs and retail sales of music being launched through this exposure medium.

The forum will be developed with the aid of advisors from all facets of the industry working with discos, explains Bill Wardlow, forum director.

The event expects to attract registrants from 10 areas: record company promotion men, hardware manufacturers in the audio and video fields; lighting and sound equipment, disco disk jockeys, disco owners and operators, disco franchisers and hotel operations, broadcasters, amusement park operators, concert promoters and record producers.

The agenda in its initial stages involves two plenary sessions and a

(Continued on page 36)

ASCAP, BMI Victors In CBS-TV Wrangle

By IS HOROWITZ

NEW YORK—After almost six years of legal buffeting, the blanket license concept for network music use was buttressed by additional precedent last week in a resounding victory by ASCAP and BMI in the antitrust suit brought by CBS-TV against the rights organizations, their members and affiliates.

Judge Morris Lasker of the U.S. district court here dismissed the CBS complaint in an exhaustive 107-page opinion Monday (Sept. 22) which threw back each of the network's assaults, and denied to CBS the imposition of per-use performance formulas administered by ASCAP and BMI.

In his wholesale rejection of the charges, the judge stated that CBS had failed to exercise options to seek per-program rates, deal directly with copyright holders, or explore other

(Continued on page 11)

Oops! LP Mail Rates Up Again—21¢ Pound

By MILDRED HALL

WASHINGTON—Believe it or not, the postal rates for mailing records, books and films will go up still another cent right after Christmas.

The Postal Service has formally asked for another set of rate raises for all classes of mail, which will boost the record mailing rate to 21 cents the first pound, 9 cents each additional, up from the Sept. 14 first pound rate of 20 cents.

By 1979, annual rate increases for mailing records, books and films will have gone up, up and away to 40 cents the first pound, and 14 cents each additional, through 7 pounds, and 8 cents each pound thereafter.

This is a stunning hike from the Sept. 14 postal service estimate of 32

(Continued on page 63)

Like TV, Fresh Product Dominant

By BOB KIRSCH

LOS ANGELES—Major labels have debuted approximately 336 albums over the past two months, using the late summer and early fall to offer the consumer new product in much the same manner and time period that television uses to expose its new shows to the public.

Though labels flood the market with product several times during the year, and while major acts are now released when the product is ready rather than waiting for a specific marketing moment, autumn still remains one of the more important release periods of the year.

There are several parallels between new fall product from the labels and television's new season. Both surround new product with established product. Both offer special previews of new product to the industry. And, just as there are television shows that are spinoffs from already successful shows, so each

(Continued on page 14)



Graeme Edge master drummer of the Moody Blues combines with master guitarist Adrian Gurvitz for the rock 'n' roll LP of the year, "Kick Off Your Muddy Boots," on Threshold Records (THS 15), distributed by London Records. Graeme Edge is currently on a promotional tour of the USA visiting Chicago, Cleveland, Philadelphia, Boston, Atlanta, and New York. (Advertisement)

Racks Ask Low Di\$counts\$

By JOHN SIPPEL

SAN FRANCISCO—Threatened dangerously by continuing profit margin shrinkage, rackjobbers claim they deserve to get functional discounts greater than labels provide one-stops and chain retailers.

And labels should also help control excessively low prices in their

advertising, racks stated during their recent first NARM-fostered mass merchandisers conference here at the Hyatt On Union Square.

David Lieberman, Minneapolis, sparked demands for a halt to a universal distributor price to one-

(Continued on page 11)

Radio Men Cut Their Own Music

By CLAUDE HALL

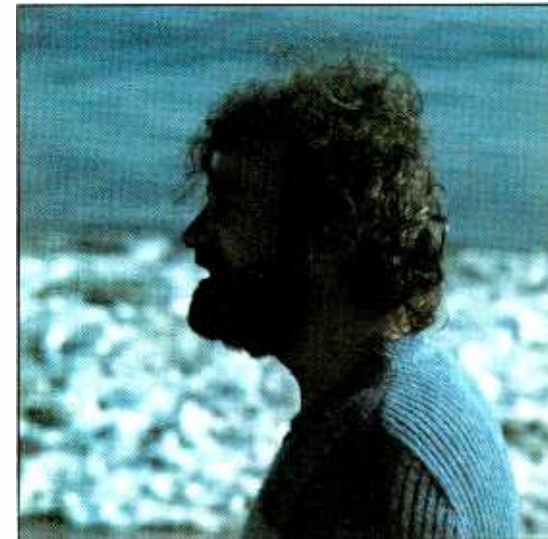
LOS ANGELES—A group of radio station owners and managers have banded together in an effort to combat the shortage of beautiful music records by recording their own.

Calling themselves Group 12 (for the 12 stations presently involved), the broadcasters also intend to form a bulwark against the beautiful music radio programming syndica-

tors such as Stereo Radio Productions, Bonneville Broadcast Consultants, and TM Programming, among others.

One of the major purposes of the new group formed in Philadelphia—which Jerry Lee, WDVR, Philadelphia, emphasizes is totally unofficial—will be to make deals for new music. Lee is the unofficial leader of

(Continued on page 16)



On the rebound from his breathtaking "comeback" album, "I Can Stand A Little Rain," which included his masterful single, "You Are So Beautiful," JOE COCKER reaches another musical plateau with his newest album, JAMAICA SAY YOU WILL (SP 4529), which includes his brand new single, the definitive Cocker reading of Randy Newman's "I Think It's Going To Rain Today" (AM 1749). On A&M Records & Tapes. (Advertisement)

(Advertisement)



BONNIE RAITT'S
NEWEST AND GREATEST
ON WARNER BROS.
RECORDS AND TAPES

INTRODUCING A LABOR OF LOVE



LIFESONG RECORDS

THE ARTISTS

Jim Croce
Henry Gross
Cashman & West
Crack The Sky

THE COMPANY

Terry Cashman and Tommy West
Philip S. Kurnit—Executive Vice President
Barry Gross—Vice President, Promotion and Sales
Marty Kupps—Vice President, Promotion and Sales
George Brown—Vice President, Creative Services
Bob Sarlin—Director, Media Information

In New York: 488 Madison Avenue, New York, New York 10022
In California: 9229 Sunset Boulevard, Los Angeles, California 90069

General News Broadway Strike In 2nd Week

By ROBERT SOBEL

NEW YORK—As the musicians' union strike forcing the closing of nine Broadway musicals entered its second week, two scheduled openings were temporarily shelved.

"Treemonisha," the Scott Joplin opera, set for an opening at the Uris Theater last Thursday (25), was delayed because musicians involved in the show would not play. Plans were discussed for an opening at Symphony Hall, Newark, but this failed to materialize when musicians there agreed not to play while Local 802 members were on strike.

The strike also caused a delay in the recording of "Treemonisha." Sessions were to have taken place this week but Jim Frey of Deutsche Grammophon says DG is delaying the recording until the strike ends.

The Paul Anka Palace show is also caught in the labor hassle between the 802 members and the League of New York Theaters. The singer's show was set to open last Friday (26). Anka said he will return here in a few months and appear in another theater if the strike continued another day or two.

Meanwhile, talks between both parties continue, with no major progress reported. The main issue are wage increases and, on the League side, a change in work practices.

EIA Hits 'Rules' On Warranties

WASHINGTON—The Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) has urged the Federal Trade Commission to make its proposed warranty rules simpler, less costly and more practical to carry out, with a year's lead time for changes on product tags and labels.

EIA/CEG special counsel J. Edward Day, testifying here at recent FTC hearings (Billboard, Sept. 13) on the rules, said the domestic manufacture of TVs, radios, phonographs, tape equipment and audio systems is highly competitive, and is presently suffering a "severe economic depression."

The EIA spokesman had comparatively few objections to the rules on disclosure of terms and conditions of

(Continued on page 41)

Italian Singles, Intl Disks, Hard Rock Declines In Italy Are Noted

By GERMANO RUSCITTO

ST. MARGHERITA—Singles are making a comeback in Italy, hard and protest rock music is declining, international repertoire is showing a dip in sales in favor of domestic product, and the traditional melody is returning.

These were some of the highlights, in addition to the fact that Dischi Ricordi's turnover during the first seven months was \$500,000 over budget revealed in the opening speech by Guido Rignano, manag-

ing director of G. Ricordi and Dischi Ricordi, at the Ricordi 1975 convention held here recently.

In his talk, Rignano also said Ricordi paid more mechanical rights than any other Italian record company in 1974 and that it had to consider price increases on product in the near future.

Discussing the Italian music industry in general, he said: "We are undergoing a negative economic period. Up to now we have had to

Senate Group To Start Markup Of New C'right Bill

By MILDRED HALL

WASHINGTON—The Senate judiciary committee has voted to begin markup of its copyright revision bill (S.22) next week on Oct. 7 at 2 p.m.

On the House side, Rep. Kastemeier's subcommittee on courts, civil liberties and the administration of justice, winds up its public hearings on copyright revision this week (Oct. 2) with a summary comment from Register of Copyrights Barbara Ringer.

The Senate bill now before the 15-member judiciary committee has gone through markup by the McClellan copyright subcommittee, which made two noteworthy changes from the revision bill S.1361 passed by the Senate, Sept. 1974. One was to restore the heavier maximum prison sentences of three and seven years for first and repeated record piracy, respectively. The maximum fines of \$25,000 and \$50,000 are not in dispute.

The other change restores the review of the bill's \$8 dollar a year

jukebox music performance fee by the copyright royalty tribunal set up
(Continued on page 63)

RAY CONNIFF RUSSIAN LP A SELL-OUT

MOSCOW—The initial 50,000-unit release of "Ray Conniff In Moscow," cut by Conniff with a Russian band and chorus for Melodiya last December, sold out in a week.

Sales were almost exclusively in Moscow, Leningrad and other metropolitan areas though the sales were rather moderate on the first day the album appeared in record stores. No advertising or promotion campaigns preceded sales, since 50,000 is considered a trifling figure for such a vast country.

A Radio Moscow program had repeatedly featured some of the songs
(Continued on page 35)

Yetnikoff Optimistic Over Expanding CBS

LOS ANGELES—Currently riding a respectable hot streak, CBS Records plans adding personnel in a number of departments while concurrently pursuing additional artist signings.

Some labels may be inhibited about expansion because of economic conditions, but at CBS, beams Walter Yetnikoff, president of the CBS Records Group, that's not the case.

Here on his second trip since being named replacement for the retiring Goddard Lieberman last May, Yetnikoff indicated he plans adding

more people to the artist development department, will consider adding additional house a&r men, will add a new marketing person to the Nashville office and is fighting off calls at 1 a.m. from people offering him artists—new and established.

With some 150 acts already on the roster in all repertoire areas, Yetnikoff is not jumping at every act thrown his way. Some of the terms being asked of CBS are "reasonable" he says and some are "highly unreasonable," he says with a razor-sharp smile.

(Continued on page 61)

Suit Charges Chains Get Better Deals From Labels

SAN FRANCISCO—The long smouldering gripes of independent record retailers charging unfair favoritism to chain competitors is at the core of a precedential federal district court suit filed here early this year by Marin Music Centre's principals, Charles and Jane Zoslaw. Defendants include labels, a local

independent distributor and the Wherehouse and Tower retail chains. The suit charges discriminatory practices and asks approximately \$400,000 damages and injunctive relief.

For alleged violations of the Robinson-Patman Act, the suit seeks the following damages: CBS, \$72,000; WEA Liquidating Corp., \$18,000; RCA, \$10,000; ABC, \$2,000; MCA, \$7,000; Eric Mainland, local distrib., \$700; Capitol, \$4,000; Integrity Entertainment Corp., and MTS Inc., parents of the Wherehouse and Tower chains, respectively, \$72,000 each; and Discount Records, CBS' tape division and the Pacific Electronics, Pacific Stereo and Quadriflex stores, also CBS-owned, \$80,000.

In a separate allegation, the Zoslaws ask \$72,000 from CBS for alleged Sherman antitrust act violations and ask that CBS be divested of its retail holdings by the court.

Like previously filed suits charging similarly, plaintiffs have asked the court to have defendants pro-

(Continued on page 71)



Billboard photo by Bonnie Tiegel
David Clayton-Thomas and Blood, Sweat and Tears interpret blues and jazz at Monterey.

18TH BIRTHDAY

Strong Contrasts At Monterey Fest

By ELIOT TIEGEL

MONTEREY, Calif.—The Monterey Jazz Festival's 18th birthday party (19-21) gave Chuck Mangione and Blood, Sweat and Tears and long-time scuffling blues singers Etta James and Bobby Blue Bland magnificent showcases while the remainder of the bill was stocked with "safe acts."

The pop side of jazz was well represented by Mangione's quar-

ter and Blood, Sweat and Tears who played with predictable energy and excitement Saturday and Sunday nights, respectively.

The two blues specialists who stood out amidst a quagmire of mediocre instrumentalists skyrocketed a Saturday afternoon blues crowd into high orbits—higher than the booze and grass had already carried them.

(Continued on page 26)

SESAC, Russians Reach Agreement

NEW YORK—SESAC has signed an agreement with the Soviet Union which will allow for reciprocal representation of musical compositions in both the U.S. and the Soviet Union.

Under terms of the accord, U.S. authors and publishers affiliated with SESAC will have their performances and mechanical rights represented in Russia through VAAP, Soviet copyright agency. In turn, SESAC will represent Russian

works performed and recorded in the U.S.

The agreement, announced by A.H. Prager, head of SESAC, culminates more than a year of negotiations which began in August 1974, conducted through the CISAC Congress held April 1975. Representing VAAP in the talks were Mme. Gorelik, Alexandre Lebedev and Sergei Fedotov. W.F. Myers, Salvatore Candiloca and Albert F. Ciancino were SESAC representatives.

Business And The Economy

Thriving Era For L.A. Philharmonic

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—What recession?

More than 375,000 persons attended the 39 outdoor concerts this season at Hollywood Bowl.

That an all-time high mark and Ernest Fleischmann, the Bowl's indefatigable general director, says the summer success is due to the "public's awareness of the Los Angeles Philharmonic Orchestra as one of the great orchestras of the world and a Los Angeles cultural asset second to none."

Generously, Fleischmann adds that the beautiful outdoor amphitheater's unusual popularity as a "place for consistent musical pleasure" also must be credited.

Los Angeles is no more immune to

the vagaries of the nation's economy than any other metropolitan center in the U.S., but for the Aug. 1-2 Peter
(Continued on page 35)

Labels Ignore Chicago Operation Push Expo

Jesse Jackson In Plea For Support

By JEAN WILLIAMS

CHICAGO—"Expo offers a deal that the record companies should not be able to refuse," commented the Rev. Jesse Jackson, founder of Operation Push at the organization's seventh annual Expo here at the International Amphitheatre Sept. 24-28.

Rev. Jackson referred to the half million persons who passed through the exhibition area as being potential record buyers. And half of that number attended the star-studded shows held each evening which included Ray Charles, Quincy Jones, Roberta Flack, Billy Preston, Harold Melvin and the Blue Notes, Buddy Miles, Tony Bennett and Lena Horne, among others.

While attempting to solicit record labels—unsuccessfully this year—Jackson has broadened the music base of Expo by abandoning the once seemingly ethnic emphasis to include white acts.

"The mission to save humanity is a broad mission which requires a broad base of support," Jackson said. "There are black-white problems in this society, but one of the contributions that music has been able to make through the years is that it becomes the common denominator in many instances.

"I believe that music has a social obligation to render. And since Push becomes a platform for the largest gathering of ethnic minorities annually in this country, this is an ideal platform to raise our music heroes and heroines even higher.

"And if it is socially acceptable for 14,000 black people at a time to accept Dick Clark or Wolfman Jack (who both appeared on the program), we want Don Cornelius appreciated in the general market.

Over 300 exhibitors gathered to display their wares, but conspicuously absent were the record labels, although in previous years many were in attendance.

Noting this, Jackson said: "Many of the record companies have cut back this year. They, like other big industries, tend to cut back on the ethnic market first.

"On the other hand, the acts appearing are having their expenses underwritten by their record companies, therefore some of these labels are making valid contributions. But some others have tried to trench on their commitment."

Martin New Distrib

NEW YORK—Audiofidelity Enterprises product will be distributed by Apex Martin of New Jersey for the metropolitan New York and New Jersey areas, effective Wednesday (1). The label previously had been distributed by SMG.

Long Islanders Meet & Change Name

NEW YORK—The Long Island Music Assn., new organization formed to promote Long Island as a separate music area, has changed its name to the Long Island Music Organization. The move was made to avoid confusion with a similar name already used by a cultural group located on Long Island.

Meanwhile, the new group has scheduled a membership cocktail party for organizations and responsible persons interested in joining. A wide representation is expected. The party is to be held Monday (29) at My Father's Place in Roslyn beginning at 5:30. Eppy Epstein, Richard Branciforte and Mike Cono will discuss LIMO. A separate talk on the Long Island special supplement, to be published in Billboard's Nov. 8 issue, will follow.

A Long Island talent and media forum, sponsored by LIMO, will be held Nov. 8 at Hofstra Univ. Agenda and other details are being set.

SOUND-ALIKES INCREASING

Pubs Hear Berman On Copyright Fees

LAS VEGAS—Publishers who receive royalty payments from sound-alike and nostalgia labels need not worry over accepting payments from possible "unauthorized users" of recorded material. Al Berman of the Harry Fox Agency told a Monday (22) meeting of about 50 publishers held in conjunction with Musexpo '75 here.

Berman, like others who spoke, pointed out the burden for policing legitimate use of recorded material falls upon the legal owner. Comment from the meeting floor indicated the difficult job involved in attempting to ascertain true ownership of such material, especially sound-alikes.

Berman and Sal Chiantia of National Music Publishers Assn. agreed that with the drop in tape piracy, a surge of sound-alike manufacturers has resulted. Berman said the one-time flood of royalty checks

from pirates is now down to almost a dry-bed creek.

Chiantia says publishers now must mass against schools, libraries and churches which refuse to make proper compensation for music use to publishers. He said NMPA's printed product committee is mapping out battle lines.

Leonard Feist of NMPA emphasized the need for a 4-cent rate in the new copyright law and for compulsory licensing elimination. He flayed the record industry spokesmen who appeared during the recent Congressional copyright hearings for "demeaning the dignified group of publishers."

Joe Carleton of Hansen Music urged all publishers to work for copyright improvement, noting that the publishers of the conglomerates, such as Chappell, have thus far led the way.

Business Rosy In Russia, Says Preferansky At Meet

By JOHN SIPPEL

LAS VEGAS—The Soviet Union looks to increase its cumulative import/export total of approximately 7 million albums achieved in 1974.

The rosier 1975 prospect is based upon Igor Preferansky's observation that international conditions for the exchange of record/tape product are improving. Preferansky was the sole U.S.S.R. representative at Musexpo '75 here. He is an executive with Mezhdunarodnaya kniga, the Moscow-based, state-owned-and-operated import/export agency.

Preferansky says the 7 million albums are equally divided between the year's imports and exports. Preferansky has been with the 54-year-old firm for three years. The largest part of the export/import business stemmed from "Socialist countries," but he sees the greatest spurt coming probably from Western countries.

Most product handled by Mezhdunarodnaya kniga is finished goods. At present, Preferansky says approximately 150,000 units of product are manufactured yearly from tape and transparencies supplied from abroad. Thus far, most cross licensing of product is done with Socialist countries only, he said.

Though the entrance of the U.S.S.R. into the international copyright convention was helpful, Preferansky says improving relations between his country and others is more

important in the recorded product exchange.

"The U.S. can supply both classical and pop recordings," he says. He points up Ray Conniff as a leader among American artists in Russia. MOR and soft rock hold a strong lead over soul and heavy rock.

The Communist country, Preferansky says, has seven record pressing plants, all owned by Melodya, where his firm does its manufacturing. He

(Continued on page 3)

In This Issue

| | |
|-----------------------|-------|
| CAMPUS..... | 30 |
| CLASSICAL..... | 46 |
| COUNTRY..... | 50 |
| DISCOS..... | 36 |
| INTERNATIONAL..... | 56 |
| GOSPEL..... | 55 |
| JUKEBOX..... | 78 |
| LATIN..... | 58 |
| MARKETPLACE..... | 48,49 |
| RADIO..... | 16 |
| SOUL..... | 32 |
| TALENT..... | 24 |
| TAPE/AUDIO/VIDEO..... | 41 |

| | |
|------------------------------|----|
| FEATURES | |
| Stock Market Quotations..... | 8 |
| Vox Jox..... | 22 |
| Studio Track..... | 31 |
| Disco Action..... | 36 |
| Inside Track..... | 71 |

| | |
|------------------------------------|-------|
| CHARTS | |
| Bubbling Under | |
| Hot 100/Top LPs..... | 22 |
| Gospel LPs..... | 55 |
| Soul LPs..... | 34 |
| Hot Soul Singles..... | 32 |
| Hot Country Singles..... | 52 |
| Hot Country LPs..... | 54 |
| Hot Latin LPs..... | 58 |
| Hits of the World..... | 61 |
| Hot 100..... | 68 |
| Top 50 Easy Listening..... | 46 |
| Rack Singles/LPs Best Sellers..... | 30 |
| Top LPs..... | 70,72 |

| | |
|---------------------------|-------|
| RECORD REVIEWS | |
| Singles Radio Action..... | 18,20 |
| Album Radio Action..... | 74 |
| Album Reviews..... | 64 |
| Singles Reviews..... | 66 |

Executive Turntable

Burton Litwin promoted to general manager of Belwin-Mills Publishing Corp. New York office, taking over duties of Alan Shulman who resigned as vice president to join the legal firm of Arrow, Silverman & Parcher, P.C. Both had been with firm since the merger of Belwin Inc. and Mills Music in 1969. . . . Sylvia Herscher named vice president of Macmillan Performing Arts, after heading the theater department of Edwin H. Morris.

★ ★ ★

Tom McEntee, who left ABC as head of its country music promo department, Nashville, has taken a similar job with GRT, Nashville. The ABC country post is being absorbed overall by Larry Baunach. The GRT position is new with the company. . . . George Brown has been appointed creative services director for Lifesong Records, basing in New York City.

★ ★ ★

Ralph Kalbus joins Manna Music, sacred music publisher, as publicity and promo director. . . . Don Mupo returns to Creative World Records after three years as an ASCAP fieldman. He will be national sales and promo chief, a new position there. . . . Don Fowler moves from the Shorty Lavender Agency to the staff of Top Billing Inc., Nashville, where he will book night clubs and lounges.

★ ★ ★

Terry Rhodes has been elevated to vice president and a member of the board of directors of Paragon Agency, Macon, Ga., with whom he's been since 1973. . . . GRT, Sunnyvale, Calif., now has Biruta McShane serving as manager of marketing services while Eloise Carlson has been named customer services manager. . . . Jim McBurney transfers from Miles Laboratories, Elkhart, Ind., where he was product manager of Alka Seltzer, to product manager, audio products, for Memorex's consumer products, Santa Clara, Calif.

★ ★ ★

Koss Corp., Milwaukee, has promoted Joseph E. Kotowski to the new position of director of marketing services and administration. . . . Evan Archard, former Shelter Records ad and publicity chief, is director of creative services at T.B. Harms Company; Vogue Music Inc., Hollywood. . . . Sol Saffian, former ATI head on the Coast, has joined Forrest Hamilton in opening a management office. . . . Susan Munao, last as a partner with Faralla, Woltag and Munao, has joined Casablanca as publicity director.

★ ★ ★

Michael Kellman appointed product manager, Columbia Masterworks, moving from RCA where he was a product manager for Red Seal and Bluebird labels. . . . Worthy Patterson joins RCA as director, national promotion, from WB New York regional marketing manager. Ray Harris is promoted to RCA national r&b promotion manager from r&b merchandising manager.

★ ★ ★

At ATV Records, Michael Leventon named national promotion director, singles, after stints with A&M and in independent promotion, and Walter O'Brien appointed national promotion director, albums, after two years with Jem Importers/Passport. . . . Ed Hynes promoted to Northeast regional promotion marketing manager, Columbia, from local promotion manager in Boston. . . . Lee Zimmerman, formerly with Discount Records, joins promotion department of Heilicher Bros., Miami.

★ ★ ★

Ken Miller appointed Southeast region operations manager at CBS Records, moving from label's Pitman, N.J., plant order service manager. . . . Billy Smith moves from 20th Century to manager of Can't Stop Productions' U.S. operation, in New York. . . . Kathryn Schenker joins MCA artist relations/publicity staff in New York.

★ ★ ★

New management organization for RCA Corp. includes office of the chairman with Robert Sarnoff, chairman and chief executive officer; Anthony Conrad, president and chief operating officer, and presidents of the three major business groups: Edgar Griffiths, RCA Electronics, including consumer electronics, solid state, picture tube, distributor/special products, government/commercial systems, RCA service and SelectaVision VideoDisc; Howard Hawkins, RCA Communications, including RCA Records, Global Communications and Random House; and RCA Diversified Businesses.

★ ★ ★

Paul Sacks joins Finetone, record/tape accessory manufacturer, in new post of national sales manager, moving from Crestmark. . . . Lafayette Electronics promotes Mort Gleberman to vice president, general merchandise, from manager, and names George Priggin 3rd advertising director and John Mednick purchasing director. . . . John Lucas joins Teletronics International as marketing director, from Union Carbide. . . . Tony Durham promoted to record Shack rebuying manager, from supervisor.

★ ★ ★

Dr. W. L. Shevel becomes consultant to Admiral Group president C.J. Urban. Frank Ciangi has been promoted to marketing manager, special markets. . . . Raymond B. Combs made vice president, operations, of United Recording Electronics Industries (UREI), a subsidiary of United Recording Corp., Hollywood.

★ ★ ★

At Pickering & Co., Dan Collins promoted to newly created post of vice president, consumer marketing, from marketing director. . . . Anthony Holley named senior account supervisor at Trans World Promotional Services, subsidiary of Stanton Magnetics, moving from Harman-Kardon director, international sales.

★ ★ ★

Cal Shera, former Panasonic special products division general manager, joins Gladding Corp. as electronics group marketing vice president, and at Gladding CB subsidiary Pearce-Simpson. Warren Starling joins from Symetrics as vice president and chief operating officer. . . . Allen Novick, formerly with Nikko Electric, joins TEAC in new position of national sales director. . . . Reese Haggott moves to Hy-Gain Electronics as national sales manager, consumer products, from Pioneer Electronics of America.

OCTOBER 4, 1975, BILLBOARD



David Essex—Rockin' on and ridin' higher than ever before!

David Essex. He's got the biggest fan following in England since the Beatles. Two hit albums. Starring roles in two films. A million-selling single in the U.S. (the smash "Rock On") and a string of huge British single hits.

Plus a song/dance/theatrics live act that's one of the most exciting around.

And now he's got a brand-new album,

"All the Fun of the Fair." Including what's sure to be his giant single, "Rolling Stone"!

10093813
**"All the Fun of the Fair." Featuring
"Rolling Stone" David Essex.**
31C8
**A Very Important Talent
on Columbia Records and Tapes.**

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698669

EDITOR IN CHIEF: Lee Zhitto (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial, Anne Duston; Sales, Bill Kanzer. **CINCINNATI**, O. 2160 Patterson St. Area Code 513-381-6450. **LONDON**: 7 Carnaby St., London W. 1. Telex-262100. Phone 437-8090. Cable: Billboard London. European Editorial Director, Mike Hennessey; U.K. News Editor, Peter Jones; Regional Publishing Director, Andre de Vekey. **MILAN**, Italy, Piazzale Loreto 9, Tel: 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE**, Tenn. 37203, 1717 West End Ave. Area Code 615, 329-3925. Editorial, Colleen Clark; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN**: 1694 Hiyocho, Kohoku-ku, Yokohama 223. Tel: 044-61-6605. Bureau Chief, Hideo Eguchi. **WASHINGTON**, D.C. 20005, 733 15th St. N.W., Woodward Bldg., Rm 817. Area Code 202, 393-2580. Bureau Chief, Mildred Hall.

EXECUTIVE EDITORIAL BOARD

Lee Zhitto, Eliot Tiegel, Claude Hall, John Sippel, Mildred Hall, Is Horowitz, Paul Ackerman.

EDITORS

CAMPUS: Jim Fishel (N.Y.); **CLASSICAL & INTERNATIONAL**: Bob Sobel (N.Y.); **COPY**: Dave Dexter (L.A.); **COUNTRY WEST COAST**: Bob Kirsch (L.A.); **LATIN**: Ray Terrace (L.A.); **MARKETING**: John Sippel (L.A.); **RADIO-TELEVISION PROGRAMMING & BILLBOARD RADIO PROGRAMMING CONFERENCE DIRECTOR**: Claude Hall (L.A.); **RECORD REVIEWS**: Bob Kirsch (L.A.); **SPECIAL ISSUES**: Earl Paige (L.A.); **TALENT**: Nat Freedland (L.A.); **TAPE/AUDIO/VIDEO**: Stephen Traiman (N.Y.); **ASSOCIATE TAPE/AUDIO/VIDEO**: Radcliffe Joe (N.Y.)

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, Lavalle 1783, Buenos Aires; **AUSTRALIA**: John Bromell, 97 Wyadra Avenue, Manly, N.S.W. 2100. **AUSTRIA**: Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27. Tel: 43-30-974; **BELGIUM**: Juul Antonissen, 27A Oude Godstraat, 3100 Heist op den Berg. Tel: 015 241953; **BRAZIL**: Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro. Tel: 233-4977; **CANADA**: Marty Melhuish, 16 Neville Park Blvd., Scarborough, Ontario. Tel: 416-690-0512; **CZECHOSLOVAKIA**: Dr. Lubomir Doruzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. Tel: 266-16-08; **DENMARK**: Knud Orsted, 32 Solhojvaenget, DK 2750 Ballerup, Copenhagen, Ballerup, Denmark. Tel: (07) 97-71-10; **FINLAND**: Kari Helopaitio, 01860 Perttula, Finland. Tel: 27-18-36; **FRANCE**: Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France. Tel: 878-4290; **GREECE**: Lefty Kongalides, Hellinikos Vorras, Thessaloniki. Tel: 416621; **HOLLAND**: Frans van der Beek, Willibrorduslaan 67, Hilversum. Tel: 02150-41022; **HUNGARY**: Paul Gyongy, Derekutca 6, 1016 Budapest, Hungary. Tel: 45-46-45; **IRELAND**: Ken Stewart, 56 Rathgar Road, Dublin 6, Eire. Tel: 97-14-72; **ISRAEL**: Uri Alony, POB 28028, Tel Aviv, Israel. Tel: 23.92.97; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **NEW ZEALAND**: J. P. Monaghan, c/o Box 79, Wellington; **POLAND**: Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. Tel: 34-36-04; **PORTUGAL**: Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal; **PUERTO RICO**: Rudy Garcia, Calle Jose Marti #803, Miramar, Santurce. Tel: 725-2677; **RUMANIA**: Octavian Ursulescu, Str. Radule la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. Tel: 13-46-10, 16-20-80; **SPAIN**: Maria Dolores Aracil, Andres Mellado, 22, Madrid. Tel: 449-14-68; **SWEDEN**: Leif Schulman, Brantingsgatan 49, 4 tr, 115 35 Stockholm. Tel: (08)629-873; **REPUBLIC OF S. AFRICA**: Riaan Malan, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg. Tel: 239271; **URUGUAY**: Carlos A. Martins, Martin Garcia 2108, Montevideo; **U.S.S.R.**: Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. Tel: 15-33-41; **WEST GERMANY**: Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, W. GERMANY. Tel: (0455) 14 28; **YUGOSLAVIA**: Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia. Tel: 645-692.

MARKETING SERVICES

DIRECTOR, MARKETING SERVICES: Bill Wardlow (L.A.)
CHART MANAGER: Bob White (L.A.)

SALES

DIRECTOR OF SALES: Peter Heine (L.A.) **ASSISTANT SALES DIR.**: Steve Lappin (L.A.)
NATIONAL TALENT COORDINATOR: Bill Moran (L.A.); **EASTERN SALES MANAGER**: Ron Willman (N.Y.); **CLASSIFIED ADVERTISING MANAGER**: Murray Dorf (N.Y.)

INTERNATIONAL SALES

GREAT BRITAIN: Barry O'Keef, 7 Carnaby Street, London W1V 1PG. Tel: (01) 437 8090; **AUSTRALIA**: Mr. Ken Appleton, Adrep Pty Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088; **SPAIN**: Rafael Revert, S.E.R. Ave. Jose Antonio 32, 2nd floor, Madrid 13. Tel: 23.28.000; **AUSTRIA**, **BELUX**, **CZECHOSLOVAKIA**, **HUNGARY**, **POLAND**, **SCANDINAVIA**: Johan Hoogenhout, Smirnofstrat 40, s-Hertogenbosch, Holland. Tel: 147688; **FRANCE**: Olivier Zameczkowski, 30 Avenue Bugeaud, 75-116, Paris; Tel: 553.1068; **ITALY**: Germano Ruscitto, Piazzale Loreto 9, Milan. Tel: 28-29-158; **JAPAN**: Hugh Nishikawa, c/o Music Labo, Atlantic Bldg., 20-6 Azabu Iikuracho, Minato-ku, Tokyo. Tel: 585-5149. **MEXICO**: Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907; **REPUBLIC OF SOUTH AFRICA**: Norman Greenberg, 2nd floor, State House, Corner Quartz & Bree Streets, Johannesburg. Tel: 239271; **SPAIN**: Rafael Revert, Plaza Mariana de Cavis 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA**: Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Rosal, Caracas, Venezuela.

PUBLISHING

PUBLISHER: Lee Zhitto **BUSINESS MANAGER**: Peter Heine
ASSOCIATE PUBLISHER: Bill Wardlow **PUBLISHING CONSULTANT**: Hal Cook
SPECIAL PROJECTS: Denis Hyland (N.Y.); **PRODUCTION MANAGER**: John F. Halloran (L.A.); **PRODUCTION COORDINATORS**: Ward Mechlin, Val Karches (Cincy); **CIRCULATION MANAGER**: Jack Shurman (N.Y.); **PROMOTION MANAGER**: Diane Kirkland (L.A.)

BILLBOARD PUBLICATIONS, INC.

PRESIDENT: W. D. Littleford; **SENIOR VICE PRESIDENTS**: Corporate Development, Joel Novak; Administration, David Luppert; **VICE PRESIDENT, DIRECTOR OF SALES**: Maynard L. Reuter; **DIVISIONAL VICE PRESIDENTS**: Jules Perel, American Artist, Watson-Guptill, Whitney Group; Mort Nasatir, International Operations. **SECRETARY**: Ernest Lorch; **ASSISTANT SECRETARY**: John Ross; **TREASURER**: Lawrence Gatto; **PRESIDENT, MUSIC LABO (JOINT VENTURE)**: Ben Okano.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company, at the above address.

Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1975 by Billboard Publications, Inc. The company also publishes in **NEW YORK**: American Artist, Gift and Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Photo Weekly, Watson-Guptill Publications, Whitney Library of Design; **LOS ANGELES**: Billboard; **NASHVILLE**: Amusement Business; **LONDON**: Music Week, World Radio-TV Handbook, How to Listen to the World; **TOKYO**: Music Labo. **Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.**



Vol. 87 No. 40

General News



Arista photos

Scenes at first Arista international sales meet and fest: top from left, Melissa Manchester and Barry Manilow after concert; Larry Coryell performing; president Clive Davis at product presentation; center from left, Jim MacDonald, Capital (Canada) Arista label manager Gene Burleson, Atlanta promo manager Hank Talbert, r&b product director; Michael Klennfer, national promo director/Gil Scott-Heron/Tom Jones, West Coast marketing manager; bottom from left; Brecker Brothers (Randy & Michael)/Patti Smith/distributors Joe Martin, Stan Sterling of Apex/Martin.

Arista Parley Offers Talk, Entertainment

By JIM FISHEL

NEW YORK—Arista Records marked its first year of activity with a five-day series of sales and promotion meetings attended by its field staffs from the U.S. and U.K., as well as its international licensees. The week was capped by an all-day "Arista Salutes New York" music festival featuring 13 label acts in concert at City Center here.

The meetings began Sept. 18 at the Essex House here. In attendance were the Arista field promotion staff, regional marketing directors, representatives from the label's sales network, independent distributors and licensees from Canada, Brazil, Germany, Holland, Japan, Sweden, Australia and Singapore.

During the confab the assemblage was addressed by all the label's key personnel including Clive Davis, president; Elliot Goldman, executive vice president; Gordon Bossin, marketing vice president; David Carrico, promotion vice president; Michael Klennfer, national promotion director; Hank Talbert, national r&b product director; Sam Karamanos, promotion coordinator; Jon Peisinger, assistant to the marketing vice president; Robert Feiden, director of contemporary a&r; David Spiwack, manager of press and publicity; Steve Backer, exclusive independent producer; and Josh Feigenbaum, director of artist development.

The largest gathering of the mini-convention assembled when Davis offered a product presentation. More than 400 attended the meeting, including local promoters, managers, agents and members of the press. Included in the presentation was a series of single and album cuts from many of the label's upcoming releases. These include David Pomeranz, Jennifer Warnes, Harvey Ma-

(Continued on page 61)

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

(Act of August 12, 1970: Section 3685, Title 39, United States Code)

- Title of Publication: Billboard.
- Date of Filing: September 15, 1975.
- Frequency of Issue: Weekly.
- Annual Subscription Price: \$50.00.
- Location of Known Office of Publication: 1 Astor Plaza, 39th Floor, 1515 Broadway, New York, New York 10036.
- Location of the Headquarters or General Business Offices of the Publishers: 2160 Patterson Street, Cincinnati, Ohio 45214.
- Names and addresses of Publisher, Editor, and Managing Editor: Publisher: Lee Zhitto, 9000 Sunset Blvd., Los Angeles, CA 90069. Editor: Lee Zhitto, 9000 Sunset Blvd., Los Angeles, CA 90069. Managing Editor: Eliot Tiegel, 9000 Sunset Blvd., Los Angeles, CA 90069.
- Owner: Billboard Publications, Inc., 2160 Patterson Street, Cincinnati, Ohio; Hal B. Cook, Orcas, WA; D. R. Luppert, Cincinnati, Ohio; Mort L. Nasatir, London, England; L. W. Gatto, Cincinnati, Ohio; M. L. Reuter, Plandome, L.I., N.Y.; Joel Novak, Chappaqua, N.Y.; Jules Perel, Tappan, N.Y.; Lee Zhitto, W. Los Angeles, CA; R. S. Littleford, Jr., Trustee U/W Mariana W. Littleford, Naples, FL; W. D. Littleford, Trustee u/a/w Anne L. Walsh, Roslyn Harbor, N.Y.; W. D. Littleford, Trustee u/a/w Michael K. Littleford, Roslyn Harbor, N.Y.; W. D. Littleford, Successor Trustee u/a/w Marion H. Towne, Roslyn Harbor, N.Y.; W. D. Littleford, Successor Trustee u/a/w Joseph M. Towne, Roslyn Harbor, N.Y.; John Logan O'Donnell, New York, N.Y.; Paul J. Chase, Glen Head, N.Y.; Billboard Publications, Inc. Retirement Savings Plan Trust, Cincinnati, Ohio; Billboard Publications, Inc. Pension Plan Trust, Cincinnati, Ohio; The Central Trust Company u/a/w William D. Littleford, Cincinnati, Ohio.
- Known Bondholders, Mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: Live & Company, Roger S. Littleford, Jr., u/a/w Central Trust Co., Cincinnati, Ohio; Cour & Company, Roger S. Littleford, Jr., Trustee U/W Mariana W. Littleford, deceased, u/a/w Central Trust Company, Cincinnati, Ohio; William D. Littleford, Trustee u/a/w Anne L. Walsh, Roslyn Harbor, N.Y.; William D. Littleford, Successor Trustee u/a/w Marion H. Towne Johnson, Roslyn Harbor, N.Y.; William D. Littleford, Successor Trustee u/a/w Joseph M. Towne, Roslyn Harbor, N.Y.; William D. Littleford, Trustee u/a/w Michael K. Littleford, Roslyn Harbor, N.Y.; Robert H. Stegeman, Jr., West Newton, Mass.; Carolyn B. Stegeman, West Newton, Mass.; Robert H. Stegeman, Jr., Custodian Adam R. Stegeman, West Newton, Mass.; Robert H. Stegeman, Jr., Custodian Samuel W. Stegeman, West Newton, Mass.; Carolyn B. Stegeman, Custodian Samuel W. Stegeman, West Newton, Mass.; Marjorie S. Tyler, Niles, MI; Berrien & Co., First National Bank of Southwestern Michigan, Niles, MI; John W. Ross, Sr., Trustee John W. Ross, Jr., Fort Thomas, KY; John W. Ross, Sr., Custodian James S. Ross, Fort Thomas, KY; John W. Ross, Sr., Custodian Robert F. Ross, Fort Thomas, KY.
- For Optional Completion by Publishers Mailing at the Regular Rates.
39 U.S.C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates."
In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the reduced postage rates presently authorized by 39 U.S.C. 3626.
(Signature of title of editor, publisher, business manager, or owner)
S/ Lee Zhitto, Publisher
- For completion by non-profit organizations authorized to mail at special rates. Not applicable.

| 11. Extent and Nature of Circulation | Average No. Copies Each Issue During Preceding 12 Months | Actual Number of Copies of Single Issue Published Nearest to Filing Date |
|--|--|--|
| A. Total No. Copies Printed (Net Press Run) | 40,245 | 41,195 |
| B. Paid Circulation: | | |
| 1. Sales through Dealers and Carriers, Street Vendors and counter sales | 4,990 | 5,485 |
| 2. Mail Subscriptions | 29,626 | 30,194 |
| C. Total Paid Circulation | 34,616 | 35,679 |
| D. Free Distribution by Mail, Carrier or Other Means Samples, Complimentary, and other free copies | 757 | 755 |
| E. Total Distribution (Sum of C and D) | 35,373 | 36,434 |
| F. Copies Not Distributed: | | |
| 1. Office use, Left-over, Unaccounted, spoiled after printing | 1,855 | 1,531 |
| 2. Returns from News Agents | 3,017 | 3,230 |
| G. TOTAL (Sum of E & F—Should equal net press run Shown in A) | 40,245 | 41,195 |

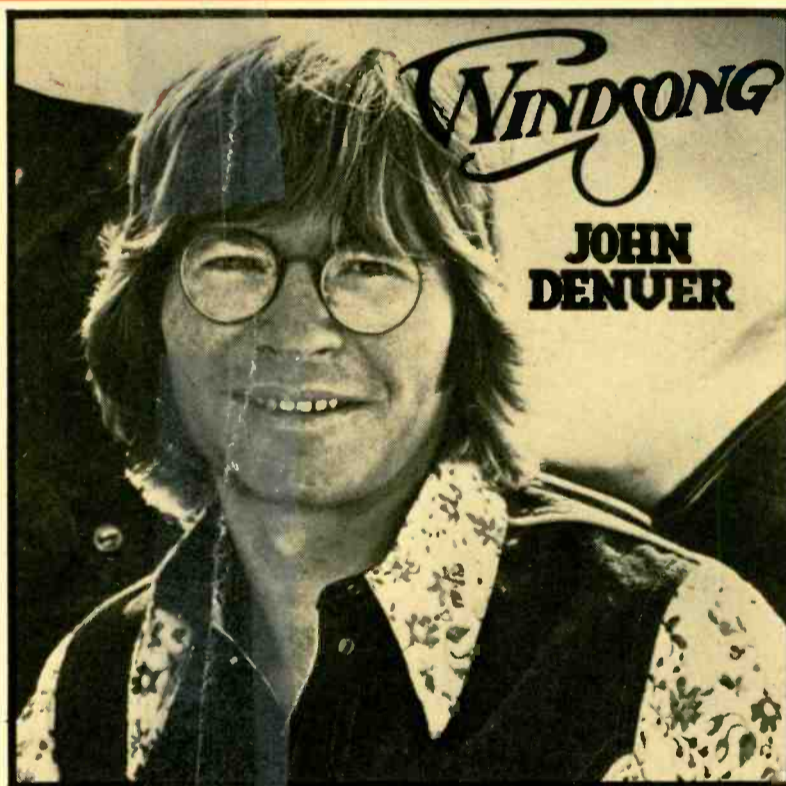
I certify that the statements made by me above are correct and complete.

(Signature of editor, publisher, business manager or owner)

(Signed) Lee Zhitto, Publisher
Billboard Publications, Inc.

Announcing the fourth consecutive platinum album from John Denver.

“Windsong.”



APL1/APS1/APK1-1183

John Denver. America's

#1
artist.

Jerry Weintraub
Management III

RCA
Records and Tapes

Produced by Milt Okun
Assistant Producer, Kris O'Connor

PHOENIX SESSION WINNERS

Keane, Davis Most Productive At WB

By NAT FREEDLAND

LOS ANGELES—Bert Keane of Denver was named Warner Bros. promotion man of the year and Murray Nagel of Dallas was named regional marketing manager of the year at WB's national promotion meeting in Phoenix.

Other WB awards went to Mike Symonds and James Lewis for the year's best promotions and for outstanding work on the secondaries market level to Bob Galliani, Frank Turner, Dave Dannheisser and Al Moss.

Individual projects awards on artists ranging from Frank Sinatra to the Doobie Brothers were given to

promotion men Chris Crist, Mike Stone, David Cahn, Frank Turner, Danny Davenport, Dan Kelley, Al Moss and Jason Minkler.

The theme of the meeting was, according to Gary Davis, WB national promotion director, "a better understanding of the needs of radio, as it relates to records. What we're committed to achieving in the year ahead is providing radio with the information it needs to be able to handle the records we bring them."

For this purpose, a cadre of guest speakers from radio was invited to the meeting, including national di-

(Continued on page 63)

Japanese Firms Report Less Business In '75

LOS ANGELES—Many influential economists in Japan are predicting "no growth" or "marginal growth" for the country.

Although the worst recession in recent Japanese history apparently has bottomed out, the anticipated growth is more modest than had been expected. At best, the Japanese government fixed its sights on lifting the economy to a pace of 6 percent real annual growth.

In short, the economy is plagued by three factors:

1. Modest consumer spending;
2. Curbed exports, especially to the United States;
3. Sluggish capital expenditures by Japanese companies.

The tape and consumer electronics industry continues to feel the brunt of the sluggish economy.

For example: —Sony's earnings continued a sharp decline in the fiscal third quarter, ended July 31, dropping 28 percent from a year before.

—Matsushita Electric reported that sales and earnings in the first half of 1975 were adversely affected by the worldwide recession, a substantial drop in Japanese consumer demand, and demand-curbing policies of the Japanese government. The company said slumping sales of audio equipment contributed in the sales and earnings declines.

Many Japanese analysts blame the government for the nation's slow growth, saying that "tight money policies initiated to slow inflation went on longer than needed. Government economic curbs threaten to saddle Japan with its second straight year of virtually no growth," reports the Mitsubishi Research Institute.

Many tape companies in Japan have initiated their own steps to ease the recession pressure, including:

Rather than laying off unneeded workers, which violates Japanese traditions of providing lifetime employment, Matsushita Electric is sending about 2,000 employees to work in wholesale and retail stores as company representatives. Matsushita pays their salaries and receives product exposure at the consumer retail level.

Other consumer electronic companies followed Matsushita's lead, since union contracts require many electronics firms to continue paying 80 percent of a worker's salary after he is furloughed.

Matsushita is planning a \$100 million offering of convertible securities to the U.S. public. The new securities presumably will be convertible into Matsushita's common stock, which is traded in the U.S. through American Depository Receipts.

Sony has had similar problems. It plans to place privately \$12.5 million of taxable industrial revenue bonds to help finance its \$15 million tape manufacturing plant in the U.S.

The remaining funds will be raised through a \$1.5 million offering of pollution-control revenue bonds and a \$1 million industrial revenue bond offering, both tax exempt.

Sony recently went through additional jitters when its stock lost ground in trading on the New York Stock Exchange. The drop apparently reflected growing uncertainty about Japanese industry and the government's ability to cope with the recession.

In one day Sony's stock traded over one million shares and the following day trading totaled 864,400 shares.

Market Quotations

As of closing, Thursday, September 25, 1975

| 1975 | | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|------|-----|------------------------|------|--------------|------|-----|-------|--------|
| High | Low | | | | | | | |
| 27% | 13% | ABC | 7.6 | 56 | 19% | 18% | 19% | + 1/4 |
| 7% | 2% | Ampex | 0 | 209 | 6% | 5% | 6% | + 1/4 |
| 3% | 1% | Automatic Radio | 0 | 23 | 3% | 3% | 3% | Unch. |
| 9% | 4% | Avnet | 4.1 | 21 | 8 | 7% | 7% | Unch. |
| 22% | 10% | Bell & Howell | 7.5 | 29 | 18% | 17% | 17% | - 1/4 |
| 54 | 28% | CBS | 11.8 | 187 | 48% | 47% | 48% | Unch. |
| 9% | 2% | Columbia Pic. | 9.7 | 88 | 6% | 6% | 6% | - 1/4 |
| 7% | 2 | Craig Corp. | 5.5 | 167 | 6% | 5% | 6% | + 1/4 |
| 55% | 21% | Disney, Walt | 24 | 613 | 47% | 46 | 47 | + 1/4 |
| 4% | 1% | EMI | 10.8 | 81 | 4% | 4 | 4 | Unch. |
| 21% | 18% | Gulf & Western | 5.2 | 782 | 21% | 21% | 21% | + 1/4 |
| 7% | 3% | Handyman | 6.1 | 8 | 5 | 4% | 4% | - 1/4 |
| 20% | 5% | Harman Ind. | 4.8 | 16 | 15 | 15 | 15 | - 1/4 |
| 8% | 3% | Lafayette Radio | 7.6 | 37 | 7 | 6% | 7 | Unch. |
| 19% | 12 | Matsushita Elec. | 11.9 | 1 | 15% | 15% | 15% | Unch. |
| 84% | 27% | MCA | 10.4 | 617 | 87% | 81% | 86% | + 3% |
| 18% | 12% | MGM | 6.1 | 70 | 15% | 15% | 15% | - 1/4 |
| 68 | 43 | 3M | 22.6 | 486 | 54% | 54 | 54% | + 1/4 |
| 4% | 1% | Morse Elec. Prod. | 0 | 14 | 2% | 2% | 2% | Unch. |
| 57% | 33% | Motorola | 25.5 | 208 | 44% | 43% | 44% | + 1 |
| 24% | 12% | No. Amer. Philips | 17.7 | 26 | 19 | 18% | 18% | + 1/4 |
| 19% | 7 | Pickwick International | 7.4 | 30 | 12% | 12% | 12% | + 1/4 |
| 6% | 2% | Playboy | 10.9 | 3 | 3% | 3% | 3% | Unch. |
| 21% | 10% | RCA | 15.2 | 361 | 18 | 17% | 17% | + 1/4 |
| 13% | 5 | Sony | 26.5 | 596 | 8% | 8% | 8% | Unch. |
| 18% | 9% | Superscope | 3.6 | 29 | 12% | 11% | 12% | + 1/4 |
| 50% | 11% | Tandy | 10.5 | 297 | 42% | 40% | 41% | + 1 |
| 6 | 2% | Telecor | 5.5 | 3 | 4% | 4% | 4% | Unch. |
| 3% | 1/2 | Telex | 8.8 | 22 | 2% | 2 | 2 | - 1/4 |
| 3% | 1 | Tenna | 11.1 | 3 | 2% | 2% | 2% | Unch. |
| 10% | 6 | Transamerica | 10.5 | 159 | 7% | 7% | 7% | - 1/4 |
| 15% | 5% | 20th Century | 7.3 | 53 | 13% | 12% | 13% | + 1/4 |
| 22% | 8% | Warner Commun. | 7.5 | 490 | 20% | 19% | 19% | - 1/4 |
| 28% | 10 | Zenith | 75 | 224 | 22% | 22% | 22% | + 1/4 |

As of closing, Thursday, September 25, 1975

| OVER THE COUNTER* | VOL. | Week's | | | OVER THE COUNTER* | VOL. | Week's | | |
|-------------------|------|--------|-------|-------|-------------------|------|--------|-----|-------|
| | | High | Low | Close | | | High | Low | Close |
| ABKCO Inc. | 0 | 2 1/2 | 2 | 2 | M. Josephson | 27 | 6 1/2 | 6 | 6 |
| Gates Learjet | 10 | 8% | 8% | 8% | Schwartz Bros. | 0 | 1 1/2 | 1/4 | 1/4 |
| GRT | 0 | 1 1/2 | 1 | 1 | Wallich's M.C. | 0 | 1/2 | 1/4 | 1/4 |
| Goody Sam | 0 | 2% | 2% | 2% | Kustom Elec. | 6 | 2 1/2 | 2% | 2% |
| Integrity Ent. | 0 | 2 1/2 | 1 1/2 | 1 1/2 | Orrox Corp. | 0 | 1 1/2 | 1/4 | 1/4 |
| Koss Corp. | 10 | 4% | 4% | 4% | Memorex | 19 | 7 1/2 | 7 | 7 1/2 |

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

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

"There's a rumor going around about an ad agency that not only does great ads but designs record covers, labels plus 8 other fascinating services."

"To find out more about this rumor call..."

Lee-Myles Associates Inc.
160 E. 56 St., NYC 10022 Tel (212) 758-3232

Supplying the graphic needs of the record industry for 20 years.

Young, Aggressive, "Progressive"

for National Promotion

Work with rapidly growing Record Company.

Send resume to:
Box 845, Billboard
1515 Broadway
New York, N.Y. 10036

NOW Available: Index to all Billboard editorial features 1971-1973 10-Day Free Examination

Now, the music and recording industry's major publication offers you year-by-year, simple-to-follow guides to all the articles and features contained in its 1971, 1972 and 1973 issues.

Each comprehensive index tells you how and where to find the answers to all your questions. The closely defined listings include music publishers, record publishers and such personalities as technicians, musicians, and disc jockeys. The **Billboard Indexes** also contain listings for record and concert reviews as well as important developments and concerns within the industry.

So have all the pertinent and useful facts found in "Billboard" right at your fingertips. Send for your copy(ies) of the **Billboard Indexes!**



Detach Along Dotted Line and Mail Today!

Mail To: **Billboard Bookshelf**
2160 Patterson Street, Cincinnati, Ohio 45214

Please send me the index(es) checked below. I understand that if I am not completely satisfied, I may return my purchase within ten days of receipt for full credit or refund.

Enclosed is my check or money order in the amount of \$_____. Publisher pays postage. Include sales tax in the states of New York, Ohio, Tennessee, California, Massachusetts, New Jersey.

Billboard Index 1971
 Hardcover Edition \$15.95 Paperback Edition \$11.95

Billboard Index 1972-73
 Available in Hardcover Edition only. \$29.95

Please Note: Orders of \$50 or more must be prepaid. (please print)

Name _____

Address _____

City _____

State _____ Zip _____

1954

G. Tsai & Company, Inc.
MEMBER NEW YORK STOCK EXCHANGE INC.

RUSS GALLAGHER
1900 Avenue of the Stars,
Los Angeles, California 90067
Telephone: (213) 556-3234

FOR INFORMATION REGARDING ABOVE MARKET QUOTES PLEASE CALL.

Main Office
55 Water Street
New York, N.Y. 10041

57th Street at 7th Avenue

YOUR PRIVATE OFFICE IS NOW READY. IMMEDIATE OCCUPANCY NO LEASE REQUIRED

Midtown's finest individual 1 and 2 room offices. Completely and distinctively furnished.

Featuring unobstructed 28th floor views of East & Hudson Rivers, Central Park.

Included in your rent: Exceptional services, such as Receptionist, individualized phone answering services, Mail and messenger service, Conference & projection rooms, Copying machines, etc.

REASONABLY PRICED
888 Seventh Avenue
Phone 489-1950

FOR THOSE SPECIAL BLACK TIE AFFAIRS THIS FALL IN THE MUSIC INDUSTRY
Call ...

Herman's FORMAL WEAR
Rentals and Sales

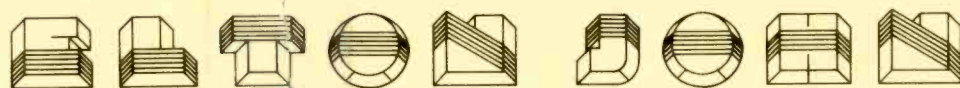
Most Charges accepted
Formal shoes and accessories also available.

Free delivery and pick-up service. Discount rates on group rentals.

For the Finest Selection of Tuxedo Styles by ... **after Six**

HERMAN'S FORMAL WEAR
1190 Ave. of the Americas (Bet. 46th & 47th Sts.) New York, N.Y. (212) CI 5-2277
Branch: 425 7th Avenue, New York, New York (212) CH 4-1398

The Elton John Fall Tour '75



ROCK OF THE WESTIES

September 29
SAN DIEGO
Sports Arena

October 1
TUCSON
Community Center Arena

October 2
LAS VEGAS
Convention Center

October 3
TEMPE
Arizona State University
Student Activities Center

October 5
DENVER
McNichols Arena

October 7
SALT LAKE CITY
University of Utah
Special Events Center

October 12 & 13
VANCOUVER
Coliseum

October 14
PORTLAND
Coliseum

October 16 & 17
SEATTLE
Coliseum

October 25 & 26
LOS ANGELES
Dodger Stadium

October 19, 20
OAKLAND
Coliseum

Look out for the soon-to-be-released Elton John album
"Rock of the Westies"
Exclusively on MCA Records & Tapes

MCA RECORDS

RCA Execs To U.K. Meeting

NEW YORK—RCA Records' top brass, headed by president Ken Glancy, open a three-day product presentation for the label's global licensees and subsidiaries in London this week (30).

Joining Glancy in a preview of major 1976 product as well as a retrospective of this year's top releases a&r division vice presidents Tom Shepard, Red Seal a&r; Mike Berniker, pop a&r; John Rosica, promotion and merchandising; Ernie Gilbert, Red Seal marketing direc-

tor, and Steve Kahn, product merchandising manager.

Meetings include a discussion of Red Seal a&r plans worldwide plus a presentation of recordings made in the U.K., Japan, France, Germany, Italy, Spain and Holland; pop a&r presentation highlighting new and established artists via an audio/visual program produced by Kahn, and a press/label dinner at Ronnie Scott's Club with performances by new RCA artists Faith, Hope & Charity; Daryl Hall & John Oates, and the Noel Redding Band.

Richard Jablow, Attorney, Dead

NEW YORK—Richard B. Jablow, music industry attorney and general counsel for NARAS, died here Saturday (22) of a heart attack at age 49.

Jablow participated in the founding of the Record Academy, wrote its national constitution and played a significant role in helping establish chapters in various cities as the Academy grew. He assumed a key role in negotiations leading to the annual Grammy Awards TV show, and most recently was involved in the creation of the Academy's Hall of Fame.

Jablow also served as attorney for Jazzmobile here, although it is known that he never accepted any remuneration for these services. He was also counsel and a founder of the Writers Guild of America. He leaves his widow, the former Judy Frank; a son, Matthew; a daughter, Cathy, and his mother, Sophie.

Musexpo Draw Disappoints

• Continued from page 1
til later when he can thoroughly go over registrations.

Boosting show attendance was a concurrent meeting of the Country Music Assn.'s, Board of directors here. Nashville for its size had the largest show participation as a result. International music publishers, about 50, met Monday morning in a meeting room, where National Music Publishers' Assn. officers and Al Berman keyed an hour conference (see separate story in this issue).

But registrants want more such correlative conferences. They want more socializing. For a \$270 registration fee prior to the convention, a company could enroll its staff present, while during the convention, it was \$270 per person. This was considered high. It's hoped that next year there will be an opening cocktail reception, some lunches and a lavish banquet, at least, as is standard with most U.S. industry shows.

Shashoua says he will probably raise his booth price from \$1,000 this year so that he can avoid extra charges such as the \$140 for furniture at each booth. All exhibitors were offered Otari tape and Sansui record playback units at their booths, but most failed to use the earphones provided for demonstration with the result that a disconcerting din almost continually prevailed the huge convention area.

An unofficial canvass of show observers put the registration at under 1,000. Approximately 150 companies exhibited on the show floor. About 20 booths never opened. Shashoua says all booths with official show signs were paid for.

The need for a U.S. music industry show like Musexpo '75, which had exhibits representing record and tape manufacturers, surplus product

Williams Lines Up Sub Publisher Web

LOS ANGELES—Paul Williams has set a network of foreign sub-publishers for his Hobbitron Enterprises catalog. These overseas publishers include Musik-Edition Discont GmbH of West Germany, Air Music Scandinavia AB, Stockholm; Tremplin, Paris; Taiyo Music, Tokyo; CBS Records International of New York, Editora Latino Americana De Musica "Elam" SA of Brazil and Chappell & Co. of London.

MAY HIT \$74 MIL

ASCAP Income Up 4th Straight Year

LOS ANGELES—In a year when most music industry firms are hoping they can meet their 1974 gross, the American Society of Composers, Publishers and Authors (ASCAP) appears headed for a fourth consecutive record high.

Total domestic receipts for the first eight months of 1975 were \$49,137,000, which when prorated over 12 months, would total an approximately \$74 million gross for the licensing organization. This figure would top 1974 by \$4 million, the approximate gain in 1974 over the prior year.

This would mean members might receive approximately \$56 million for this year. Thus far, the balance available for distribution is \$37,838,000. At this pace, the member payout could top 1974's by \$4 million.

Operationally, salaries to 686 employees, 516 of whom are in the New York base, while 170 staff branches, ran \$5,625,000, with office expenses amounting to \$5,674,000. The \$11,299,000 operational cost was 20.4 percent of the gross.

A foreign distribution July 25 totalling \$5,778,000 represented monies due members for 1973 as follows by country: Sweden, \$403,000; England, \$2,594,000; Germany, \$1,383,000; and France, \$1,143,000, while a Dutch 1972 payment of \$255,000 made up the balance.

Members are promised a December distribution from 20 countries from 1972 to 1974 totalling \$6,980,000.

URUGUAYAN PRICES TOO HIGH-CHARGE

By ROBERT SOBEL

NEW YORK—Uruguayan manufacturers are pricing themselves out of the market, charges Leon Jurburg, head of Clave Co., leading record manufacturer in the South American country.

During a visit here last week to establish export deals with U.S. companies, Jurburg claims that the Uruguayan record market has experienced a sales shrinkage of some 50 percent over the past three years. "Manufacturers are taking an unrealistic view of the depressed economy and the spiraling costs in the country. Instead of working with this situation, they raise prices to compensate for lower sales."

Although Jurburg says that his
(Continued on page 57)

Atlantic Staffers Assemble In N.Y.

NEW YORK—Atlantic Records hosted its yearly regional meetings here Sept. 22-23. Fourteen persons, comprising four regional teams, met with all departments headquartered at Atlantic's home office and they were briefed on all areas of the company plus new releases.

The 14 attendees comprised regional teams from the East Coast, South, Midwest and West Coast. In each there is a marketing director, pop promotion director and r&b promotion director.



London photo
SUMMIT MEETING—President Gerald Ford autographs a copy of "Threads Of Glory," London Records' Bicentennial album tribute to great moments in American history, for D.H. Toller-Bond, label president.



A REVOLUTION IN ENTERTAINMENT

Exclusive rights for certain States still available for new entertainment concept that is replacing costly outdated concerts. Our unique system enables SUPERSTARS on screen to merge with local live bands on stage to create a low cost high profit ENTERTAINMENT REVOLUTION. The big name film stars, already paid for, are used in local advertising for powerful sell. We supply our \$1,000,000 CIN-A-COUNTRY and CIN-A-ROCK shows, along with theaters and total campaign for mass MOVIE THEATER exhibitions. Can be played in multiple locations every weekend in your territory for 1-2 years (Atlanta scored \$50,280 in first week). You promote, collect box office and rebate percentage to us. If you seek major dollars from the entertainment industry and have the right background, contact me now for the full story.

Contact Bert Tenzer, Pres., Indie-Pix Releasing Corp.
400 East 56th St., Dep't 20, New York, N.Y. 10022 or call (212) 371-2480

The Sounds of Long Island

AN EXCLUSIVE PROFILE OF THE
MUSIC INDUSTRY OF LONG ISLAND
(NASSAU AND SUFFOLK COUNTIES)

Issue Date: **NOVEMBER 8, 1975**
Ad Deadline: **OCTOBER 17, 1975**

for further information contact:

RON WILLMAN (212) 764-7350
RON CARPENTER (212) 764-7353
NORMAN BERKOWITZ (212) 764-7352
MICKEY ADDY (212) 764-7355

BILLBOARD

1 ASTOR PLAZA, NEW YORK 10036

Rackers In S.F. Urge Functional Disco Discount Raise

• Continued from page 1

stops, racks and chains. Rackers want separate discounts for each. Lieberman says his operational cost for one-stops is much less than for his racks.

The assemblage of 80 percent of the nation's major racks agreed. They argue that a chain and one-stop claim the functional primarily because of central warehousing. Racks aver they perform many more services.

In comparison, the rack fulfills many more of the manufacturer's responsibilities, they claim. Extension of credit, payment of freight both ways, inventory guidance, complete fixture supply, marketing decisions regular inventory control, custom-designed in-store merchandising and department maintenance are supplied to locations which would not otherwise sell recorded music, rackers maintain.

Earl Kintner, NARM legal counsel and former Fair Trade commissioner, explained that a label can control but not establish price in advertising. As a regular practice, the label, paying the advertising allowance, can legally require that the ad contain 1) the realistic suggested list price; 2) no price or 3) a price near the normal shelf price that will not debase the product in the market place.

In short-term advertising campaign allowances for periods under 60 days, the label can require the ad contain 1) no price or a minimum price that enhances the product in the marketplace.

Kintner, in commenting on separate functional discounts for different vertical stratas of subdistribution, cautioned that the FTC wants to know exactly what specific responsibilities are carried on by the subdistributor, thus saving the label money, so the functional discount can be legally given for the economy effected.

Kintner firmly denies he will ever allow any price-fixing by NARM. "I'll quit before that happens," he says. "Price differential must be



Don Aron photo

Jules Malamud, executive director of NARM, extreme left, cajoles from left to right, Mike Lipton, Musical Isle; George Souvall, Alta Distributors; R.A. Harlan, ABC Record & Tape Sales; Daniel Heilicher, J.L. Marsh, and Lou Kwiker, Handleman, during the recent first rackjobbers' conference in San Francisco.

completely justified by cost savings to the manufacturer. It must not be predicated upon changing market conditions and cannot be made to meet illegal price competition.

"If you are uncertain, meet the price. All suppliers must extend the same credit terms, the same freebie record offers, the same promotional services and the same return privileges to all persons in the same classification of business. You manufacturers can provide functional discount in any amount for what the service of the subdistributor saves you."

NARM conferences provide only a forum for discussion between labels and members of a trade category. No breakthroughs will occur at industry conferences, Kintner warns. "Suggestions made here must then be acted upon by one or more manufacturers and then all other manufacturers could follow that lead," he explains.

Lou Kwiker, Handleman, Detroit, adroitly led a panel discussion through various ideas projected by

in California is "Suicide; it's often \$1.40 to \$1.50." When rackers complained that label in-store material was not generally suited to locations, labels noted that too often artists and managers, who know nothing of merchandising, determine such displays. Label contracts lock them into such displays, Friedman added.

Craig wants racks to more strongly support new breaking acts. All possible exposure is essential because of the staggering costs of creating a new hit artist. Columbia, he says, now has 80 promo people nationally. Lieberman suggests label salesmen contact not only buyers, but also marketing executives in a rack organization. Racks badly need advance information on concerts in the areas they cover, so they can coordinate merchandise into locations adjacent to the concerts.

Johnny Kaplan, Handleman, stated that a recent study of total sales on top chart albums indicated his firm had performed as much as 11 percent of the national total sales. He challenged a current WEA sales program which he claims provides better provisions for retailers than racks. Friedman said he would discuss the matter privately with Kaplan.

Lieberman blasted Eastern one-stops who are hurting the industry with their low prices on singles and albums. Hall said he feels that distributors and branches paying salesmen commission causes the salesmen to oversell. Frio countered that MCA is no longer paying commission. Lipton besought labels to control pricing in factory-paid ads. Frio said lowball discounting is detrimental to a top star's image.

Bob Fead, A&M's marketing chief (Billboard, Sept. 27).

Joel Friedman, WEA Corp.; Jack Craig, Columbia; Mike Lipton, Musical Isle, and Bill Hall, J.L. Marsh, recommend image change in rack operation. Friedman would like to see more investment to improve the look of a location, so it appeared more of a music department within the store.

Craig hopes for stronger ties between local inventoring and local radio play. "Each time the customer can't find a Janis Ian LP he wants in your location, and he does find it in a retail store, you've lost that customer," Craig points out.

Rick Frio, MCA, says racks don't have proper divider cards, guiding consumers to top artists and divisions of repertoire.

Bill Hall notes the disparity in price between chain retail and racks

FYRE

Is Spreading From The FLINT HILLS OF KANSAS

Notice is hereby given that, in accordance with Section 3.2 (b)&(c) and with Section 0.3 of the Massachusetts Procedural Regulations for the Granting of Community Antenna Television Licenses, that the Mayor of the City of Springfield, Massachusetts, invites operators to make application for a provisional CATV license within and for the City of Springfield. Notice is further given that the report of the Mayor of the said City of Springfield on the Cable Advisory Committee report is available on request to prospective applicants at the City Clerk's office. The filing deadline is December 12 1975.

OCTOBER 4, 1975, BILLBOARD

CBS-TV Loses Lawsuit

• Continued from page 1

licensing alternatives open to it under the consent decrees. It appeared, he said, that CBS had "sought a legal solution to what is essentially a business problem."

Although the possibility of appeal remains, the sweeping decision opens the way for ASCAP to seek additional payments for performances over the past six years. This could provide significant windfall income for writer and publisher members of the society.

ASCAP has been receiving an interim performance royalty of \$4.3 million a year from CBS-TV since January 1970, pending resolution of the suit. But the flat rate deal is subject to retroactive adjustments, and it is known that ASCAP negotiations will press for substantial increments.

"We expect to get more from CBS than if CBS had made an agreement with us at the same time as ABC and NBC," says Bernard Korman, ASCAP general counsel. The latter networks are currently operating under long-term licensing deals, with certain rate step-ups, that expire the end of next year. Korman stresses that a retroactive adjustment with CBS must take into account an inflation factor, which did not figure in the pacts with the other webs.

Disposition of the suit also opens the way for BMI to return to a per-

centage deal with CBS pegged to advertising revenue. That performing rights facility, too, has been functioning under a flat payment arrangement with the net that brought it a "little under \$2 million" last year.

A CBS spokesman would not comment on the possibility of an appeal, beyond stating that the court's opinion "is being examined very closely and that various options are under study."

However, observers in the licensing community consider an appeal by CBS doubtful in view of the sweeping nature of the decision. In any case, it is unlikely that an appeal can be undertaken until ASCAP's counterclaim charging CBS with antitrust practices is also resolved. BMI as well has an action pending against the network. Both suits date back to 1970.

The CBS complaint charged that alternatives to blanket licenses were not sufficiently flexible or realistically available. Defendants, it stated, have been "using the leverage inherent in their copyright pool to insist that plaintiff pay royalties on a basis which does not bear any relationship to the amount of music being performed."

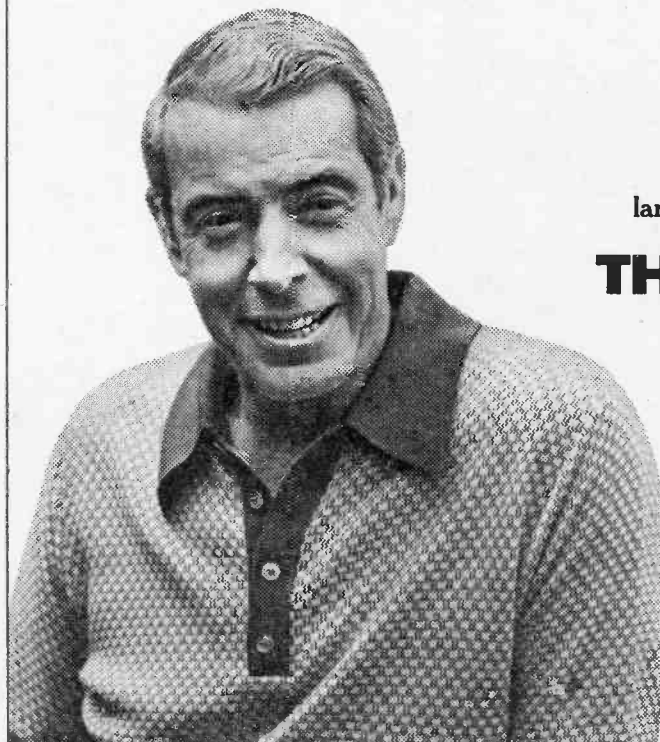
Judge Lasker disposed of the CBS complaints in order:

- "CBS has failed to prove that

(Continued on page 61)

"Your Bowery savings account passbook lets you make deposits and withdrawals at all Bowery branches in Manhattan and Long Island."

—Joe DiMaggio



It pays to save at the largest savings bank in America

THE BOWERY

Broadway at 47th Street

The Bowery Savings Bank, Member FDIC

For information call Bill Kirschbaum, Mgr., at 953-8044

THE NEW W



WILLIE NELSON

Willie Nelson's playing big dates in big cities and getting the stomping, roaring reception usually reserved for the hard-electric heavies of rock.



DAVID ALLAN COE

David Allan Coe's playing the Troubadour and other such places and being welcomed like a long-lost brother.

SUDDENLY

Their music's being heard in rock-star bars and trailer camps, in the living rooms of Rolling Stone writers and steelworkers, in Birmingham honky-tonks and Boston bistros.

Because there's a revolution going on
in country music.

Just as country-and-western once rose out of
Appalachian mountain music, now there's
a new (and still uncategorized) country
music rising out of C&W.

And it makes a pretty solid case that country music is
not, as its critics have so often predicted, selling out to
schlock.

The music of Willie Nelson and David Allan Coe is strong stuff.

It's honest, individualistic, fiercely romantic, sometimes a little
scary. If you're not tuned-in yet to Willie Nelson and David Allan Coe,
each of them has a new single that'll serve as a perfect introduction.

And whether or not you're into country music *per se*, as long as
you're reading this magazine this is music you should hear.

Willie's single is "Blue Eyes Crying in the Rain," from his master-
piece "Red Headed Stranger." 3-10176

David's is "You Never Even Called Me By My Name," from his
brand-new album, "Once Upon A Rhyme." 3-10159

Listen, and you'll hear the
authentic voices of a
whole new kind of
music.



Willie Nelson. David Allan Coe. On Columbia Records and Tapes.

A Rich Autumn Harvest: Flood Of LPs LPs To Market

• Continued from page 1

year in the music business finds members of successful bands going solo or joining with other to form new acts.

What do we see in the current musical "new season?"

To be expected, rock dominates. Established rock groups account for 55 of the 336 releases, while established male vocalists who must be categorized as rock account for 53 releases. Only 15 female rockers are new for the season, however.

There are 26 new rock groups, 12 new male rock vocalists and only one new female pop artists.

Among the major labels, anyway, soul seems to be somewhat on the decline. Thirteen established soul groups have had product released, while three male soul singers are seeing their product on the market and four female soul names are available.

With regard to new product, four soul groups get a debut chance, as does one new female soul artist and no males. Keep in mind that this is a survey of the major labels. Labels

that sell huge amounts of product but are still not classified as "majors," such as the TK family, give soul singers frequent chances and have crossed many of their soul artists into the pop field.

Country is still a lucrative field, with 25 male vocalists getting at least their second LP over the past two months, along with 11 female singers and several country groups. As far as new product is concerned, at least in the album department, only three country groups get shots along with three debuting males and four new ladies.

Jazz continues its resurgence, with 35 single artists coming up with at least their second LP as well as seven established duos or groups. Three new jazz artists also get a shot.

The good sized country and jazz releases can be attributed at least in part to continued crossover of both musics into pop and a lessening of strict categorization. The same is true in soul, but the country and jazz change seems to have taken place over the past year more so than soul, which has always seen its biggest hits

taken over by pop programmers and consumers.

Classical, of course, continues to appeal to its loyal fans, with 31 LPs released over the past two months. The easy listening market receives seven albums, all from "name" artists, and two soundtracks have been

Assistance in preparing this article was provided by Nat Freedland, John Sippel, Jim Melanson and Robert Sobel.

released. Five comedy sets (several by artists with their own TV shows) have product issued. The remaining releases are made up of Latin rock, folk, several repackages (not counting budget material), gospel and a few other LPs that are difficult to categorize.

Is the music itself any different than last year? Not to any great extent. Most of the rock is just what the word is commonly understood to mean, though there may be some trends toward softer music and easier to listen to harmonies. And artists who may have been considered soul

a year ago, such as the Spinners, Stevie Wonder and Barry White, certainly must be called pop.

In soul, the music that is strictly categorized is generally aimed at a black audience exclusively, at least during the initial stages. Much of it crosses to pop as a result of the disco craze, but one can no longer call an act soul simply because it is black. The music and audience aim is the factor.

In country, there seems to be three trends. One is toward a more progressive sound (the Waylon Jennings, Jessi Colter, Tompall Glaser, Amazing Rhythm Aces, Willie Nelson) which often crosses to pop. There appears to be another trend back toward more conventional or traditional country. And, a number of pop artists such as John Denver, Linda Ronstadt, Olivia Newton-John and several others are continuing their inroads into the country market.

Disco is making its presence felt in pop and soul, and particularly in much of the new jazz product. A "disco bottom" can open up new

markets for an LP, and many established pop and jazz artists are combining their personal styles with a hint of disco and thus appealing to many more consumers than last year at this time.

Jazz artists are probably making the biggest strides into "foreign" markets, appearing on the pop and soul charts regularly. Herbie Hancock, Freddie Hubbard, Deodato, Herbie Mann, Donald Byrd, the Crusaders and others are among the vanguard in this area.

In all forms of music except country, we can expect more electronic influences this fall. It seems that anyone with a little knowledge and a lot of money has grabbed a synthesizer, and the trend is one that has held on successfully for enough time now to move it out of the "fad" category.

Another trend noted in the fall releases is a "back to basics" move. Rock groups are sticking to rock, country artists to country and soul is getting back to its roots in many cases.

And crossover, of all kinds, continues. It seems that every time an artist is placed in a specific category, he or she moves into another. Perhaps the rigid categorization that has dominated the industry for so long is finally breaking down to some extent.

It is true, as already mentioned, that major artists are now released throughout the year. Still, the fall season remains a prime time for such product. Just a few of the superstar names now in the stores that have been shipped over the past several months or will be within the next few weeks include Jethro Tull, Rod Stewart, the Allman Brothers, Gladys Knight & the Pips, Eric Clapton, the Spinners, the Nitty Gritty Dirt Band, Linda Ronstadt, John Fogerty, Joe Cocker, Crosby & Nash, Narvel Felts, Tom T. Hall, Neil Sedaka, Olivia Newton-John, Loretta Lynn, Stevie Wonder, the Temptations, Diana Ross, Loggins & Messina, George Jones, Pink Floyd, John Denver, Helen Reddy, George Harrison and Anne Murray.

And, as in television, a number of highly touted artists have started to make major breakthroughs, with the best examples being Bruce Springsteen, Asleep At The Wheel, the Amazing Rhythm Aces, David Geddes, Alex Harvey, Flo & Eddie, Charlie Daniels, the Frankie Miller Band and Jessi Colter, Manhattan Transfer and Bob Marley.

So, the fall season is not all that different from last years. Perhaps there are fewer new artists, but given the state of the economy, this is to be expected.

The major labels do not show as many soul releases as in past years, but this is because many soul artists have been successfully crossed to pop.

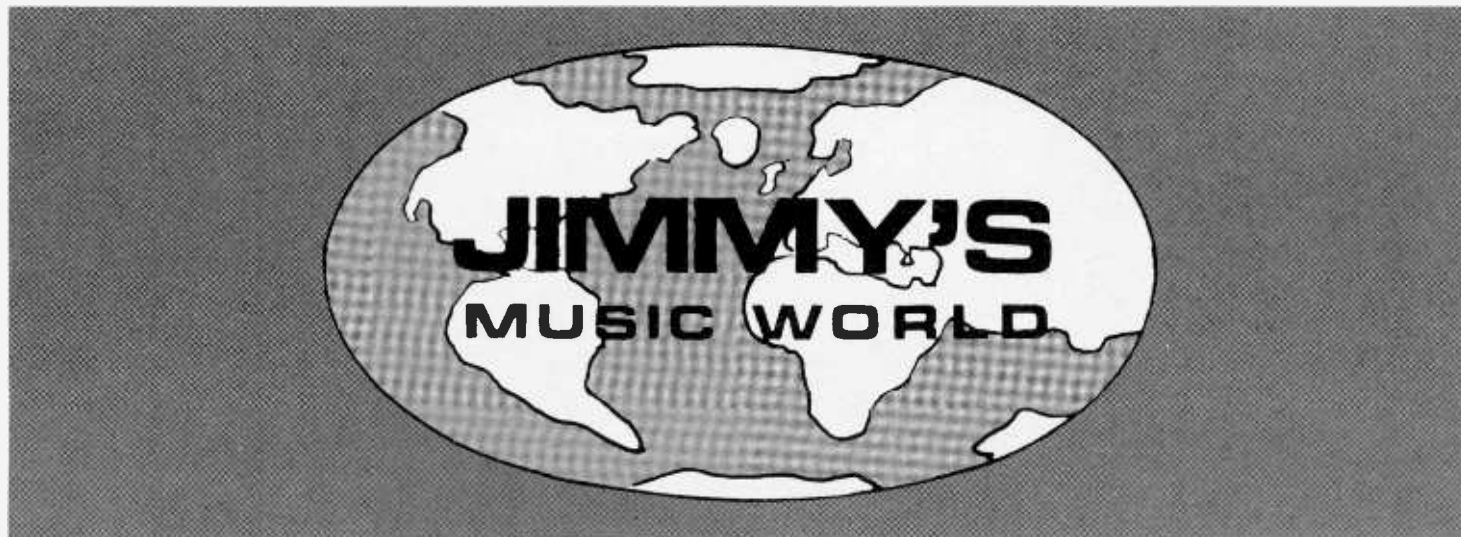
Country is releasing product by its stars, though new releases are not what one would call plentiful.

In other musical categories, jazz will continue to expand as its artists continue to broaden their horizons musically and continue to appear in pop-oriented clubs. As for MOR, the same steady artists, such as Andy Williams and Tony Bennett, will continue to sell to loyal fans.

As in TV, there will be a few major new success stories. Most of the superstars will continue to dominate. And a few will drop out of sight with their audiences.

Based on the fall schedule, however, the record business appears to be in a healthy state. And compared to TV, there is a far wider variety of material for the consumer to choose from.

OCTOBER 4, 1975, BILLBOARD



STORE MANAGERS NEW YORK METROPOLITAN AREA

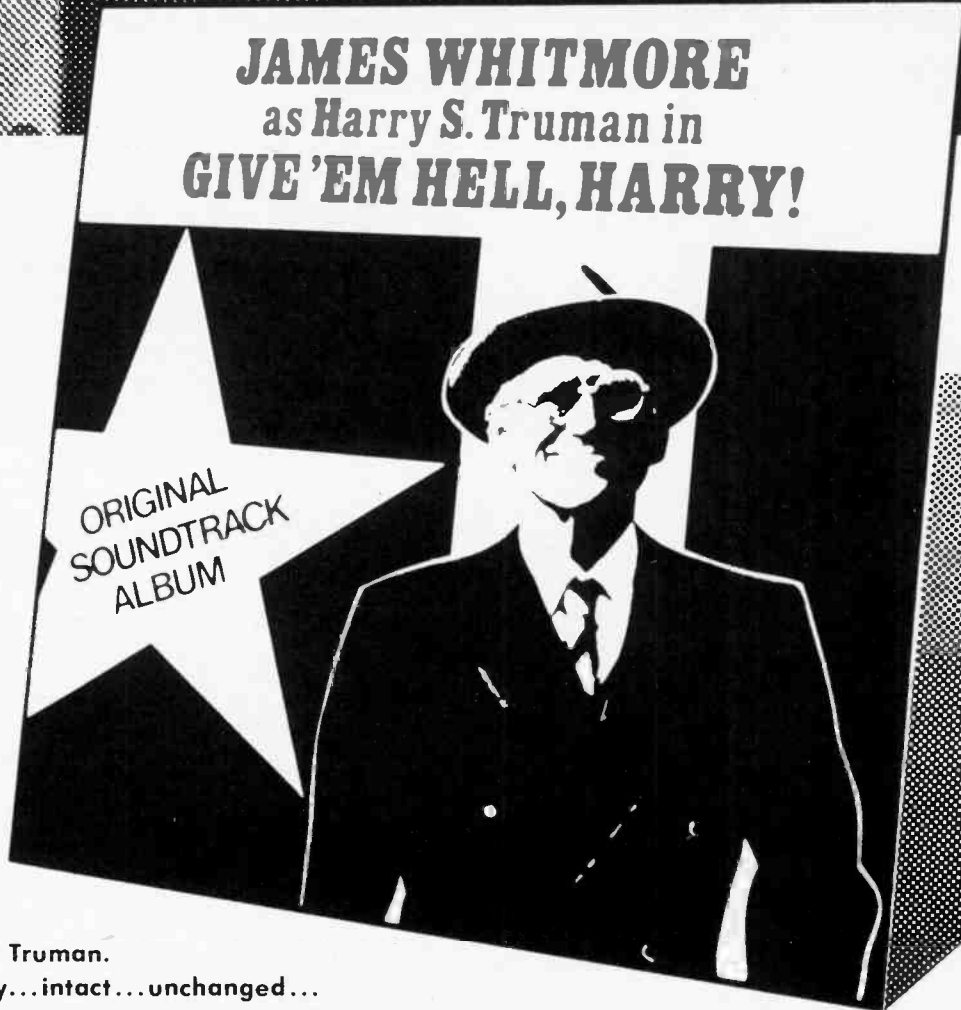
WE ARE A GROWTH-ORIENTED CHAIN OF RECORD AND TAPE STORES. DUE TO RAPID EXPANSION, WE REQUIRE EXPERIENCED MANAGERS WITH RETAIL MUSIC BACKGROUNDS. WE OFFER TOP SALARIES AND BENEFITS, COMMENSURATE WITH EXPERIENCE.

REPLY IN CONFIDENCE, BY RESUME ONLY, TO:
MR. SEYMOUR TABAK, JIMMY'S MUSIC WORLD
SUBSIDIARY OF SUTTON DISTRIBUTORS, INC.
960 E. HAZELWOOD AVE., RAHWAY, N. J. 07065



GIVE 'EM HELL, HARRY!

JAMES WHITMORE
as Harry S. Truman in
GIVE 'EM HELL, HARRY!



The Album. James Whitmore's stunning performance as Harry Truman. Captured with all its immediacy... intact... unchanged... exactly as presented in the movie. A unique and specially priced 2-record document from the film attraction of the decade.

On United Artists  Records

©MCLXXV United Artists Music and Records Group, Inc.

BRUCE LONGFELLOW TALKS

FCC Clarifies 'Q' Matrix Encoding FM Installations

By CLAUDE HALL

LOS ANGELES—Neither Sansui nor the CBS Technology Center bothered to check with the Federal Communications Commission over whether it was legal or not to install quad matrix encoders in the audio chain of FM radio stations.

Bruce Longfellow, an engineer in the FCC's rules and standards division, broadcast bureau, tells Billboard that nothing should be placed in the transmission chain "that will degrade the stereo signal." Whether the signal is, in fact, degraded or not, remains to be actually demonstrated, he points out.

"But Sansui nor CBS never approached us about the use of these encoders before they sold them all over the place," Longfellow says.

He adds that the use of "this particular gimmick is very widely in use," but it struck him as unusual that you needed an encoder at the station when the decoder in the receiver at home was supposed to fulfill much the same function.

Matrix quad radio—as well as the latest information on discrete quad broadcasting—was the hottest topic of conversation at the second annual National Radio Broadcasters Conference and Exposition in Atlanta Sept. 17-20. And nearly all of the debate, which arose in session after session throughout the week, stemmed from a Billboard story (Sept. 20 issue) concerning a letter from the FCC to WCMF in Rochester, N.Y., that stated in part: "Our acquiescence in the broadcast of 4-channel matrixed program material by FM stations was based upon the assumption that previously recorded material would be delivered to the transmitter. The inclusion of encoding circuitry in the transmission system, where it might limit the capability of the system to deliver a stereophonic signal in full compliance with the applicable standards was not contemplated." The letter was signed by Arthur H. Bernstone, chief of the FCC's rules and standards division, broadcast bureau.

Jacob "Jack" Schanker, director

(Continued on page 22)

WCLR Chicago Ballyhoos Its Beautiful Programming

BY ANNE DUSTON

CHICAGO—Beautiful music is moving to the forefront and adding a contemporary vocal sound with a new format introduced by WCLR Sept. 16, and supported with a saturation campaign via TV ads, bus and train stations downtown and in the suburbs. A new signature, reminiscent of musical staff notes, is being used in the ads.

The new programming, chosen by a combination of local research effort and input from Marlin Taylor, Bonneville Broadcast Consultants who prepare syndicated formats, will offer a mix of vocal to instrumental on a 80/20 ratio. Station was previously automated with BBC product.

The heavy emphasis in the past on instrumental music had the disadvantage of not being current, while the new programming will use vocal product from original recordings from current charts, with such artists as Frank Sinatra, Helen Reddy, Roberta Flack and Barry Manilow.

The music, while remaining basically the same over the 24-hour broadcasting period, will actually be comprised of five musical sounds: timeless favorites, featuring artists whose songs have spanned generations, such as Sinatra, Barbra Streisand, Andy Williams, and Ella Fitzgerald; current artists, such as Olivia Newton-John, Gordon Lightfoot, Judy Collins, instrumental and vocal arrangements of Latin music, from Burt Bacharach, Herb Alpert, Sergio Mendes; soft vocals, with easy tempos from Johnny Mann, Ray Conniff, the Lettermen; and bright instrumentals, from such artists as Wes Montgomery, Bert Kaempfert, Henry Mancini and Peter Nero.

The programming format change has also brought about changes in personnel, with the current lineup being 6 a.m.-12 noon, Bob Brynteson, who moves from midday; 12 noon-6 p.m., Jack Kelly; 6 p.m.-midnight, Bob Longbons, who was weekends; and midnight-6 a.m. Lee Rengers, who was afternoons.

Air time for each personality is six hours. Jack Kelly replaces Bill King as program director.

The new format will eventually be syndicated by the Bonneville Broadcast System, which also owns WRFM, New York; KIRO/TV and KSEA, Seattle; KSL AM/FM/TV, Salt Lake City; KBIG and KBRT, Los Angeles; and KMBZ and KMBR, Kansas City.

Source, Inc., consultants for design and development who planned the advertising program, also prepared a 15-minute flexible demonstration record of the new sound for media and advertising purposes.



CENTERFOLD MASCOT—Barbi Benton, Playboy Records, chats on the air with Art Lund, air personality at KMP5 in Seattle. Barbi visited the station to celebrate its new country music format; the station elected her mascot.

Execs Cut Own Beautiful Music

• Continued from page 1

the group, which is currently also seeking other independent radio stations to join in.

Lee estimates there might be as many as 25 independently programmed beautiful music stations in the major markets and thinks there might be as many as 40 nationwide.

In the past year or so, many of the independents have been hurt by syndicated stations in ratings. Several independents went the route of syndication, figuring it was easier and cheaper.

In the case of Susquehanna Broadcasting, operating with headquarters in York, Pa., the chain decided to do its own music for its stations—to a great extent—and is now also syndicating the music of Anita Kerr, produced in Switzerland.

Group 12 is making deals with Susquehanna for the Anita Kerr music as well as with George Greeley and Good Music—not as a block, but with hefty numbers of stations involved.

Lee paid tribute to composer/arranger George Greeley for setting

them to the right track. Greeley came to him more than a year ago, Lee says. "Greeley came up with the concept of us getting involved with producing music and he's doing a bangup job."

The members of the group include Ed Winton with WWBA in St. Petersburg, Fla., and WCGL in Ft. Lauderdale, Fla.; Ted Dorf with WGAY in the Washington, D.C. area; Art Keller with WEZL in Fairfax, Va.; WEZS in Richmond, Va.; WEZC in Charlotte, N.C.; and WEZB in New Orleans; plus WQLR in Kalamazoo, Mich.; KXL in Portland, Ore.; WJOI in Pittsburgh, and WAYL in Minneapolis.

Winton says the group has put together several artists who "will record music especially for us."

The reason? "We no longer have access to material suitable for broadcasting on beautiful music radio stations that is both contemporary and melodic. So, we initiated the recordings ourselves and are now only weeks behind the current playlists as opposed to waiting six months to maybe get a cover version by someone like Percy Faith."



ROCK HORSE—Promoting his "Ride A Rock Horse" album on MCA is Roger Daltrey, shown here paying a visit to KHJ in Los Angeles as part of a two-week promotion tour in the U.S. Interviewing Daltrey is Mark Elliott, afternoon personality, left, and program director Charlie Van Dyke, center.

De-Emphasize Disks At 3 Philly Rockers

By MAURIE H. ORODENKER

PHILADELPHIA—In the "battle" to show up with impressive numbers of listeners in the ratings, three of the four rock-oriented stations on the local FM band are programming more than just records and albums to attract the 18 to 24 dialers.

After trying out a variety of programs on Sundays, WMMR, WYSP and WIOQ are going beyond the record formula for the coming season. WIOQ is the newest progressive station in the area, pitching for a corner of the market on the FM band held by WMMR, WYSP and WIFJ.

WMMR, which was the first FMer to go progressive in the days of "underground" radio and still leads the field in ratings, peppers its programs with live remotes from the Main Point and the Bijou Cafe, local showcases for the contemporary singers and small rock groups; weekly British King Biscuit radio rock concerts, weekly interview shows with Mary Travis, the syndicated BBC "Story Of Rock"; and with the new month inaugurates a nightly comic book serial, "The Adventures Of The Fantastic Four," from the Marvel Comics Radio

Series syndicated by Robert Michelson Inc. of New York.

WMMR is the only station that has permission from the Main Point for live pickups, using a permanent telephone connection for the broadcasts. Recording companies are not averse to helping pay the line charges since it means a full hour of air exposure over a top-rated station.

WYSP, which joined the progressive scene two years ago and is close on the FM heels of WMMR, has added two syndicated shows plus live radio concerts from the sound studios in the Society Hill Towers apartment house.

The syndicated "Innerview" show is a 90-minute interview with a major rock star, running from 10:30 p.m. to midnight. Also syndicated and heard Sundays is a "crazy" show called "Dr. Demento," spinning unorthodox music. WYSP has two other regularly scheduled shows in "Of Great Import," an hour of import albums hosted by station manager Dick Findley and Sid Payne.

The other period is a strictly non-musical talk show with Herb Denenberg, former state insurance commissioner. The concerts, from the sound studio on a catch-as-catch-can basis, depend on who is in town.

WIOQ offers a five-minute editorial-type segment Monday through Friday in the Geraldo Rivera Commentary; and has a Sunday night special, "Debut On Q," the only local air show offering a regularly scheduled broadcast spotlighting local talent from hard rock to folk. The show is taped at the local Veritable Sound Studios and includes an interview with the local artists.

Station manager Roy Laurence says featuring good local talent is a commitment for WIOQ.

"They need an opportunity to have some exposure," says Laurence, "and a lot of the smaller clubs

(Continued on page 22)

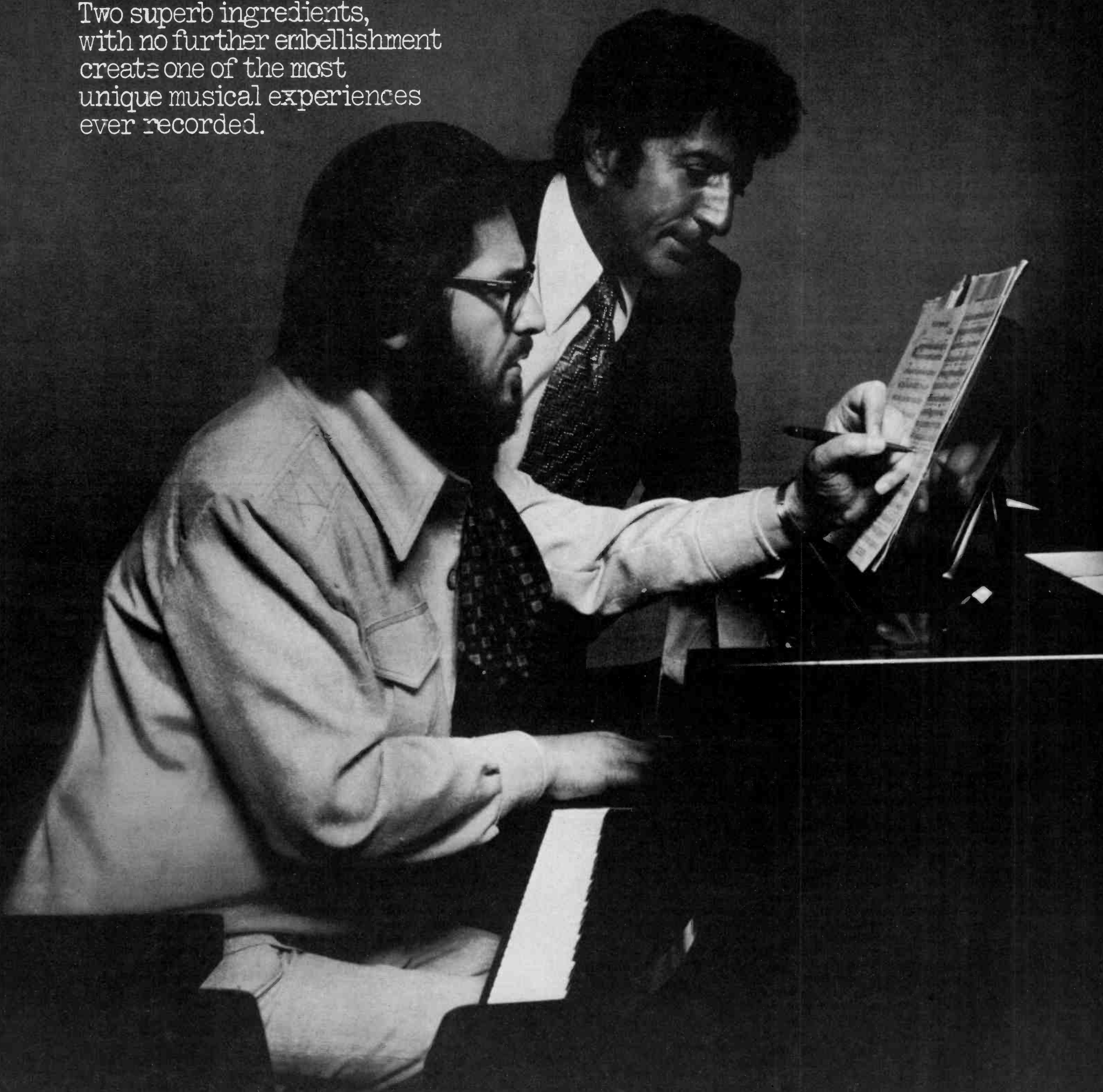
Dick Whittington Launches New Firm

LOS ANGELES—Sweet Dick Productions, headed by air personality Dick Whittington of such stations as KABC and KGIL here, has been launched to produce both radio and TV shows. Plans are underway to syndicate an hour of his current KABC radio talk show, which is three hours long.

(Continued on page 22)

The voice of Tony Bennett The piano of Bill Evans

Two superb ingredients,
with no further embellishment
create one of the most
unique musical experiences
ever recorded.



The Tony Bennett / Bill Evans Album.

Produced by Helen Keane

Fantasy F-9489



Fantasy

Billboard Singles Radio Action

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

Based on station playlists through Thursday (9/25/75)

TOP ADD ONS - NATIONAL

WAR—Low Rider (U.A.)
LINDA RONSTADT—Heat Wave (Elektra)
CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

D—Disco/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:

CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
LINDA RONSTADT—Heat Wave (Elektra)
ABBA—Sos (Atlantic)

PRIME MOVERS:

EAGLES—Lyn' Eyes (Asylum)
D) DAVID BOWIE—Fame (RCA)
SPINNERS—Games People Play (Atlantic)

BREAKOUTS:

BEE GEES—Nights On Broadway (RSO)
LINDA RONSTADT—Heat Wave (Elektra)
WINGS—Letting Go (Capitol)

KHJ—Los Angeles

- ABBA—Sos (Atlantic)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ORLEANS—Dance With Me (Asylum) 18-7
- EAGLES—Lyn' Eyes (Asylum) 23-13

K100 (KIQQ-FM)—Los Angeles

- LINDA RONSTADT—Heat Wave (Elektra)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)

NONE

KKDJ—Los Angeles

- JAMES TAYLOR—Mexico (W.B.)
- BEE GEES—Nights On Broadway (RSO)

D★ DAVID BOWIE—Fame (RCA) HB-5

- RITCHIE FAMILY—Brazil (20th Century) 15-4

KFXM—San Bernardino

- WAR—Low Rider (U.A.)
- JIGSAW—Sky High (Chelsea)
- SPINNERS—Games People Play (Atlantic) HB-17
- POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb) 25-15

KAFY—Bakersfield

- LEON RUSSELL—Lady Blue (Shelter)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 25-15
- JEFFERSON STARSHIP—Miracles (Grunt) 5-2

KCBQ—San Diego

- JOHN DENVER—I'm Sorry (RCA)
- EAGLES—Lyn' Eyes (Asylum) 17-7
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 20-14

KENO—Las Vegas

- WINGS—Letting Go (Capitol)
- BEE GEES—Nights On Broadway (RSO)

D★ FOUR SEASONS—Who Loves You (W.B.) 33-25

- EAGLES—Lyn' Eyes (Asylum) 21-25

KBBC—Phoenix

- LINDA RONSTADT—Heat Wave (Elektra)
- OHIO PLYERS—Sweet Sticky Thing (Mercury)
- SPINNERS—Games People Play (Atlantic) 16-8
- NEIL SEDAKA—Bad Blood (Rocket) 23-15

KRIZ—Phoenix

- ORLEANS—Dance With Me (Asylum)
- BAD COMPANY—Feel Like Makin' Love (Swan Song)
- K.C. & THE SUNSHINE CO.—Get Down Tonight (TK) 15-11

KQEO—Albuquerque

- CARPENTERS—Solitaire (A&M)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 25-12
- TAVARES—It Only Takes A Minute (Capitol) 27-17

KTKT—Tucson

- WINGS—Letting Go (Capitol)
- BEE GEES—Nights On Broadway (RSO)
- EAGLES—Lyn' Eyes (Asylum) 22-12
- JEFFERSON STARSHIP—Miracles (Grunt) 19-10

Pacific Northwest Region

TOP ADD ONS:

LEON RUSSELL—Lady Blue (Shelter)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
WAR—Low Rider (U.A.)

PRIME MOVERS:

EAGLES—Lyn' Eyes (Asylum)
JOHN DENVER—I'm Sorry (RCA)
SPINNERS—Games People Play (Atlantic)

BREAKOUTS:

LEON RUSSELL—Lady Blue (Shelter)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)

KFRC—San Francisco

- WAR—Low Rider (U.A.)
- JOHN DENVER—Calypto (RCA)
- NEIL SEDAKA—Bad Blood (Rocket) 19-8
- JOHN DENVER—I'm Sorry (RCA) 14-7

KYA—San Francisco

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- WAR—Low Rider (U.A.)
- PEOPLE CHOICE—Do It Anyway You Wanna (TSOP) HB-25
- POINTER SISTERS—How Long (Bet-ch'a' Got A Chick) (ABC/Blue Thumb) 9-3

KLIV—San Jose

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- FAITH, HOPE & CHARITY—To Each His Own (RCA)
- ORLEANS—Dance With Me (Asylum) 18-12
- EAGLES—Lyn' Eyes (Asylum) 19-15
- KJOY—Stockton, Calif.

D) RITCHIE FAMILY—Brazil (20th Century)

- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- FOX—Only You Can (GTO) 25-12
- ESTHER PHILLIPS—What A Diff'rence A Day Makes (Kudu) 29-16

PRIME MOVERS - NATIONAL

NEIL SEDAKA—Bad Blood (Rocket)
EAGLES—Lyn' Eyes (Asylum)
SPINNERS—Games People Play (Atlantic)

KNDE—Sacramento

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- BEE GEES—Nights On Broadway (RSO)
- EAGLES—Lyn' Eyes (Asylum) 25-7
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) HB-13

KROY—Sacramento

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- JAMES TAYLOR—Mexico (W.B.)
- SPINNERS—Games People Play (Atlantic) 20-7
- RITCHIE FAMILY—Brazil (20th Century) 23-15

KJR—Seattle

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- LEON RUSSELL—Lady Blue (Shelter)
- JOHNNY WAKELIN/KINSHASA—Black Superman—Muhammad Ali (Pye) 17-12
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 21-17

KING—Seattle

- LEON RUSSELL—Lady Blue (Shelter)
- JIGSAW—Sky High (Chelsea)
- JOHN DENVER—I'm Sorry (RCA) 16-9
- ORLEANS—Dance With Me (Asylum) 11-7

KJRB—Spokane

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- NEIL SEDAKA—Bad Blood (Rocket) 22-15
- ROGER DALTRY—Come And Get Your Love (MCA) 26-21

KTAC—Tacoma

- RITCHIE FAMILY—Brazil (20th Century)
- JOAN BAEZ—Diamonds & Rust (A&M)
- SPINNERS—Games People Play (Atlantic) 15-10
- JOHN DENVER—I'm Sorry (RCA) 10-7

KGW—Portland

- ROGER DALTRY—Come & Get Your Love (MCA)
- LEON RUSSELL—Lady Blue (Shelter)
- NEIL SEDAKA—Bad Blood (Rocket) 20-14
- EAGLES—Lyn' Eyes (Asylum) 26-21

KISN—Portland

- LINDA RONSTADT—Heat Wave (Elektra)
- JIGSAW—Sky High (Chelsea)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 30-13
- EAGLES—Lyn' Eyes (Asylum) HB-21

KTLC—Denver

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LEON RUSSELL—Lady Blue (Shelter)
- GEORGE HARRISON—You (Apple) 32-22
- FOUR SEASONS—Who Loves You (W.B.) 35-26

KKAM—Pueblo, Colo.

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JAMES TAYLOR—Mexico (W.B.)
- MORRIS ALBERT—Feelings (RCA) 12-6
- LEON RUSSELL—Lady Blue (Shelter) 25-20

KYSN—Colorado Springs

- JOAN BAEZ—Diamonds And Rust (A&M)
- JAMES TAYLOR—Mexico (W.B.)
- JOHN DENVER—I'm Sorry (RCA) 17-9
- JEFFERSON STARSHIP—Miracles (Grunt) 18-12

KCPX—Salt Lake City

- LINDA RONSTADT—Heat Wave (Elektra)
- BEE GEES—Nights On Broadway (RSO)
- SPINNERS—Games People Play (Atlantic) 30-20
- JIGSAW—Sky High (Chelsea) 14-5

KRSP—Salt Lake City

- LEON RUSSELL—Lady Blue (Shelter)
- ABBA—Sos (Atlantic) 16-5
- JIGSAW—Sky High (Chelsea) 20-13

KYNO—Fresno

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ABBA—Sos (Atlantic)
- TAVARES—It Only Takes A Minute (Capitol) 14-7
- JOHN DENVER—I'm Sorry (RCA) 18-11

Southwest Region

TOP ADD ONS:

SPINNERS—Games People Play (Atlantic)
EAGLES—Lyn' Eyes (Asylum)
ABBA—Sos (Atlantic)

PRIME MOVERS:

NEIL SEDAKA—Bad Blood (Rocket)
JEFFERSON STARSHIP—Miracles (Grunt)
ORLEANS—Dance With Me (Asylum)

BREAKOUTS:

EAGLES—Lyn' Eyes (Asylum)
ABBA—Sos (Atlantic)
BRUCE SPRINGSTEEN—Born To Run (Columbia)

KILT—Houston

- SPINNERS—Games People Play (Atlantic)
- NATALIE COLE—This Will Be (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket) 18-8
- RITCHIE FAMILY—Brazil (20th Century) 27-19

KRBE-FM—Houston

- NAZARETH—Love Hurts (A&M)
- GEORGE HARRISON—You (Apple)
- DAVID BOWIE—Fame (RCA) 9-3
- NEIL SEDAKA—Bad Blood (Rocket) 13-7

KLIF—Dallas

- CATFISH—Dear Prudence (Big Tree)
- ABBA—Sos (Atlantic)
- JEFFERSON STARSHIP—Miracles (Grunt) 24-15
- MORRIS ALBERT—Feelings (RCA) 12-4

KNUS-FM—Dallas

- MELISSA MANCHESTER—Just Too Many People (Arista)
- LEON RUSSELL—Lady Blue (Shelter)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) HB-12
- JEFFERSON STARSHIP—Miracles (Grunt) 13-6

KFJZ—Ft. Worth

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- MANHATTAN TRANSFER—Operator (Atlantic)
- DAVID BOWIE—Fame (RCA) 12-2
- NEIL SEDAKA—Bad Blood (Rocket) 19-10

KXOL—Ft. Worth

- LINDA RONSTADT—Heat Wave (Elektra)
- ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 26-20
- ORLEANS—Dance With Me (Asylum) 15-10

KONO—San Antonio

- WINGS—Letting Go (Capitol)
- NEIL SEDAKA—Bad Blood (Rocket) 13-1
- RUSTY WEIR—Don't It Make You Wanna Dance (20th Century) 15-7

BREAKOUTS - NATIONAL

LINDA RONSTADT—Heat Wave (Elektra)
BRUCE SPRINGSTEEN—Born To Run (Columbia)
WINGS—Letting Go (Capitol)

WCFL—Chicago

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Heat Wave (Elektra)
- JOHN DENVER—I'm Sorry (RCA) 23-12
- DAVID BOWIE—Fame (RCA) 14-7

WOKY—Milwaukee

- JOAN BAEZ—Diamonds & Rust (A&M)
- JEFFERSON STARSHIP—Miracles (Grunt)
- NEIL SEDAKA—Bad Blood (Rocket) 20-6
- JOHNNY WAKELIN/KINSHASA—Black Superman—Muhammad Ali (Pye) 15-11

WZUU-FM—Milwaukee

- NONE
- ORLEANS—Dance With Me (Asylum) 15-9
- JEFFERSON STARSHIP—Miracles (Grunt) 19-14

WNDE—Indianapolis

- AVERAGE WHITE BAND—If I Ever Lose This Heaven (Atlantic)
- EAGLES—Lyn' Eyes (Asylum)
- TAVARES—It Only Takes A Minute (Capitol) 27-18
- SPINNERS—Games People Play (Atlantic) 13-6

WIRL—Peoria, Ill.

- NEIL SEDAKA—Bad Blood (Rocket)
- HEAD EAST—Never Been Any Reason (A&M)
- ABBA—Sos (Atlantic) 26-18
- FOUR SEASONS—Who Loves You (W.B.) 20-15
- DICKIE GOODMAN—Mr. Jaws (Cash) 17-12

KDWB—Minneapolis

- LEON RUSSELL—Lady Blue (Shelter)
- NEIL SEDAKA—Bad Blood (Rocket) 20-13
- EAGLES—Lyn' Eyes (Asylum) 27-20

KOIL—Omaha

- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket)
- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 25-17
- TAVARES—It Only Takes A Minute (Capitol) 30-22

KIOA—Des Moines

- RITCHIE FAMILY—Brazil (20th Century)
- PILOT—Just A Smile (EMI)
- MORRIS ALBERT—Feelings (RCA) 16-10
- FOUR SEASONS—Who Loves You (W.B.) 24-18

KKLS—Rapid City, S.D.

- WINGS—Letting Go (Capitol)
- OUTLAWS—There Goes Another Love Song (Arista)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 9-1
- EAGLES—Lyn' Eyes (Asylum) HB-24

KQWB—Fargo, N.D.

- LINDA RONSTADT—Heat Wave (Elektra)
- LEON RUSSELL—Lady Blue (Shelter)
- NEIL SEDAKA—Bad Blood (Rocket) 19-9
- SWEET—Ballroom Blitz (Capitol) 9-1

(Continued on page 20)

Midwest Region

TOP ADD ONS:

EAGLES—Lyn' Eyes (Asylum)
LINDA RONSTADT—Heat Wave (Elektra)
D) RITCHIE FAMILY—Brazil (20th Century)

PRIME MOVERS:

NEIL SEDAKA—Bad Blood (Rocket)
D) TAVARES—It Only Takes A Minute (Capitol)
EAGLES—Lyn' Eyes (Asylum)

BREAKOUTS:

EAGLES—Lyn' Eyes (Asylum)
LINDA RONSTADT—Heat Wave (Elektra)
D) RITCHIE FAMILY—Brazil (20th Century)

WLS—Chicago

- BAD COMPANY—Feel Like Making Love (Swan Song)
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- SWEET—Ballroom Blitz (Capitol) 8-3

Copyright 1975 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

“With DREAM, the Nitty Gritty Dirt Band enthusiastically take their rightful place alongside friends and co-workers Linda Ronstadt, Jackson Browne, Michael Murphey and The Allman Brothers.

“The NGDB in 1975 have become the group whose rivals are scarce.”

MARTIN CERF
Phonograph Record Magazine



DREAM
New! On United Artists L A Records and Tapes.

Produced by William E. McEuen

Photo: Norman Seeff

© MCMLXXV United Artists Music and Records Group, Inc.

Billboard Singles Radio Action

Based on station playlists through Thursday (9/25/75)

Playlist Top Add Ons ●
Playlist Prime Movers ★

Continued from page 18

KXOK—St. Louis

- JOHN DENVER—Calypto (RCA)
- EAGLES—Lyn' Eyes (Asylum)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 10-5

KSLQ-FM—St. Louis

- D● DAVID BOWIE—Fame (RCA)
- HEAD EAST—Never Been Any Reason (A&M)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 17-8
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 13-11

WHB—Kansas City

- SPINNERS—Games People Play (Atlantic)
- D● TAVARES—It Only Takes A Minute (Capitol)
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 19-14
- ★ MORRIS ALBERT—Feelings (RCA) 20-16

KEWI—Topeka

- JAMES TAYLOR—Mexico (W.B.)
- BEE GEES—Nights On Broadway (RSO)
- ★ HEAD EAST—Never Been Any Reason (A&M) 32-21

North Central Region

TOP ADD ONS:

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- NATALIE COLE—This Will Be (Capitol)

PRIME MOVERS:

- NEIL SEDAKA—Bad Blood (Rocket)
- EAGLES—Lyn' Eyes (Asylum)
- JEFFERSON STARSHIP—Miracles (Grunt)

BREAKOUTS:

- LINDA RONSTADT—Heat Wave (Elektra)
- NATALIE COLE—This Will Be (Capitol)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

CKLW—Detroit

- WAR—Low Rider (U.A.)
- NATALIE COLE—This Will Be (Capitol)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 28-10
- ★ NEIL SEDAKA—Bad Blood (Rocket) 23-16

WGRD—Grand Rapids

- SPINNERS—Games People Play (Atlantic)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ NEIL SEDAKA—Bad Blood (Rocket) HB-11
- ★ EAGLES—Lyn' Eyes (Asylum) HB-21

Z-96 (WZZM-FM)—Grand Rapids

- MORRIS ALBERT—Feelings (RCA)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- ★ EAGLES—Lyn' Eyes (Asylum) 29-15
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 10-4

WTAC—Flint, Mich.

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ LEON HEYWOOD—I Want'a Do Something Freaky To You (20th Century) 27-18
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 30-22

WIXY—Cleveland

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 36-24
- ★ NEIL SEDAKA—Bad Blood (Rocket) 26-17

WGCL—Cleveland

- AVERAGE WHITE BAND—If I Ever Lose This Heaven (Atlantic)
- ABBA—Sos (Atlantic)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 23-5
- ★ MORRIS ALBERT—Feelings (RCA) 15-1

13-Q (WKQT)—Pittsburgh

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- D● RITCHIE FAMILY—Brazil (20th Century)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-11
- ★ BARRY MANILOW—Could It Be Magic (Arista) 13-7

WKBW—Buffalo

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ SWEET—Ballroom Blitz (Capitol) 27-10
- ★ EAGLES—Lyn' Eyes (Asylum) 30-22

WSAI—Cincinnati

- DAVE BELLAMY—Nothin' Heavy (W.B./Curb)
- BEE GEES—Nights On Broadway (RSO)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 14-4
- D★ DAVID BOWIE—Fame (RCA) 8-2

WCOL—Columbus

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ EAGLES—Lyn' Eyes (Asylum) 35-25
- ★ HEARTSFIELD—As I Look Into The Fire (Mercury) 35-32

WAKY—Louisville

- LEON RUSSELL—Lady Blue (Shelter)
- NATALIE COLE—This Will Be (Capitol)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 29-8
- ★ EAGLES—Lyn' Eyes (Asylum) 30-10

WBGW—Bowling Green, Ky.

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- LINDA RONSTADT—Heat Wave (Elektra)
- ★ SILVER CONVENTIONS—Fly, Robin, Fly (Midland Int'l.) 10-2
- ★ ROAD APPLES—Let's Live Together (Mums) 18-12

WJET—Erie, Pa.

- NONE
- ★ EAGLES—Lyn' Eyes (Asylum) 37-30
- ★ LEON RUSSELL—Lady Blue (Shelter) 35-29

WRIE—Erie, Pa.

- JAMES TAYLOR—Mexico (W.B.)
- BEE GEES—Nights On Broadway (RSO)
- D★ DAVID BOWIE—Fame (RCA) 8-2
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 7-3

WCUE—Dayton

- MELISSA MANCHESTER—Just Too Many People (Arista)
- NATALIE COLE—This Will Be (Capitol)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 30-15
- D★ RITCHIE FAMILY—Brazil (20th Century) 29-16

Mid-Atlantic Region

TOP ADD ONS:

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- WAR—Low Rider (U.A.)
- (D) FOUR SEASONS—Who Loves You (W.B.)

PRIME MOVERS:

- NEIL SEDAKA—Bad Blood (Rocket)
- (D) TAVARES—It Only Takes A Minute (Capitol)
- SPINNERS—Games People Play (Atlantic)

BREAKOUTS:

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- WAR—Low Rider (U.A.)
- LINDA RONSTADT—Heat Wave (Elektra)

WFIL—Philadelphia

- JEFFERSON STARSHIP—Miracles (Grunt)
- D● FOUR SEASONS—Who Loves You (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 11-3
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 18-11

WIBG—Philadelphia

- BEE GEES—Nights On Broadway (RSO)
- WAR—Low Rider (U.A.)
- ★ BRUCE SPRINGSTEEN—Born To Run (Columbia) 17-9
- ★ ABBA—Sos (Atlantic) 19-14

WPGC—Washington

- ABBA—Sos (Atlantic)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ NATALIE COLE—This Will Be (Capitol) 27-20
- D★ TAVARES—It Only Takes A Minute (Capitol) 12-8

WCAO—Baltimore

- LINDA RONSTADT—Heat Wave (Elektra)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 28-10
- ★ SPINNERS—Games People Play (Atlantic) 16-7

WGH—Newport News, Va.

- WAR—Low Rider (U.A.)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-18
- D★ TAVARES—It Only Takes A Minute (Capitol) 27-20

WYRE—Annapolis, Md.

- LINDA RONSTADT—Heat Wave (Elektra)
- GEORGE HARRISON—You (Apple)
- D★ RITCHIE FAMILY—Brazil (20th Century) 25-16
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 13-6

WTRV—Albany

- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lyn' Eyes (Asylum) 26-21
- ★ ABBA—Sos (Atlantic) 27-22

WPTA—Albany

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 28-16
- ★ MORRIS ALBERT—Feelings (RCA) 22-14

WLEE—Richmond, Va.

- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- NATALIE COLE—This Will Be (Capitol)
- D★ TAVARES—It Only Takes A Minute (Capitol) 24-10
- D★ RITCHIE FAMILY—Brazil (20th Century) 20-9

WABC—New York City

- HELEN REDDY—Ain't No Way To Treat A Lady (Capitol)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ ORLEANS—Dance With Me (Asylum) 16-8

D★ TAVARES—It Only Takes A Minute (Capitol) 13-7

WPIX-FM—New York City

- SPINNERS—Games People Play (Atlantic)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ PETE WINGFIELD—Eighteen With A Bullet (Island) 15-8
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 17-12

WBBF—Rochester, N.Y.

- GRIMS—Back Breaker
- EAGLES—Lyn' Eyes (Asylum) 20-13
- ★ NEIL SEDAKA—Bad Blood (Rocket) 15-9

WRKO—Boston

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LEON RUSSELL—Lady Blue (Shelter)
- D★ TAVARES—It Only Takes A Minute (Capitol) 21-9
- ★ EAGLES—Lyn' Eyes (Asylum) 26-15

WBZ-FM—Boston

- PETER SKELLERN—Hold On To Love (Private Stock)
- D● ESTHER PHILLIPS—What A Difference A Day Makes (KUDU)
- ★ SPINNERS—Games People Play (Atlantic) 22-12
- ★ EAGLES—Lyn' Eyes (Asylum) 27-20

WVBF-FM—Framingham, Mass.

- NATALIE COLE—This Will Be (Capitol)
- D● FOUR SEASONS—Who Loves You (W.B.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 27-17
- ★ WAR—Low Rider (U.A.) 31-23

WPRO—Providence

- NONE
- SPINNERS—Games People Play (Atlantic) HB-15
- ★ EAGLES—Lyn' Eyes (Asylum) HB-26

WORC—Worcester, Mass.

- JIGSAW—Sky High (Chelsea)
- JAMES TAYLOR—Mexico (W.B.)
- D★ FOUR SEASONS—Who Loves You (W.B.) 28-13
- ★ EAGLES—Lyn' Eyes (Asylum) 12-4

WDRG—Hartford

- LINDA RONSTADT—Heat Wave (Elektra)
- GEORGE HARRISON—You (Apple)
- D★ RITCHIE FAMILY—Brazil (20th Century) 25-16
- ★ DICKIE GOODMAN—Mr. Jaws (Cash) 13-6

WTRY—Albany

- JOHN FOGERTY—Rockin' All Over The World (Elektra)
- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- ★ EAGLES—Lyn' Eyes (Asylum) 26-21
- ★ ABBA—Sos (Atlantic) 27-22

WPTA—Albany

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 28-16
- ★ MORRIS ALBERT—Feelings (RCA) 22-14

Southeast Region

TOP ADD ONS:

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- WINGS—Letting Go (Capitol)

PRIME MOVERS:

- EAGLES—Lyn' Eyes (Asylum)
- NEIL SEDAKA—Bad Blood (Rocket)
- ABBA—Sos (Atlantic)

BREAKOUTS:

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- WINGS—Letting Go (Capitol)

WQXI—Atlanta

- D● PEOPLES CHOICE—Do It Anyway You Wanna (TSOP)
- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 11-2
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 19-13

WFOG—Atlanta

- LINDA RONSTADT—Heat Wave (Elektra)
- WAR—Low Rider (U.A.)
- ★ EAGLES—Lyn' Eyes (Asylum) 35-21
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 27-20

Z-93 (WZCG-FM)—Atlanta

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- JIGSAW—Sky High (Chelsea)
- ★ EAGLES—Lyn' Eyes (Asylum) 20-8
- ★ NEIL SEDAKA—Bad Blood (Rocket) 13-4

WBBQ—Augusta

- POCO—Keep On Tryin' (ABC)
- DAVE BELLAMY—Nothin' Heavy (W.B./Curb)
- ★ MANHATTAN TRANSFER—Operator (Atlantic) 40-26
- ★ MORRIS ALBERT—Feelings (RCA) 10-3

WGSN—Birmingham, Ala.

- LINDA RONSTADT—Heat Wave (Elektra)
- JOHN WILLIAMS—Theme From "Jaws" (MCA)
- ★ CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M) 19-11
- ★ OLIVIA NEWTON-JOHN—Something Better To Do (MCA) 23-15

WHYY—Montgomery, Ala.

- DAVE BELLAMY—Nothin' Heavy (W.B./Curb)
- BAY CITY ROLLERS—Saturday Night (Arista)
- ★ EAGLES—Lyn' Eyes (Asylum) 16-5
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 18-10

WTOB—Winston/Salem, N.C.

- WAR—Low Rider (U.A.)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 25-14
- ★ ABBA—Sos (Atlantic) 26-15

WWSA—Savannah, Ga.

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- WINGS—Letting Go (Capitol)
- ★ EAGLES—Lyn' Eyes (Asylum) 19-11
- ★ ABBA—Sos (Atlantic) 10-3

WTMA—Charleston, S.C.

- CAPTAIN & TENNILLE—The Way I Want To Touch You (A&M)
- D● FOUR SEASONS—Who Loves You (W.B.)
- ★ ORLEANS—Dance With Me (Asylum) 27-15
- ★ DAVID GEDDES—Run Joey Run (Big Tree) 13-3

WKIX—Raleigh, N.C.

- LINDA RONSTADT—Heat Wave (Elektra)
- OUTLAWS—There Goes Another Love Song (Arista)
- ★ ARTHUR GARFUNKEL—I Only Have Eyes For You (Columbia) 30-19
- ★ LEON RUSSELL—Lady Blue (Shelter) 21-12

WORD—Spartanburg, S.C.

- WAYLON JENNINGS—Are You Sure Hank Done It This Way (RCA)
- POINTER SISTERS—How Long (Betcha' Got A Chick) (ABC/Blue Thumb)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 17-3
- ★ SPINNERS—Games People Play (Atlantic) 10-5

WAYS—Charlotte, N.C.

- EAGLES—Lyn' Eyes (Asylum)
- JEFFERSON STARSHIP—Miracles (Grunt)
- ★ NEIL SEDAKA—Bad Blood (Rocket) 21-7
- ★ LEON RUSSELL—Lady Blue (Shelter) 17-6

WNOX—Knoxville

- OHIO PLAYERS—Sweet Sticky Thing (Mercury)
- GEORGE HARRISON—You (Apple)
- ★ NEIL SEDAKA—Bad Blood (Rocket) HB-14
- ★ EAGLES—Lyn' Eyes (Asylum) HB-27

WGOW—Chattanooga, Tenn.

- ARTHUR ALEXANDER—Every Day I Have To Cry Some (Buddah)
- D● FOUR SEASONS—Who Loves You (W.B.)
- ★ AUSTIN ROBERTS—Rocky (Private Stock) 18-2
- ★ ABBA—Sos (Atlantic) HB-16

KAAY—Little Rock

- OHIO PLAYERS—Sweet Sticky Thing (Mercury)
- D● FOUR SEASONS—Who Loves You (W.B.)
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) EX-19
- ★ CARPENTERS—Solitaire (A&M) 17-9

WHBQ—Memphis

- MICHAEL MURPHEY—Carolina In The Pines (Epic)
- LEON RUSSELL—Lady Blue (Shelter)
- ★ EAGLES—Lyn' Eyes (Asylum) 23-10
- D★ PEOPLES CHOICE—Do It Anyway You Wanna (TSOP) 30-17

WMPS—Memphis

- NEIL SEDAKA—Bad Blood (Rocket)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ ABBA—Sos (Atlantic) HB-21
- ★ OUTLAWS—There Goes Another Love Song (Arista) HB-22

WMAK—Nashville

- NEIL SEDAKA—Bad Blood (Rocket)
- JIGSAW—Sky High (Chelsea)
- ★ EAGLES—Lyn' Eyes (Asylum) 21-14
- ★ HELEN REDDY—Ain't No Way To Treat A Lady (Capitol) 8-2

WLAC—Nashville

- BEE GEES—Nights On Broadway (RSO)
- ★ EAGLES—Lyn' Eyes (Asylum) 14-5
- D★ FOUR SEASONS—Who Loves You (W.B.) 15-9

WLCY—St. Petersburg, Fla.

- WINGS—Letting Go (Capitol)
- OLIVIA NEWTON-JOHN—Something Better To Do (MCA)
- ★ NATALIE COLE—This Will Be (Capitol) 33-22

WQAM—Miami

- EAGLES—Lyn' Eyes (Asylum)
- NATALIE COLE—This Will Be (Capitol)
- ★ MORRIS ALBERT—Feelings (RCA) 27-13
- D★ BIDDU ORCHESTRA—Summer of '42 (Epic) 28-15

WFUN—Miami

- WINGS—Letting Go (Capitol)
- JOHN DENVER—I'm Sorry (RCA) 28-18
- ★ JEFFERSON STARSHIP—Miracles (Grunt) 20-13

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- ISLEY BROS.—Fight The Power Part 1 (T-Neck)
- AUSTIN ROBERTS—Rocky (Private Stock)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 18-10

D★ TAVARES—It Only Takes A Minute (Capitol) 20-12

THANK YOU DETROIT
for selling your share of a Gold Album!



BOB SEGER
and the **SILVER BULLET BAND**

COBO ARENA SEPT. 4-5

Presented by Steve Glantz and W₄

24,000 SEATS

The first group to sell out two shows
since The Rolling Stones

Bob Seger's current hit album is "Beautiful Loser"
featuring his hit single, "Katmandu,"
on Capitol Records and Tapes.

Vox Jox

By CLAUDE HALL

LOS ANGELES—The new name of the National Assn. of FM Broadcasters is now officially the National Radio Broadcasters Assn. The impetus will be away from being strictly an FM organization. Slow, but sure, the group is on the march. It'll be interesting now to see if the National Assn. of Broadcasters continues to play ostrich or panics.

The NRBA convention in Atlanta last week came off pretty well. Good feedback in the hallways. Dick Drury of Susquehanna's new syndication wing reported several sales of the Anita Kerr music for beautiful music stations. Ron Lewis of More Music Enterprises, Los Angeles, re-

ported good reaction; his music service called "The Performers" was being programmed on Schafer equipment in the exhibit hall. Andy McClure, sales manager of Schafer, and some of his people came up to sit in the Billboard Suite.

Enroute to the Atlanta NRBA convention, I spent a few hours in Houston. On Sept. 16, from 8 until way past 9 a.m., I listened to Joe Ford (Jack Piper doing news) on KNUZ and Ford was good. Production was smooth and not hurried. Jingles weren't exceptional, but he handled them okay. The "secret word" was "block" before 9 a.m. and "harness" afterwards, but he didn't

call me. He did cross-promote Arch Yancey once, the legendary Arch Yancey, I might add. He was also promoting a show/concert at Lake Livingston featuring Willie Nelson, Jack Greene, Jeanne Sealy and Frenchie Burke, among others.

At 9:55 a.m., I switched over to KACO, Bellville, Tex., but the disk jockey was in-ing and out-ing the intros. The product was okay. He wasn't talking much; sounded like Hank Snow when he did. Now this was a country music station, but when a girl read a butane company commercial, the production music at the end was big band.

At 10:15 a.m., I was listening to Charlie Donovan on KXYZ. Good voice. Production was good. I didn't like all of that echo slopping out over the airwaves, but perhaps it's necessary competitively to be different. The station came out of a hard soul tune into soft rock; not exactly

the best-fitting tunes. A while later, the personality tagged a PSA with the call letters, then did a produced ID thing featuring a female voice. Records were being segued two at a time: I've always liked that idea. But I didn't appreciate the music selection, at least during the time I listened.

10:35 a.m., I turned to KPRC. This was a sort of laid-back MOR operation. There was a Nat "King" Cole tune. Then an instrumental. KPRC was the type of station you could keep tuned to all day. Not wall-to-wall. Used announcers rather than DJs.

KODA-AM was also MOR, but even more wall-to-wall than KPRC.

Sept. 17, at 7:58 a.m., I listened to WRAS in Atlanta for a long time and later found out it was what I had surmised—a college station. Many of the pros around town think the station is doing a decent job. 8:03 a.m.,

an ID rubbed me wrong, then there was some dead air, then a Dylan tune. The ID billed the AM station as progressive. But that doesn't excuse poor radio. Being progressive doesn't give you the right to be bad.

At 8:50 a.m., I turned to about 550 on the dial and somebody was doing a kiddie show. On radio? I didn't be-

(Continued on page 49)

45 rpm RECORDS

BY MAIL

All Original Artists

1949 thru 1972

pop • country • rock
soul • big band
all-time favoritesFOR CATALOG of 6000 titles
send \$1.50 (no c.o.d.'s)For fastest service,
send money order.

IF AIR MAIL is desired for catalog

• U.S. and APO/FPO addresses, add \$1.00
• International, add \$1.50
(payable in U.S. funds)

BLUE NOTE RECORD SHOP

156 Central Avenue
Albany, New York 12206, U.S.A.

ED HIDER

author of such classics as
"Take My Turntable, Please"

—and—

"Eat Your Heart Out
Euell Gibbons"

—now brings you—

"BICENTENNIAL MINUTES
(or less)"a full length book of 100 of the
funniest Bicentennial Minutes to
come along in the past 200 years.

—for freebee write—

HYPE, INK
BOX 69581 LA, CA. 90069

FCC Clarifies 'Q' Matrix

• Continued from page 16

of engineering for WCMF, had claimed that there was an enormous loss in stereo separation when the Sansui encoder QSE-5B was installed between the console at his station and the transmitter.

His letter stated: "We are contemplating the installation of the Sansui QSE-5B 4-channel encoder to broadcast 'synthesized' quad over our stereo FM facility. I am concerned, however, that such an installation may be in violation of the FCC rules and regulations. According to the manufacturer, the QSE-5B is to be installed in the stereo program chain after gain control equipment. In WCMF, this would mean installation between our CBS Audimax and our CBS Volumax. The question of legality arises because the presence of the encoder at this point makes it impossible to meet the required stereophonic performance of 73.322 (1)."

Beautiful Music

• Continued from page 16

Record sales would defray the costs."

Winton was hoping that other syndicators would join in the group.

"Jerry Lee at WDVR in Philadelphia is our godfather," Winton says, adding that anyone with an independent MOR or beautiful music station should call Lee if they wish to help.

He says that Lee is putting together a big music deal for the group.

However, Lee said at presstime that he'd rather not get into the actual production of records, but it was possible... especially if no other music sources show up.

"We're the last of the independents," says Lee, "and we're going to stick together."

Amateurs Air Over KIOI

SAN FRANCISCO—KIOI-FM will launch a series of two-hour amateur talent shows on the air beginning Oct. 15, according to Jim Gabbert, station president.

The talent shows will be held at the Avenue Theater, one of the few theaters in the nation with one of the old Wurlitzer theater organs. The show will be weekly at 9 p.m. and be broadcast live.

All of the talent will be pre-screened prior to broadcast; KIOI-FM air personalities will emcee the event.

"Idea for the show is to involve the audience more," says Gabbert, "because, with the current TV seasons and its family hour, TV is not too exciting, to say the least."

He believes that by creating some excitement in the market, radio might steal even more listeners from disgruntled TV fans.

Bernstone replied: "If as you state the net effect of insertion of the encoder in the program chain is to reduce the effective channel separation below 29.7 db, its inclusion in the chain in the manner you propose, of course, is not permissible."

The instruction materials supplied with the Sansui encoder suggest that it be installed after the console.

Schanker, a vice president of Community Music Service that operated WCMF and WQB in Ann Arbor, Mich., says that in the fall of 1972, "we began doing live concerts in matrix quad, encoding at the output of our 16 in and 4 out board and feeding the matrix signal to our broadcast console. The first encoder we used was station-built, based largely on the EV (ElectroVoice) system. Early this year, we acquired a Sansui QSE-5B encoder which we have been using since in the same manner."

In any case, the FCC hasn't ruled for or against the encoder use at FM stations—just ruled against it between the console and the transmitter if there's any stereo separation loss.

Broadcasters can still play matrix product—records or encoded concerts or encoded tapes—without any problems.

Philly Rockers

• Continued from page 16

are booking these people, and they are getting exposure that way and it's really not fair for them or for the audience that they cannot have broadcast exposure. So we decided to do something about it."

WIOQ will also run live concerts and on-the-air interviews with artists playing the area, when and if available.

Bubbling Under The
HOT 100

- 101—EVERYTHING'S THE SAME (Ain't Nothing Changed), Billy Swan, Monument 8-8661 (Epic/Columbia)
- 102—(If You Want It) DO IT YOURSELF, Gloria Gaynor, MGM 14823
- 103—CHINESE KUNG FU, Banzai, Scepter 12407
- 104—I'M DOWN, Hollies, Epic 8-50144
- 105—YOU GOT A LOCK ON ME, Jerry Reed, RCA 10389
- 106—I JUST CAN'T MAKE IT WITHOUT YOU, Philly Devotions, Columbia 3-10191
- 107—CHOCOLATE CITY, Parliaments, Casablanca 831
- 108—TONIGHT'S THE NIGHT, S.S.O., Shady Brook, 45-019
- 109—NEVER CAN SAY GOODBYE, Napoli & Glesson, Vidor 1725
- 110—THAT'S HOW LONG I'LL BE LOVING YOU, Bunny Sigler, Philadelphia Int'l 3575

Bubbling Under The
Top LPs

- 201—BOB MARLEY & THE WAILERS, Burnin', Island ILPS 9256
- 202—JIMMY CLIFF, The Harder They Come, Island ILPS 9202
- 203—CABARET/SOUNDTRACK, ABC ABCD 752
- 204—THE MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 205—BE BOP DELUXE, Futurama, Capitol ST 11432
- 206—LINDA LEWIS, Not A Little Girl Anymore, Arista AL 4047
- 207—HYDRA, Land Of Money, Capricorn CP 0157 (Warner Bros.)
- 208—JOHNNY "GUITAR" WATSON, I Don't Want To Be Alone, Stranger, Fantasy F 9484
- 209—KING HARVEST, A&M SP 4540
- 210—NORMAN CONNORS, Saturday Night Special, Buddah BDA 5643

MAJOR ADULT/
CONTEMPORARY
OPPORTUNITY

Flagship station for major group needs a music and production director who also can do professional weekend and vacation relief on-air.

Great spot for a bright and mature on-air man, who is looking to move into an eventual P.D. Position. On-Air Presentation is important. Also, ability to take charge of music is essential. Production ability also required.

We want someone who is proud of their on-air work, but ready to move into a management spot.

Send resume and tape. If you want tape returned, send stamped self-addressed envelope.

Reply to Box 1776
Billboard Magazine1717 West End Ave.
Nashville, TN. 37203

Equal Opportunity Employer

INNER-OFFICE MEMO

TO: CREATIVE PROGRAM DIRECTORS

FROM: ROCK SHOPPE, CALIF.

SUBJECT: THE BEACH YEARS DATE: OCTOBER '62

WHERE WERE YOU IN '62 WHEN SURF-ROCK BEGAN AND THE SPIRIT OF AMERICAN YOUTH WAS REFLECTED IN THE MUSIC OF THE BEACH YEARS?

TO RECAPTURE THOSE SPECIAL TIMES, A SIX HOUR DOCUMENTARY WAS CREATED FEATURING THE SONGS AND EXCLUSIVE INTERVIEWS WITH THE BEACH BOYS, JAN & DEAN, SURFARIS, DICK DALE, MARKETTS AND THOSE WHO MADE THE SIXTIES BEACH SOUND ONE OF THE MOST UNFORGETTABLE PERIODS IN THE HISTORY OF POP MUSIC.

INTERVIEWS WITH BRIAN WILSON OF THE BEACH BOYS AND JAN & DEAN TAKE ON A PERSONAL TOUCH DUE TO YEARS OF FRIENDSHIP WITH PRODUCER OF THE BEACH YEARS, ROGER CHRISTIAN, TOP TEN BMI WRITER AND RIAA GOLD ALBUM AWARD FOR PRODUCING "THE BEATLES STORY."

CO-PRODUCER JIM PEWTER, WINNER OF THE 1974 BILLBOARD "PROGRAM DIRECTOR OF THE YEAR" AWARD AND NUMBER ONE OLDIES PERSONALITY WORLDWIDE, HELPED PUT IT ALL TOGETHER TO MAKE SIX HOURS OF INFORMATIVE AND ENJOYABLE LISTENING.

SO—BE THE FIRST IN YOUR MARKET WITH THE BEST SIX HOURS OF FUN & FACT YOUR LISTENERS EVER EXPERIENCED.

CALL TODAY FOR YOUR BEACH YEARS DEMO DISC.

(213) 986-5772

OR WRITE:

ROCK SHOPPE

13440 VENTURA BLVD.

SUITE 204

SHERMAN OAKS, CALIFORNIA 91423

For more info and a demo,
Contact:

Eddie Kritzer
1126 Boylston St.
Boston, Ma. 02215
617-536-7625

EXTRA! hear all about it!

ROCK *around the* WORLD

The only radio show of international
rock music

PRESENTS

GEORGE HARRISON

AN EXCLUSIVE CONVERSATION
WITH GEORGE HARRISON
BY RATW'S LONDON
CORRESPONDENT,
ALAN FREEMAN.
DON'T MISS THIS SHOW
OCTOBER 5th to 11th

The Stations: (There's still time to get on the list for this special show...call Eddie Kritzer, 617-536-7625)

| | | | | | | | | | | | |
|-----------------------|---------|----------|----------|---------------------------|---------|-----------|----------|------------------------------|------------|-----------|----------|
| Aberdeen, SD | KSDN AM | Sunday | 10:00 pm | *Gainesville, FL | WGUL FM | | | Nashville, TN | WKDA FM | Monday | 11:00 pm |
| Albany, NY | WQBK FM | Sunday | 9:00 pm | Galveston, TX | KUFO FM | Saturday | 10:00 pm | New Haven, CT | WYBC FM | Saturday | 9:00 pm |
| Albuquerque, NM | KRST FM | Tuesday | 9:00 pm | Glenwood Springs, CO | KGLN AM | Saturday | 1:00 pm | New Orleans, LA | WRNO FM | Monday | 12:00 pm |
| Allentown, PA | WSAN FM | Sunday | 8:00 pm | Grand Rapids, MI | WLAV FM | Sunday | 12:00 pm | Norfolk/Virginia Beach, VA | WMYK FM | Monday | 11:00 pm |
| Ashland, KY | WAMK FM | Sunday | 8:00 pm | Greensboro, NC | WRQK FM | Sunday | 11:00 pm | Oklahoma City, OK | KOFM FM | Sunday | 8:00 pm |
| Baltimore, MD | WKTK FM | Saturday | midnight | Greenfield, MO | KRFG FM | Saturday | 9:00 pm | Omaha, NB | KRCB FM | Sunday | 11:00 pm |
| Beaufort, SC | WBEU FM | Tuesday | 10:00 pm | Greenville/Farmville, NC | WRQR FM | Tuesday | 10:15 pm | Orlando, FL | WORJ FM | Saturday | 9:00 pm |
| Bedford, PA | WAYC AM | Sunday | 10:00 pm | Hartford, CT | WHCN FM | Tuesday | 10:00 pm | Peoria, IL | WWCT FM | Sunday | 11:00 pm |
| Birmingham, AL | WERC FM | Sunday | 9:00 pm | Henderson/Evansville, KY | WKDQ FM | Sunday | 10:00 pm | Philadelphia, PA | WYSP FM | Sunday | 12:00 pm |
| *Boston, MA | WBCN FM | Saturday | 9:00 pm | Houston, TX | KLOL FM | Saturday | 2:00 am | Pittsburgh, PA | WYDD FM | Tuesday | 10:00 pm |
| Buffalo, NY | WBUF FM | Saturday | 9:00 pm | Huntsville, AL | WAHR FM | Sunday | 11:00 pm | Pittsfield, MA | WGRG FM | Tuesday | 9:00 pm |
| Casper, WY | KAWY FM | Saturday | 8:00 pm | Indianapolis, IN | WNAP FM | Friday | 12:00 pm | Portland, OR | KVAN AM | Saturday | 4:00 pm |
| Charleston, WV | WVAF FM | Friday | 10:00 pm | Iowa City, IO | KRNA FM | Sunday | 10:00 pm | Providence, RI | WBRU FM | Wednesday | 11:00 pm |
| Charlotte, NC | WROQ FM | Saturday | 11:30 pm | Jackson, WY | KMTN FM | Saturday | 4:00pm | Reno, NV | KGLR FM | Saturday | 11:00 pm |
| Chicago, IL | WSDM FM | Manday | 9:00 pm | Jacksonville, FL | WPDQ FM | Sunday | 9:00 pm | Riverside/San Bernardino, CA | KOLA FM | Sunday | 10:00 pm |
| Cleveland, OH | WMMS FM | Sunday | 7:30 pm | **Jacksonville, NC | WXQR FM | | | Roanoke, VA | WGOL FM | Sunday | 11:00 pm |
| Columbus, NB | KTTM FM | Saturday | 11:00 pm | Johnson City, TN | WQUT FM | Saturday | 6:00 pm | Rochester, NY | WCMF FM | Saturday | 10:00 pm |
| Columbus, OH | WNCI FM | Monday | 9:00 pm | Johnstown/Altoona, PA | WAAT FM | Sunday | 10:30 pm | Sacramento, CA | K108 FM | Thursday | 9:00 pm |
| *Dayton, OH | WVUD FM | | | Jonesboro, AR | KBTT FM | Saturday | 11:00 pm | Salt Lake City, UT | KWHO FM | Saturday | 10:00 pm |
| *Del Rio, TX | KDLK FM | | | Kansas City, MO | KYSS FM | Sunday | 8:30 pm | San Antonio, TX | KEXL FM | Sunday | 10:00 pm |
| Denver, CO | KBPI FM | Sunday | 11:00 pm | Knoxville, TN | WROL FM | Sunday | 11:00 pm | San Diego, CA | KPRI FM | Tuesday | 11:00 pm |
| Donaldsonville, LA | KSMI FM | Sunday | 9:30 pm | *Lafayette, IN | WAZY FM | | | San Rafael/San F., CA | KTIM AM/FM | Sunday | 1:00 pm |
| Durham/Raleigh, NC | WDBS FM | Monday | 9:00 pm | Las Cruces, NM | KASK FM | Sunday | 8:00 pm | Santa Maria, CA | KXFM FM | Sunday | 8:30 pm |
| Elmira, NY | WXXY FM | Sunday | 11:00 pm | Las Vegas, NV | KLUC FM | Sunday | 11:00 pm | Seattle, WA | KISW FM | Sunday | 11:00 pm |
| Eugene, OR | KZEL FM | Monday | 10:00 pm | Lewiston/Portland, ME | WBLM FM | Wednesday | 10:00 pm | Springfield, MO | KICK FM | Saturday | 12:00 pm |
| Fargo, ND | KWIM FM | Saturday | 10:00 pm | Lexington, KY | WKQQ FM | Sunday | 12:00 pm | Starview/Lancaster, PA | WRHY FM | Saturday | 9:00 pm |
| Fayetteville, AK | KKEG FM | Sunday | 11:00 pm | *Lineville, PA | WVCC FM | | | St. Louis, MO | KSHE FM | Sunday | 7:30 pm |
| Flint, MI | WWCK FM | Friday | 9:00 pm | Long Island, NY | WLIR FM | Sunday | 7:00 pm | Syracuse/Utica, NY | WOUR FM | Monday | 10:00 pm |
| Florence, AL | WQLT FM | Sunday | 11:00 pm | Lubbock, TX | KSEL FM | Saturday | 9:00 pm | Tallahassee, FL | WGLF FM | Sunday | 10:00 pm |
| *Fon du Lac, WI | WFOM FM | | | Miami/Fort Lauderdale, FL | WSHE FM | Sunday | 12:00 pm | Tampa/St. Petersburg, FL | WQSR FM | Sunday | 10:00 pm |
| Forsyth, GA | WFNE FM | Saturday | 9:00 pm | Milwaukee, WI | WZMF FM | Sunday | 9:00 pm | Terre Haute, IN | WVTS FM | Friday | 2:00 am |
| Fort Smith, AK | KISR FM | Tuesday | 12:00 am | Minneapolis, MN | KQRS FM | Monday | 12:00 am | Toledo, OH | WIOT FM | Monday | 12:00 pm |
| Fort Worth/Dallas, TX | KFWD FM | Saturday | 9:00 pm | Murphysboro, IL | WTAO FM | Saturday | 10:00 pm | Trenton, N.J. | WWRC FM | Monday | 11:30 pm |
| Fresno, CA | KFIG FM | Sunday | 7:30 pm | Muscataine, IA | KFMH FM | Saturday | 9:00 pm | Washington, DC | WMAL FM | Sunday | 11:00 pm |
| Fort Campbell, KY | WABD FM | Sunday | 11:00 pm | Lewiston, ID | KRLC FM | Sunday | 10:00 pm | Wichita, KN | KEYM FM | Sunday | 12:30 pm |
| | | | | | | | | Wilkes Barre, PA | WILK FM | Thursday | 10:00 pm |

*Boston • WBCN • October 4

**Times uncertain at press deadline—check local station for times



Aladdin builds: This sketch shows the \$10 million Aladdin Hotel showroom theater to be complete next summer. With its 7,500 capacity, the Aladdin Performing Arts Theatre will be over twice as large as any current Las Vegas concert facility.

\$10 Mil Theater To Go Up In Las Vegas

LAS VEGAS—The Aladdin Hotel is writing a new chapter in entertainment possibilities here with its announcement of a 7,500-seat Theatre for the Performing Arts to be completed next June at a cost of some \$10 million.

This theater will be more than

twice as large as any existing show facility here and will put the city for the first time in full competition with any other major market for superstar concerts.

No food and drink will be served in the theater, which is being built on former nine-hole golf course grounds and connected to the Aladdin by a walkway which will have a restaurant and bar.

The theater is part of a \$50 million Aladdin expansion including a 20-story hotel tower and large convention facilities all due for completion in June 1976.

Stuart Allen has been named executive producer of the Aladdin Theatre. He was previously with the Sahara and Los Angeles Greek Theatre.

Bill Wyatt is designing the theater's sound and acoustics. The stage is to be 60 feet wide and backed by lavish dressing rooms. The building will have glass sidewalls for a surrounding garden effect.

"With this facility we expect to open Las Vegas to contemporary superstars and touring attractions that have never been able to play here before," says Allen.

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500—\$25.00 1000—\$38.00

COLOR PRINTS
1000—\$200.00

SEND FOR SAMPLES AND COMPLETE PRICES
ON 8x10s, OTHER SIZE PRINTS,
AND POSTERS

ABC PICTURES
1867 E. FLORIDA
SPRINGFIELD, MO. 65803

Billboard

Continental U.S. & Canada

- 3 years (156 issues) \$110 1 year via airmail \$100
 2 years (105 issues) \$ 85 6 months (26 issues) \$30
 1 year (52 issues) \$ 50 payment enclosed bill me

Rates on request for other countries. Group subscription rate available. *Circulation manager, Jack Shurman, N.Y.*

Change of address

If you are moving, let us know six weeks in advance. Attach old label here, or write in code numbers from mailing label and print new address below.
 Code Numbers _____

- New Renewal Change of Address

Mail to:

Billboard Publications, P.O. Box 2156, Radnor, Pa. 19089.

Name _____

Address _____

City, State, Zip _____

Nature of Business _____

A5001

HAIL DON SVEDMAN

Colo. Agriculture Boss Turns State Fair Into Money Maker

By NAT FREEDLAND

DENVER—Colorado's assistant Agriculture Commissioner, Don Svedman, is one of the state's best friends of contemporary entertainment.

Svedman books the talent for the Colorado State Fair and has almost single handedly revolutionized the big fair's booking practices.

When he was first named fair manager in 1966, the evening entertainment was built entirely around rodeos with guest appearances by movie cowboys like Roy Rogers and Gene Autry. Svedman brought in the fair's first big-name entertainment soloists, starting with a five-night stand by Eddy Arnold.

The fair was solidly in the entertainment business by the time he moved into the Agriculture Department. But a reorganization of the fair in 1972 brought him back in charge of the entertainment program again.

The first thing he did was to take a look at the arithmetic of what was happening at the fair. Grandstand show tickets were selling for \$2.50 to \$3.50 and earning \$75-\$100,000 from a total fair attendance of 175,000 persons.

Svedman reasoned that this \$100,000 could also be earned by adding 50 cents to the \$1 general admission price and 75 cent children's price. Possibly this would increase overall fair attendance, he hoped.

The first year of this policy, fair attendance leaped from 175,000 to 306,000. The next year it was 386,000 and has kept climbing.

Even more impressive, the Colorado State Fair is in Pueblo, 100 miles south of Denver and with a population of only 100,000. Clearly the move to big-name contemporary record artists with free grandstand shows is drawing thousands from Denver and doubling the fair's business.

The fair is held for 10 days starting the last full week of August each

year. There are four rodeo nights with country performers going on in the intermission. This summer the acts were Loretta Lynn, Tanya Tucker, Ray Stevens and the Nashville Brass.

For the other six nights, shows go on at six and nine p.m. With seating on the racetrack grounds, grandstand capacity can run up to 15,000. The 1975 artists were Johnny Cash, Seals & Crofts, Blood, Sweat & Tears and two double bills featuring Jim Stafford with the Captain & Tennille and the Pointer Sisters with John Davidson.

Because Southern Colorado's population is one third Mexican-American, excellent attendance is drawn each year to the Mexican Fiesta Night Svedman put in. Johnny Rodriguez, Vikki Carr and Mexico's Tony Aguilar have all played to capacity in this program.

"I tried to get Freddy Fender for fiesta night this year after reading the Billboard Talent In Action review of a Palomino show he did," says Svedman. Unfortunately schedule conflicts blocked the date.

"I study Billboard every week to find out what artists are coming up," says Svedman. "It's the only music trade publication I use."

The state fair's sound system is so good that when most performers read the specifications they waive their contract rights to provide their

own sound. The 40x70-foot stage is covered to hold lights and keep the show going on through occasional rains. "Our audiences are pretty dedicated, they used to sit through those 30-minute Colorado showers and wait for the shows to start again," says Svedman.

Dressing rooms are 60-foot trailers borrowed each year from a local dealer. For those in the audience who don't want to show up hours early for good seats, there are 600 reserved grandstand seats selling for \$4.

"Too many fairs don't know their artists are in town till the road manager phones from the airport to ask directions," says Svedman. "We get in touch during the spring to make sure they get the motel reservations they need and we pick them up at the airport with a state police escort."

Radio station airplay of artists due to perform at the fair gets excellent regional cooperation. The one thing that Svedman doesn't understand is why no record company has ever contacted him to coordinate merchandising with their artists' appearances.

"Tony Orlando told me the second year he was here that his old label had asked him how come Pueblo, Colorado bought 6,000 of his albums the previous September," he says.

CLUB & BALLROOM

New Bay Area Spots Buying Live Talent

By JACK McDONOUGH

OAKLAND—The West Dakota Club in Berkeley and the Sands Ballroom here, both showplaces for live talent, have opened in recent weeks.

West Dakota is on the site of the old New Orleans House, a spot well known in Berkeley for many years. The new owners—five partners calling themselves the Polo Corporation—have dumped \$45,000 into renovating the club, putting in new lighting and sound systems, relocating the stage from the front to the back of the club, and installing an antique hardwood bar bought from the San Francisco nitery Gold Street.

The stage is curtained and measures 18 x 25 feet. The club seats 300, although with standees capacity goes up to about 400. For the opening-night celebration several weeks ago, Steve Miller, Boz Scaggs and several other members of the original Steve Miller Band played together. At present West Dakota has a beer and wine license.

The music policy is broad and open. "We've got blues once a week," says partner Warren Cook, "we try some jazz, we've got good rock 'n' roll in there, we're trying bluegrass and country."

Most of the acts booked into the club so far are bands from the local circuit, although some, like Commander Cody, are known nationally. There is room for dancing.

Other partners besides Cook are Steve Kile, who, along with Cook, also runs General Expositions, which puts on two 19th century American fairs, the Harvest Festival

and the American Folk Arts Festival in Brooks Hall in San Francisco; Dick Hodge, a well-known music attorney; Peter Olwyler, who is booking the club; and Roy Henry, San Francisco architect who directed the refurbishing of West Dakota.

The Sands, located in downtown Oakland a block from the Paramount Theater, has been reopened by Lou Vason, who also runs a booking and production firm called the Aries Booking Agency in Oakland.

The history of the huge art deco ballroom, which can accommodate 1,200, dates back to the thirties, and by the bandstand there are still dance selection boards that say "fox trot" and "waltz." The Sands served as a USO club during the war.

Vason hopes to revitalize the dance scene in downtown Oakland by booking in top local bands. His opening shows the weekend of Sept. 12-13 featured Booker T., Pablo Cruise, the Shakers and Delta Wires.

Sinatra Show: A New High

NEW YORK—The 16-performance teaming of Frank Sinatra, the Count Basie Band and Ella Fitzgerald at the Uris Theatre here grossed \$1,088,000, setting an all-time Broadway record for any two-week period. The show ended Sept. 20 at the 1,900-seat Uris and is going on to limited engagements in Philadelphia, Chicago and Cleveland.

Waylon

Jessi Colter

Tompall

And The Outlaw Band

EXCLUSIVE REPRESENTATION

(Contact us for your booking needs)



Chuck Glaser, Nova Agency
615/254-1384
56 Music Square West
Nashville, Tenn. 37212

NOVA AGENCY

Monterey Fest Contrasts



Bobby Blue Band: gutsy blues.

Dancers in the aisle: typical scene during the blues program.



Helen Humes: she knows how to swing.

• Continued from page 3

While each of the five concerts was close to SRO, the 7,000-seat Fairgrounds was never 100 percent sold out.

Nevertheless, the festival drew a \$195,666 boxoffice gross and the crowds who sat through chilly weather heard music which began with New Orleans trad dixieland (The Legends Of Jazz) and came into the 1970s with Mangione, BST and Ed Shaughnessy's explosive 16-piece band, Energy Force.

Predictably absent from the bill were the new hot, commercial jazz names who are making the big bucks on records and in personals.

But there were enough highlights to stir the audience through the lengthy concerts. Drummer Shaughnessy's Los Angeles-based band was a marvel of precision Saturday night and the artistic shock of the weekend occurred with the band's blind, white, 21-year-old Diane Schuur singing a brand of black gospel which brought goose pimples to an already chilled audience.

She was magnificent and her delivery during a special gospel suite, proved that this Tacoma, Wash., lady has the power and strength to captivate any Baptist church on any given Sunday afternoon.

Shaughnessy himself is into some electronic gimmicks which are more distortion than joy, but he's searching for a new dimension for jazz drumming.

Blues singers James and Bland were contrasts which held up impressively during the indigo after-



Chuck Mangione on flugelhorn and Gerry Niewood on soprano sax: a beautiful tandem.

noon. Etta's impassioned vocals coupled with her gyrating and bending onstage, were in marked opposition to Bland's near rigid stance at the mike while he pushed out his standard bag of blues ditties to the delight of a dancing, shaking crowd which had gotten into that state thanks to Etta's earlier act.

Two Europeans made impacting impressions: trombonist Albert Mangelsdorff from Germany and amplified violinist Svend Asmussen from Sweden. Both appeared Saturday evening during a "jazz vignettes" sequence, with Mangelsdorff gaining fans for a funky, dirty growling trombone style which involves his playing several notes on top of each other simultaneously. Asmussen showed that he can play the violin like an amplified guitar



Etta James: she knows how to communicate.

and then make the fiddle really swing with a high toned, fuzzy sound which could easily fit in with a rock group.

Mangione played cuts from his current A&M LP during the Saturday evening presentation. His flugelhorn and electric piano work were delicate and well constructed and his interplay with Gerry Niewood on flute and saxes proved a masterful example of modern invention and interpretation. Drummer Joe LaBarbera, incidentally, is a man to watch; he is clean and inventive and kicks the group along with fresh patterns.

Blood, Sweat and Tears, closing out the Sunday show, was a gem sparkling for all to observe. David Clayton-Thomas, raw, gravelly blues voice added remarkably to the charisma of this act, but he is by no means the sole reason for its excitement.

The current lineup of instrumentalists is deep in talent with Dave Bergeron turning a tuba solo into a

(Continued on page 71)



Billboard photos by Bonnie Tiegel
Above: Diane Schuur: praise the Lord! Below: Ed "Montudie" Garland, 91-year-old bassist with The Legends Of Jazz, keeps the spirit rolling.



Talent In Action

DAVID CROSBY & GRAHAM NASH

Greek Theatre, Berkeley

Nash and Crosby drew 7,000 very enthusiastic fans Sept. 13 for a two-hour low key concert in the spirit of their new ABC contract which enables them to record both together and solo.

Nash was the only one to occupy the stage completely alone. Crosby's several tunes without Nash ("Triad" was the most notable) were backed by Craig Doerge, who worked on the new LP, "Wind On The Water" and played grand and electric piano for much of the afternoon. Crosby and Nash also played piano at various times, sometimes one standing beside the piano to sing while the other played. And they selected various 6- and 12-string acoustic guitars from a

surfeit of eight or nine instruments racked behind them.

The first part of the show had eight tunes, equally divided between new ones and chestnuts like "The Lee Shore," "Military Madness," and "Guinivere." Like most of the songs, "Guinivere" was done very quietly, with the harmonies very precise, jewel-like and understated.

Nash opened the second half alone on guitar with "Lady Of The Island" and offered a new protest piece, "Field Worker," on piano. Other overtly political tunes with Crosby back on were "Prison Song" and the anti-whaling ecology plea, "Wind On The Water." The closing song, "Wooden Ships," featured sections of the song, and the encore, "Deja Vu," had equally precise vocal and guitar work.

There were bad moments. Crosby stumbled on several tunes, laughing it off each time, although one error, coming at the close of a number, rendered it hollow. Equally bothersome was Crosby's hip little sermons about "copping out on your values" and about how "karma works instantly," and the hale-fellow good-vibe tone of the affair got wearisome. There was so much back-slapping and handshaking going on one would have thought the two had not seen each other in five years. JACK McDONOUGH

BILL COSBY

MANHATTAN TRANSFER

Las Vegas Hilton, Las Vegas

Nostalgia deja vu was rampant as Manhattan Transfer, four-part harmony revivalists of the big band days, jived in Sept. 2 for their casino debut. The four Atlantic recording artists camped, cavorted and charismaed their way through a music-packed 50 minutes of blues, swing and '50s rock-n-roll in the cavernous 1,750-seat main showroom. It was a professional tribute to the Tin-Pan Alley era and days of jazz in Harlem.

The group, which hosted four variety shows for CBS-TV this summer, showcased their distinct harmonic talents through 12 numbers, illustrating their talents at bringing a past age to life. "Tuxedo Junction," their trademark breakthrough song, was smooth and strong while the

Ink Spots old hit, "Java Jive" cooked with their musicianship and stage presence. "Blue Champagne" was a classic, followed by a Gospel rendition of "Operator Information."

Manhattan Transfer was backed by a trimmed down Joe Guercio orchestra which kept pace with the fast-jazz numbers. One drawback for the four singers is their dependency on all unoriginal work. A medley of modern pop music set to swing, bebop or blues may be a remedy.

Bill Cosby, always the simple comedy force, pulled up a chair, sat down and proceeded to break up the near-capacity house with his insights into childhood and tirades against mediocrity. During his opening remarks, Cosby thanked the audience for not giving Manhattan Transfer a standing ovation or he would have had to drop them from the bill like the Carpenters did to hot-act Neil Sedaka two weeks before at the Riviera. HANFORD SEARL

ROBIN WILSON

Ye Little Club, Beverly Hills

Pert, spunky Ms. Wilson is back on the vocal circuit after taking a right turn into TV acting. And her opening Sept. 23 at this famous showcase room reiterated her wide ranging talents.

She is a charmer onstage and this helps set up a warm audience rapport which only adds to a listener's wanting to get involved in her songs.

Vocally, she has great power, enunciation and a fine way of being bittersweet, instantly funky or understandingly sad. She also borders on overdoing her coyness and in trying to explain how frustrating life has been (pimples, chubbiness and other teenage ills), she gets into personal areas which don't help her act. She should cease talking about her lost bustline and get on with the singing which she does superbly.

Backed by pianist Jules Vogel and acoustic bassist Tim Barr, she sang 13 songs in 55 minutes, often wandering out into the audience to get in contact with the people.

Robin has the ability to pull off a serious ballad as well as a happy, funny song. After an uneven "You've Got A Friend," she settled down on

(Continued on page 29)

Aussie Big Band Opening At Vegas Hilton On Oct. 5

LOS ANGELES—After many weeks spent in obtaining American Federation of Musicians and federal government clearance, the highly touted 18-piece Daly-Wilson big band of Australia will open in the Casino Lounge of the Hilton International Hotel, Las Vegas, for a four-night engagement starting Oct. 5.

The band is co-directed by Warren Daly, drummer, and Ed Wilson, trombonist, who have appeared in the U.S. previously in brief stints with American combos.

Now touring Russia, the Daly-Wilson band flies to London for four nights at Ronnie Scott's Jazz Club and a BBC television special. Then, with Marcia Hines of Boston in the troupe as featured singer, Daly-Wilson fly the pole route direct to Los Angeles, from where they'll bus to Las Vegas.

Tying in with the American debut of the group is GRC Records, Atlanta, which issued the first Daly-Wilson album six months ago and will release a follow-up next week.

From Las Vegas, Daly-Wilson move into Los Angeles to appear at Concerts By the Sea, Redondo Beach, Oct. 12 and at Donte's in North Hollywood Oct. 13. On these dates they will share the bandstand with Willie Bobo.

Setting up the tour and achieving clearances is Lee Magid, who took over from Willard Alexander only a month ago in attempting to solve numerous problems involved in clearances. Never before has a big band from Australia played the U.S. And not since the heyday of the late

Ted Heath has there been a band of Daly-Wilson's size imported from overseas.

Also instrumental, with Magid, in the bookings was Bobby Weiss of One World Of Music, Los Angeles.

Signings

Tommy James to Fantasy. He had 14 gold singles on Roulette. ... O.B. McClinton to Mercury's country division. ... Charlie Musselwhite to ATV. ... Quincy Jones to Creative Artists Agency for films-TV and Regency Artists for live appearances. ... William Smith, pianist-writer-singer, to Warner Bros. ... Ellen Strasser to LK Records of Chicago, label run by Larry Klein.

Robert Goulet to Artists of America Records. ... Ruth Copeland to RCA Records, with first album to be recorded later this month. ... Also signed by RCA are writer/performers Gretchen Cryer and Nancy Ford. Duo, managed by Sid Bernstein, has appeared in a number of off-Broadway shows.

Maxayn, soul vocalist formerly on Capricorn, to Manticore. ... Grass Roots, Haven artists, to Regency Artists for booking.

St. Louis' Marty's Booms With Oldies

ST. LOUIS—The music is a bit different at Marty's Ballroom Club here. Marty Bronson, Sally King and the Sal Ferrante Trio are drawing crowds with their policy of performing only music of the '40s and '50s—a throwback to another era when big bands dominated the Missouri music scene. Still, despite the antiquity of the songs, the Hustle is said to be the favorite dance at the spot.



**BILL'S MUSICAL
INSTRUMENT
RENTALS, Inc.**

Call (212) 245-1970

RENTALS for
Recordings
Concerts
Theater
Television

| | |
|--|--|
| drums guitars amplifiers pianos | electric & keyboard B-3 Organ all mallet instruments harpsichords |
|--|--|

3 REHEARSAL STUDIOS
AIR CONDITIONED

333 West 52nd St.
NYC 10036
(Between 8th & 9th Aves.)

For
one thousand & one nights
like this



Renaissance



Scheherazade
and other stories

SASD - 7510



On Sire Records/Marketed by ABC

28 **Stan Kenton represents an elite coterie of musicians who have been performing for worldwide audiences for over 30 years—day after day, night after night. The road has become his home, his "freedom." Dave Dexter, a long-time Kenton buff, caught up with Kenton during a Los Angeles area stop-over before the band took off for one-nighters which would keep it on the road until next January. Dexter said goodnight to Kenton at 2:30 a.m. He was so wrapped up with the assignment that he had it done by the next evening. This is his report:**

He arises at 7:30 a.m. in a modest room in a Hollywood motel. He's had about four hours of sleep following a one-night gig in suburban Canoga Park. He quickly gulps a fast breakfast, leaves the motel driving a brown rented Cadillac sedan and heads for his office.

Another day has begun for Stanley Newcombe Kenton.

At 62, Stan is a bit long in the tooth to carry off his butt-busting work schedule. For 34 years he has led a big band. Most of that time has been spent on the road in strange beds, in quick-service eateries and on the highway rolling along in his swift little Porsche or the band bus.

"I love the road," he says as he drives through frustrating California traffic to Robertson Blvd. "Out there I'm a free man. There are no immediate problems to solve, no phones ringing, no ties with wives and kids and all the hangups that go with them.

"Tomorrow we head for Omaha after three weeks in Southern California. I can't wait."

Kenton wheels the big brown car into an alley and enters the rear door of his Creative World building. He owns it outright.



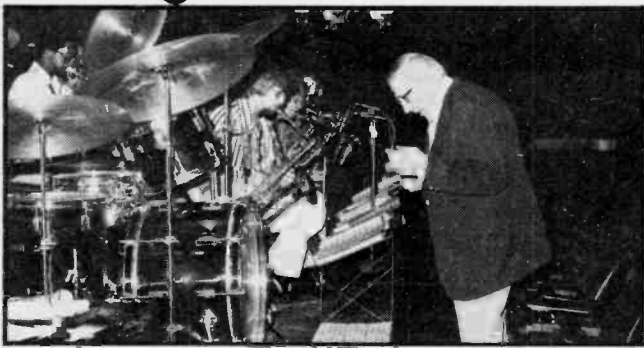
Inside, the hallways are narrow and lengthy. He goes from one area to another showing a

A DAY IN THE LIFE OF STAN



KENTON

A Big Band Crusader



Billboard photos by Bonnie Tiegel

Stan Kenton is an intense man of music as these shots at Concerts By The Sea indicate. Above he rehearses the band.

visitor thousands of his LPs, neatly stacked in high shelves, which the Kenton organization sells by mail and in the lobbies of the places his band plays.

"Our mailing list of fans and supporters long ago topped 100,000," he says, opening a door leading into the office of Bob Curnow, a former musician who now is vice president of Creative World. "A lot of those on the list send in their checks for every album we issue. And they turn out for our personal appearances."

And now Stan, wearing a tie and sports jacket, calls in his attractive public relations chief, Audree Coke, who also edits the Kenton Creative World magazine. She knew Kenton when he was first struggling as a leader, in 1941, at the Rendezvous Ballroom in Balboa. Probably no other woman in show business has a more colorful background in music.

She, Stan and Curnow sip coffee and talk business. Things are going well. Stan's sister has called and needs a pair of tickets for tonight's concerts at Concerts By the Sea in Redondo Beach, about an hour's drive from his office.

"That's a good job," Kenton comments. The booker is his buddy Howard Rumsey, who played bass for a couple of years in the original Kenton orchestra. Kenton will be paid a flat \$2,000 for two concerts, each comprising two hours of music.

Kenton skips over his mail, sips more coffee, makes a

phone call. Now he chats a few minutes with his personal manager, blond, diminutive Scott Cameron, a 36-year-old Capote type, who lives in Chicago and appears much too fragile, too gentlemanly and too softspoken to endure the vulgarities and abrasiveness of music business complexities.

Enough's enough. Kenton, Ms. Coke, Cameron and Curnow pile into the rented Caddy and head for Creative World Music Publishing's surprising facilities on Sawtelle Blvd. in West Los Angeles.

The operation outgrew its original space earlier this year and now occupies yet another spacious structure. Vice president Phil Herring welcomes the quartet and they move down a long hall to what appears to be an immaculate, king-sized garage in which a complete print shop is maintained, including a big Miehle offset press which will take a 41-inch page. There's also a binder and a trimmer.

The big Miehle is spewing out special orchestrations of Kenton's music which will be sold from \$7.50 to \$35 per, mainly to high school and college stage bands. Stacked nearby are hundreds of other charts by a dozen different composers and arrangers.

Herring is yet another ex-Kenton sideman who has left the band to segue into a different aspect of music. He quarterbacked the growing—and profitable—publishing operation and has quickly learned the intricacies of buying paper stock, running the Miehle, making negs and maintaining binding and shipping schedules.

He has called a 4:30 rehearsal. "About 150 of our charts went out on our bus to Omaha yesterday by mistake. So tonight we've got to pull out some tunes we don't ordinarily perform and woodshed 'em into shape," Stan says. He seems unperturbed.

bowel mighty Alabama in the season's opener at Birmingham but he has forgotten it while listening to Mupo.

It's 8:30 now and the musicians have changed into informal uniforms of vests and open collars—all alike and attractive. The tables are so crowded—there is no dance floor—that Stan has no room to stand in front of the band. He works from the piano at stage right, rising every few moments to indicate with his long arms and shakes of his greying head the precise nuances and sounds he demands.

"You'll never hear our band play a chart exactly the same way," says Kenton. "I insist each soloist vary his solo every time. I even conduct so that my signals are never the same. Music becomes static—moribund—when it is repeated identically over and over. I think we achieve a spontaneous feel by never repeating a phrase."

Four hours later the twin concerts are ended. Young Sandmeier collects the check from club owner Rumsey. The musicians head for the bus. Kenton has shaken a whole lot of hands during the evening and played a potful of piano. He has posed for photographs. He has signed autographs. And he has dissuaded a former saxophone player, inebriated but good-natured, from sitting in with the band.

"We're glad to see you again and have you here, pal," says Stan, "but sit out front and enjoy us from there." The ebullient drunk grins and complies.

Kenton, Ms. Coke and a writer friend of 34 years who once withdrew his total savings of \$800 to lend to Kenton so his band payroll could be met when Stan was scuffling and in debt, walk out, get into the rented car and head for Hollywood. Stan drops Ms. Coke off at the office at 2:15 a.m.

"A few years back, when everything was the Beatles and the Stones and all that crap prevailed," Kenton volunteers, "I just came to a halt. I wasn't sure which way to go. Was there any future for music—my kind of music? I even got bored with classical.

"Then I said to hell with it. There has got to be a place for music—real music. Woody, Basie, Duke and a few others were out there on the road kicking ass and keeping the flag flying. I switched my brains around and somehow became infused with new determination, new energy, new enthusiasm. And it's making it. Right now we are doing better than ever before despite the recession talk and the continued preference of many little kids for idiot sounds with guitars.

"The truth is, we are getting a hell of a lot of young people at our dates and so are Woody, Basie, Maynard Ferguson, Harry James and Buddy Rich. Tonight was an older crowd, but only



Kenton digs into "Send In The Clowns" with some poignant tenderness.

because Rumsey sticks to a policy of allowing no one under 21 to enter his place. Tomorrow night in Omaha and through all the rest of the tour we'll have more youngsters 16 to 25 than we'll see old couples in their '50s and '60s.

"I don't give a damn about nostalgia. I detest having some old guy my age come up to me with his wife and ask if I remember them at a Colgate prom in 1943. Those days are gone. We play several months every year on high school and college campuses at music clinics and the types of kids we meet there are astounding—they love our music, they play their instruments well and they feel about rock as I do—it's crap.

"Young musicians are vastly superior in 1975 to those of the old days. And they are learning their skills in the classroom. All over the 50 states courses are being taught; workshops are being held; veteran professionals are stopping by and passing on their gifts to younger colleagues."

Kenton doesn't wave his arms and his voice as he once did. He speaks with more restraint, but no less convincingly. He doesn't appear to be as physically tall as he once was (6-4) and he complains he should drop "at least 10 or 15 pounds because I've never had a big gut and I don't want one now."

Still, as the car noses into the motel parking lot in the rain, one sees the same slender, flamboyant, ambitious, untiring young man of the early 1940s, one who unfailingly speaks his mind bluntly as he did last May when he criticized country music so vehemently.

Kenton has won and lost three wives. His two daughters and a son are grown and no longer dependent on him. His last Porsche is up on blocks and hasn't been driven in years. He owns no house. Every week his musicians require a \$13,500 payroll. His stomach is cut up into an odd shape from surgery a couple of years back.

Stan lives with his responsibilities, his disappointments and triumphs. Music is more important to him today than ever before. He has no strings. He parks the car and says goodnight. It is 2:30 a.m. and he must be up and off to Omaha in little more than six hours.

So to bed—but no, not yet. Manager Cameron is in his room awaiting Stan. They have bookings for 1976 to consider. Kenton locks the rented car and knocks on Cameron's door. For him there's always time to talk music.

Art design: Bernie Rollins

Talent In Action

• Continued from page 26

a smooth path. "Just Because Of You" gave her an opportunity to wail away on a jump tune which was contrasted with the hauntingly sad ballad, "I'll Remember You," in which she glided over the words, held long notes and infused her own appreciation for the late Hawaiian composer Kui Lee's lovely word picture.

She also gave powerful readings to "The Lovers," "You And Me Against The World," "My Life" and "For Once In My Life." In a jocular vein she made everybody smile with "Sing A Song," and "You And Me Babe." To her credit, she uses challenging songs which give ample room for her individual interpretations. **ELIOTTIEGEL**

**ROGER MCGUINN
PAPA JOHN CREACH**

Bottom Line, New York

Spirited staging never has and probably never will play an important role in the performance lives of Columbia's Roger McGuinn and band. It's all easily overlooked, though, as they continue to knock down audiences with solid material and musicianship, as was the case during their opening night Sept. 10 set here.

The show, running approximately an hour, was well received throughout, and with good cause, especially on such numbers as "Chestnut Mare," a McGuinn standard and an obvious audience favorite, "Drivin' Wheels," "Going To The Country," "Bulldog" and "Mr. Tambourine Man."

McGuinn's voice remains excellent club fare for the FM set, as does the playing flow between backup members and their leader. They might be laid back and simply stand up, but they're also standouts.

Opening the bill was Buddah artist Papa John Creach, accompanied by a young five-piece rock band. Featuring several numbers from a new album ("I'm The Fiddle Man," "The Rocker" and "Stardust"), the band spiced its way through a well-rounded set. From the audience reaction, it was obvious that the fiddler remains a favorite with the rock set.

While arthritis has slowed his stage movements, undiminished are his feel for a song and his natural rapport with an audience. Notably, the material used throughout was promising and it could very well lead to a wider following on the concert circuit as well as on record.

JIM MELANSON

**JERRY SHARELL
MUNDELL LOWE QUARTET**

The Times, Los Angeles

It was a weekend for Los Angeles record industry comradeship on display as the cream of the town's promotion men and executives turned out at a typically intimate San Fernando Valley lounge to hear Jerry Sharell, Elektra/Asylum's respected director of advertising and artist relations, turn vocalist.

Sharell started out as a club singer in his native Cleveland years ago, before switching over to promotion. Until now, his recent singing has been confined to friends' parties.

With properly light-fingered acoustic backing from a foursome fronted by veteran jazz and studio guitarist Mundell Lowe, the tuxedoed and bow-tied Sharell made a Sinatra-like figure as he warbled his way through scores of standards and kidded with his friends in the room Sept. 12. He hit all the notes too. However, Billboard cannot honestly advise him to quit his job at E/A.

NAT FREEDLAND

**BARRY MANILOW
MELISSA MANCHESTER**

Schaefer Music Festival, New York

This pairing of Manilow and Manchester added up to a well-balanced evening despite their obvious differences in approach Sept. 12.

Calling Manilow a singer is much like calling Karen Carpenter a drummer: they both do it, but in each case, it's not their strong points. Manilow seems well aware of his vocal deficiencies, and he ingeniously designed his set around his more engaging talents as an all-around entertainer.

From the minute Manilow was ushered on-stage by his three sultry backup singers, his contagious, easygoing manner immediately endeared him to this rain-soaked crowd. Whether he was dancing with his singers to a snappily choreographed number, or raising hell with his cornball medley of commercial jingles, he directed all his energy into the audience in much the same way a good song and dance man does.

Manilow's musical strength lies in his material, and his uptempo numbers like "It's A Miracle" where the emphasis was on the visuals more than the vocals fared best.

When Manilow had to make a serious attempt to sing "Mandy" and "Could It Be Magic," he turned his vocal deficiencies to his advantage. As a result, the breathless strainings and barely reached notes that would have been the death

of a straight voiced singer fit perfectly in these ballads and added to Manilow's charm.

The focal point of Manchester's set was her voice—an earthy, expressive, toneful voice that fit her funky and soulful material perfectly.

The first part of her set was made up of Melissa's quicker, rhythmic numbers that showcased the interplay between her and members of her excellent backup band.

It was two of Melissa's slower songs that

turned a good performance into a devastating one. Accompanying herself on piano, she sang a version of "Midnight Blue" that made the excellent single seem pale by comparison. The shows-

(Continued on page 30)

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



I go to New York five or six times a year. And I never want to go until I get there.

New York and I have this love/hate thing.

I know I'll work too hard, that I'll crowd as much of New York as I can into just one week, stay up half the night, every night, go home exhausted, and love every second of it.

That's why I stay at The Biltmore.

It's as much New York as you can find in a hotel.

Something happens at The Biltmore that just doesn't happen in those plasti-glass, modular hotels that have plopped themselves down in every city in the country.

If I'm going to a city I love, why should I stay in a place I hate?

The Biltmore

43rd and Madison

(800) 221-2690. In New York State, call (800) 522-6449. In the city 683-6620.



FREE EP DISK

RCA Hits Colleges With LP Promotion

By JIM FISHEL

NEW YORK—RCA Records has launched an extensive college marketing campaign on two of its new album releases with plans to blitz samplers on selected campuses and monitor sales.

If this experiment is successful, with the initial Lucy Simon LP and Aztec Two-Step's "Second Step," then the label will continue to test market new product on the collegiate level.

According to program co-coordinator's Steve Kahn, manager of product merchandising, and Mike Abramson, director of product merchandising, each album will be exposed to students via a special seven-inch EP disk with the working title of "Meet Aztec Two-Step" and "Meet Lucy Simon."

On these disks, there will be selected cuts from the LPs as well as some biographical material. Each EP will be mass distributed on

campus to every dorm room ("one under every door, instead of one in every hand"), and will be aided by four color posters at selected spots, as well as ads in the college press.

The Aztec LP is being promoted on the following campuses, (Central Connecticut State College, Univ. of Connecticut, Boston Univ., Northeastern Univ., Univ. of Massachusetts, State Univ. of New York at Albany, Buffalo and Stony Brook, Syracuse Univ. and Univ. of Rhode Island), while the Simon EP will be distributed at Michigan State Univ. and Univ. of Michigan.

"We are giving away more than 193,000 Aztec EPs and more than 77,000 Simon EPs and we will begin monitoring their effect immediately," Kahn says. "Since we know that not everyone lives on campus, we will also distribute the promotional record at record and bookstores on campus."

Hoosier Fest Pulls Well Despite Rain & No-Shows

By VICKORA CLEPPER

BLOOMINGTON, Ind.—Despite the cancellation of five acts and unseasonably cold weather, the Jordan River Music Festival on the Indiana Univ. Campus here set a crowd dancing Sept. 14.

Chris Hillman, who made an appearance with his band, was quoted as saying, "This is a '68 acid rock festival."

Aerosmith, Blue Oyster Cult, Savoy Brown, L.T.D. and the Atlanta Rhythm Section also entertained an audience of about 12,000. At various times Slade, Sha Na Na, Joe Cocker, Kenny Rankin and Melissa Manchester had been scheduled.

The festival was a joint effort of Ross Todd Productions. Pet Sounds Productions of Bloomington and the Indiana Univ. Student Assn.

Advertising for the outdoor concert was spread across a four-state area—Indiana, Illinois, Kentucky and Ohio, with 35 ticket locations, something new for I.U.'s yearly outdoor concerts.

The major portion of the \$25,000-\$30,000 budget went into radio spots in all major market areas, including Louisville, Indianapolis, Chicago, South Bend, Terre Haute, Fort Wayne and Evansville, Ind. IUSA concert director John Browning estimates that about half the concertgoers were from out-of-town.

PA. Colleges Book Concerts

PHILADELPHIA—Concerts featuring folk, rock and jazz mark the opening of the new school year at area college campuses where student bodies don't enjoy the benefit of public concert promotions as staged in Philadelphia and in Trenton, N.J.

Upstate at Kutztown (Pa.) State College, a rock concert with Aerosmith in Keystone Hall was first in. And for the college's Performing Arts Series that program gets under way next Tuesday (7) with the Paul Winter Consort.

At Lehigh Univ. in Easton, the Student Activities Council started

(Continued on page 73)

Talent In Action

• Continued from page 29

topper was the encore, Randy Newman's "I Don't Want To Hear It Anymore" which stunned the audience into silence before it earned her a standing ovation.

JOE BIVONA

GENYA RAVAN RICHARD GERSTEIN

Reno Sweeny, New York

A contingent of media and industry people helped create the sellout crowd that greeted Genya Ravan's first performance in this city in two years Sept. 8. Ravan's vocal powers have been favorably compared with those of Janis Joplin and with good reason. She is an exuberant performer with a voice that can scream and shout, whisper, joke and strut.

Ravan translates herself into even the most familiar songs. She took King Pleasure's untouchable "Moody's Mood," added a few of her own surprises and thrilled everyone, including herself, in the process. Also included in her short eight-song set were Marvin Gaye's "Its Too Late," a fast jazz tune "Red Top" and her own, very beautiful "Flying." Her five back-up musicians proved properly on target but arrived there too stiffly to be an asset. Rosie, a vocalist group that Ravan will be producing for RCA, handled back-up chores as well as one solo number.

Richard Gerstein, accompanying himself on piano, opened with a set that featured his own songs. Numbers like "Too Fat Blues" and "Sunshine Hotel" were treated decently by Gerstein's raw, low vice and his finesse at the keyboards added a depth that rounded things off nicely. He has a nice club act but it remains to be seen whether he can take his material as far as others like Olivia Newton-John and the Allman Brothers have done already.

LAWRENCE FROST

KENNY ROGERS & THE FIRST EDITION

Playboy Club, Los Angeles

The Edition has managed with grace and professionalism a switch that many more of today's rock headliners will have to face in coming years—from record hitmaker to Vegas lounge show act.

Rogers' voice remains a stylishly effective lead on the old First Edition hits like "Reuben James," "Don't Take Your Love To Town" and "Celebrate." Mary Camacho Arnold and guitarist Jim Hassel make up the rest of the group's front line. The choice of material at the Playboy Sept. 8 was imaginative, with items like a Simon & Garfunkel medley.

Rogers & The First put on a musically valid and smoothly entertaining show.

NAT FREEDLAND

LEROY HUTSON

Other End, New York

After a few years in the background as a composer and a group singer (with the Impressions), Leroy Hutson is out on his own with some interesting and original songs, a pleasant stage manner and one of the funkiest young back-up bands around.

The band, which is from Chicago and calls itself Chain Reaction, was unusually large (12 pieces plus Hutson playing additional keyboards) and they were a little too much for this small room.

Despite the inappropriate venue the band was still impressive, turning out tight renditions of Hutson's material. Most of Hutson's songs are in a cool, mellow vein with strong jazz influences. Two of the evenings highlights were "Cool Out" and "All Because Of You." Their Sept. 3 show ended on a funky note with "The Ghetto," a progressive soul classic which Hutson wrote with Donny Hathaway.

COKE ESCOVEDO

Starwood, Los Angeles

The timbale drum virtuoso of the original Santana and later leader of disbanded Azteca is trying a second solo assault on the Latin rock-salsa marketplace. His small but heated group succeeds more in musical quality than in immediate mass appeal, with its spread-out jazzy jamming that starts from a variety of sources without one overall unifying style.

Strongest point of the group is a hefty, huge-voiced soul vocalist, Linda Tillery. Trombonist Julian Priester makes an effective one-man horn section and there's some very Santana-like guitar soloing. Escovedo played more congas than timbales Sept. 13 and he's much flashier on timbales. Only in some of the closing jams did

(Continued on page 49)

Rack Singles Best Sellers

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 9/22/75

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

- | | |
|--|---|
| 1 RHINESTONE COWBOY—Glen Campbell—Capitol 4095 | 21 DAISY JANE—America—Warner Bros. 8118 |
| 2 GET DOWN TONIGHT—KC & The Sunshine Band—TK 1009 | 22 DANCE WITH ME—Orleans—Asylum 45261 |
| 3 MR. JAWS—Dickie Goodman—Cash 451 (Private Stock) | 23 GONE AT LAST—Paul Simon & Phoebe Snow—Columbia 3-10197 |
| 4 FAME—David Bowie—RCA 10320 | 24 AIN'T NO WAY TO TREAT A LADY—Helen Reddy—Capitol 4128 |
| 5 FALLIN' IN LOVE—Hamilton, Joe Frank And Reynolds—Playboy 6024 | 25 HEAT WAVE—Linda Ronstadt—Elektra 45282 |
| 6 FEEL LIKE MAKIN' LOVE—Bad Company—Swan Song 70106 | 26 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M 1672 |
| 7 I'M SORRY—John Denver—RCA 10353 | 27 MIRACLES—Jefferson Starship—Grunt 10367 |
| 8 BALLROOM BLITZ—Sweet—Capitol 4055 | 28 SOMETHING BETTER TO DO—Olivia Newton-John—MCA 40459 |
| 9 ROCKY—Austin Roberts—Private Stock 45020 | 29 JUST TOO MANY PEOPLE—Melissa Manchester—Arista 0146 |
| 10 FEELINGS—Morris Albert—RCA 10279 | 30 SOS—Abba—Atlantic 3265 |
| 11 THIRD RATE ROMANCE—Amazing Rhythm Aces—ABC 12078 | 31 THE HUSTLE—Van McCoy & The Soul City Symphony—Avco 4653 |
| 12 WASTED DAYS AND WASTED NIGHTS—Freddy Fender—ABC/Dot 17558 | 32 WHY CAN'T WE BE FRIENDS?—War—United Artists 629 |
| 13 RUN JOEY RUN—David Geddes—Big Tree 16044 | 33 MAGIC—Pilot—EMI 3992 |
| 14 BLACK SUPERMAN/MUHAMMAD ALI—Johnny Wakelin & The Kinshasa Band—Pye 71012 | 34 AT SEVENTEEN—Janis Ian—Columbia 3-10154 |
| 15 COULD IT BE MAGIC—Barry Manilow—Arista 0126 | 35 FIGHT THE POWER Pt. 1—Isley Bros.—T-Neck 8-2256 |
| 16 JIVE TALKIN'—Bee Gees—RSO 510 | 36 THE WAY I WANT TO TOUCH YOU—Capt. & Tennille—A&M 1725 |
| 17 BAD BLOOD—Neil Sedaka—Rocket 40460 | 37 HELP ME RHONDA—Johnny Rivers—Epic 8-50121 |
| 18 LYIN' EYES—Eagles—Asylum 45279 | 38 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire, Columbia 3-10172 |
| 19 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE—Paul Anka & Odia Coates—United Artists 685 | 39 SOMEONE SAVED MY LIFE TONIGHT—Elton John—MCA 40421 |
| 20 SOLITAIRE—Carpenters—A&M 1721 | 40 TUSH—Z.Z. Top—London 220 |

Rock LP Best Sellers

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 9/22/75

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 HORIZON—Carpenters—A&M SP 4530 |
| 2 ONE OF THESE NIGHTS—Eagles—Asylum 7E-1039 | 22 VENUS AND MARS—Paul McCartney & Wings—Capitol SMAS 11419 |
| 3 CAT STEVENS' GREATEST HITS—A&M SP 4519 | 23 Walt Disney's MICKEY MOUSE CLUB Mousekadesances and Other Favorites—Disneyland 1362 |
| 4 FANDANGO—Z.Z. Top—London PS 656 | 24 WIN, LOSE OR DRAW—Allman Bros. Band—Capricorn CP 0156 (Warner Bros.) |
| 5 GREATEST HITS—Elton John—MCA 2128 | 25 SEDAK'S BACK—Neil Sedaka—Rocket 463 |
| 6 RED OCTOPUS—Jefferson Starship—Grunt BFL1-0999 | 26 NO WAY TO TREAT A LADY—Helen Reddy—Capitol ST 11418 |
| 7 LOVE WILL KEEP US TOGETHER—The Captain & Tennille—A&M SP 3405 | 27 IV—Led Zeppelin—Atlantic SD 7208 |
| 8 BETWEEN THE LINES—Janis Ian—Columbia PC 33394 | 28 KC & THE SUNSHINE BAND—TK 603 |
| 9 HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John—MCA 2133 | 29 PHOTOGRAPHS & MEMORIES—HIS GREATEST HITS—Jim Croce—ABC ABCD 835 |
| 10 BEFORE THE NEXT TEARDROP FALLS—Freddy Fender—ABC/Dot DOSD 2020 | 30 CAUGHT IN THE ACT—Grand Funk—Grank Funk SABB 11445 |
| 11 HONEY—Ohio Players—Mercury SRM-1-1038 | 31 IS IT SOMETHING I SAID?—Richard Pryor—Reprise MS 2227 |
| 12 THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia PC 33280 | 32 PICK OF THE LITTER—Spinners—Atlantic SD 18141 |
| 13 HEARTS—America—Warner Bros. BS 2852 | 33 IF YOU LOVE ME (LET ME KNOW)—Olivia Newton-John—MCA 411 |
| 14 GREATEST HITS—Tony Orlando & Dawn—Arista AL 4045 | 34 BARRY MANILOW—Barry Manilow—Arista AL 4007 |
| 15 ENDLESS SUMMER—Beach Boys—Capitol SVBB 11307 | 35 FLEETWOOD MAC—Reprise MS 2225 |
| 16 THE HEAT IS ON—Isley Bros.—T-Neck PZ 33536 | 36 MAIN COURSE—Bee Gees—RSO SO 4807 |
| 17 STRAIGHT SHOOTER—Bad Company—Swan Song SS 8413 | 37 SO FINE—Loggins & Messina—Columbia PC 33810 |
| 18 GREATEST HITS—John Denver—RCA CPL1-0374 | 38 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 19 BACK HOME AGAIN—John Denver—RCA CPL1-0548 | 39 NON-STOP—B.T. Express—Roadshow RS 41001 (Scepter) |
| 20 TOMMY/ORIGINAL SOUNDTRACK RECORDING—Polydor PD2-9502 | 40 AN EVENING WITH JOHN DENVER—RCA CPL2-0764 |

Educators Firm Up Jan. 22 Convention

LOS ANGELES—The National Assn. of Jazz Educators has chosen Jan. 22-25 next year as the time for its national convention.

Site will be California State Univ. in suburban Northridge.

The event will feature workshops in which noted professionals like

Louie Bellson, Doc Severinsen, Chuck Mangione, Stan Kenton, Supersax, Bill Berry, Bill Dobbins and Ed Shaughnessy will participate.

In charge is Matt Betton, NAJE executive director, of Manhattan, Kan. Coordinator of the event is Joel Leach of the university in Northridge.

Jukebox Programming

MOA To View New Rock-Ola 100-Play Box

CHICAGO—The 100-selection phonograph, first introduced by Rock-Ola 14 years ago in the Princess model, is being upgraded in a finely styled furniture console model for official introduction at the Music Operators of America Exposition Oct. 17-19 at the Conrad Hilton.

Initial exposure to distributors was made last month, and volume shipments for inventory are now taking place, says Les Rieck, sales manager.

The simulated pecan-finished box measures only 34 inches wide, and design touches include bronze anodized aluminum trim in the two-button selection area, molded grilles, and oil landscape reproduction on the underside of the hinged lid.

The cooling vane found on other Rock-Ola models is being added to the Princess console to eliminate operational heat, and prevent dust and dirt build-up.

The unit has a 50-watt monaural amplifier as standard equipment, with the option of easily changing to a 100-watt stereo system.

Grille and lid open from the front for easy maintenance, says Rieck.

The model is directed to posher locations with limited space allocation.

2 Titles Go To Freddie Fender

CHICAGO—Freddie Fender will accept two awards, as artist of the year and for the record of the year, "Before The Next Teardrop Falls," at the Music Operators of America Exposition Oct. 17-19, besides performing for the gala banquet Saturday night.

The awards are based on a nationwide poll of operators conducted by the MOA headquarters here.

Other winners of the Jukebox Awards are Billy Swann, for pop record of the year, "I Can Help," who will personally accept his award; John Denver, for country record of the year, "Thank God I'm A Country Boy," and Carl Douglas for soul record of the year, "Kung Fu Fighting."

T.K. RCA Accord With Pub Rights

NEW YORK—T.K. Productions, whose record/tape product outside the U.S. is distributed by RCA, has signed an agreement with RCA Records International Publishing to represent its Sherlyn-Kimlyn Publishing division worldwide.

In making the announcement, Kelli Ross, RCA's newly appointed manager, international publishing, also notes that a special promotional package for use by all RCA affiliates to support the Sherlyn-Kimlyn catalogs will be available by year-end.

Small Smile Signs

LOS ANGELES—Peer-Southern will represent Donovan's Small Smile Songs Ltd. worldwide. This agreement is in addition to an already operable one between the two parties involving Donovan's Donovan Ltd. firm. Artist, currently on a U.S. tour, is also prepping his next Epic LP.

LOS ANGELES—At Sound Ideas Studio in New York, Paul Butterfield has been in Studio C working on his next LP with engineer Geoff Daking and producer Tom Dowd. Dowd is also busy mixing the upcoming Rod Stewart single. Dowd and Daking will also be busy throughout October working with Wishbone Ash, and Daking will be handling American Airlines commercials through Tom Dawes Productions.

Bobby Bruce has been in cutting, with Felix Cavaliere producing and Rick Rowe at the controls. City Lights cut an LP with Craig Leon producing and Ralph DeBlanc cut a single with producer Rick Chertoff. Ken Cayre of Caytronics has been working with the Salsoul Orchestra under the direction of Vince Montana. Studio owner George Klabin has been remixing the upcoming Hidden Strength LP with Mike Cuscuna producing, and will soon begin work on a McCoy Tyner project. Sonny Fortune cut some jazz material with producer Ed Michel; Baker Bigsby working the controls. Elliot Randall is in producing his next single with help from Phil and Mitch Margo.

At Vanguard's 23rd Street Studio in New York, Clark Terry has finished his next LP, with engineering aid from Jeff Zaraya. Jazz sax man James Moody has been in working with engineer John Kilgore. Helping out on the sessions were Joe Newman, Bob Cranshaw, Kenny Barron, Eddie Gladden and Roland Prince. The Pazant Brothers and the Beaufort Express wrapped up their debut LP with Zaraya and Kilgore at the boards. Ed Bland, Vanguard executive producer, handled production on all of the recent projects. In one other note, Max Morath cut a solo piano LP based on Scott Joplin material.

At the ABC Studios in Los Angeles, Dirk Hamilton, new artist on ABC, has been in working on dub-downs. Atlantic artist Michell Polnareff was in cutting, while Lawrence Hammond worked on vocal overdubs. Danny Pearson did some vocals, and the Crusaders were busy with horn dub-downs. The Mighty Whites were in doing an audition tape. Cutting tracks for 20th Century was Barry White, producing himself.

At Haji Sound in Los Angeles, the remote unit cut Joan Baez live in Boston, Monterey, Sacramento, Berkeley, and at the Nassau Coliseum, David Kirshenbaum handled production, while Alex Kazanegras was engineer. The same pair were in mixing the current Cecilio & Capono album. Wonderlick was in, working with producer Toxy French and getting aid at the controls from John Fiore. Steve Eaton has been cutting with producer Jay Senter, and Bill LaBounty also did some work with Senter again producing and Fiore and David Costell engineering. The job was handled by the remote unit at Lake Arrowhead. Sammy Johns, who had a major hit a few months back with "Chevy Van," also cut with Senter. Vocals for this session were handled via the remote from Malibu. A live remote was also cut at the Dorothy Chandler Pavilion in Los Angeles featuring Bing Crosby, Helen O'Connell and the Mills Brothers. Harry Von Zell was the emcee. Denny Bruce handled production on this celebration of the Mills Brothers' Golden Anniversary in show business. In other remotes, Journey were cut at Winterland in San Francisco. Finally, congratula-

tions to Judy Kridler, recently named traffic controller at Haji.

★ ★ ★

In notes from around the country, Jose Feliciano is cutting his first movie score for Columbia Pictures, "Aaron Loves Angela," at his Dijobe Studios in Orange County. At the Total Experience Studio in Los Angeles, the New Birth has wrapped up its LP with Melvin Wilson and James Baker producing and Frank Clark engineering. The Sylvers also cut an album, with Freddie Perrin producing and Larry Miles engineering. At the mobile Music Machine, a new MCI 16-track unit as well as a 2-track machine has been installed. The studio remains parked at Studio City. Jimmie Haskell will handle the charts for the upcoming Hamilton, Joe Frank & Reynolds LP at Village Recorders in Los Angeles. The group will produce themselves.

At the TK Studios in Hialeah, Clarence Reid has finished an LP with Steve Alaimo handling production. Reid also co-produced the next Betty Wright album. George and Gwen McCrae are set to cut their first duo LP, produced by Alaimo, with all songs penned by Reid. Miami has cut a single produced by Reid. Debbie Costello and Timmy Thomas are other artists who will be working with Reid on future albums. And with all of this, Reid is putting together a 10-piece group, the Funky Party Band, for personal appearances of his own.

★ ★ ★

At the Capitol Studios in Los Angeles, the Lettermen have been in cutting and mixing with producer Dave Cavanaugh and engineer Hugh

Davies. Diana Ross was also in, with producer Michael Masser and Wally Traugott handling the boards for

the mastering of her next single. The Band has been in Studio A doing some remixing.

Studio Track

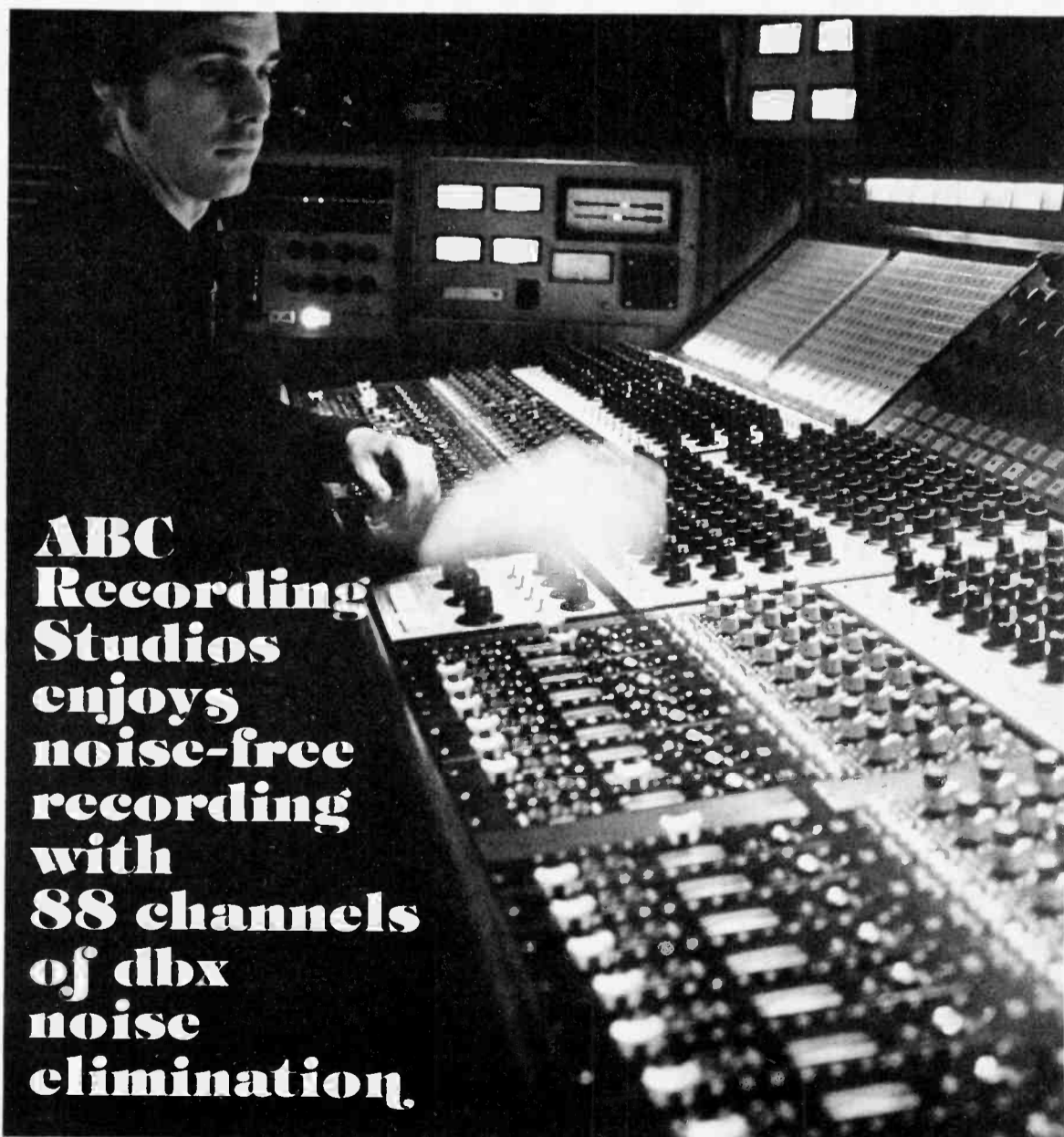
By BOB KIRSCH

Are Your Test Tapes **REALLY** Reliable And Accurate? If They're STL they are.

It's just possible your system may be out of step with the rest of the industry. We offer precision test tapes made on precision equipment for specific jobs in 1" and 2" sizes as well as flutter tapes and all other formats. They are available in more sizes than that offered by any other manufacturer in the world. Order STL test tapes and find out where your system really is.

Write for a free brochure and the dealer in your area. Distributed exclusively by Taber Manufacturing & Engineering Co.

STL STANDARD TAPE LABORATORY, Inc.
2081 Edison Avenue
San Leandro, CA 94577
(415) 635-3805



ABC Recording Studios enjoys noise-free recording with 88 channels of dbx noise elimination.

dbx Incorporated • 296 Newton Street • Waltham, MA 02154

Howard Gale at the Studio B console during session for the Three Dog Night album Comin' Down Your Way, ABCD-888.

Soul Sauce

Seattle's KYACs Are Separated

By JEAN WILLIAMS

LOS ANGELES—Last month, KYAC-FM-AM, Seattle, separated the two facilities, moving the AM affiliate into the newly purchased KTW location.

Veltry Johnson, 28-year-old station manager, reports the FM stations gives 24-hour entertainment while the AM signs off at sunset.

With the separation of the stations comes an improvement in dial position, from a restricted 1460 to 1250.

According to Johnson, KYAC-AM is now r&b with pop, but the emphasis is placed on black product.

He explains that jazz has gained in popularity in recent months. And the increase of nightclubs booking jazz talent into the area has helped in broadening KYAC's audience.

"The people go to the clubs to hear the jazz acts, then want to hear them on radio," says Johnson.

"Initially the jazz fans felt they were restricted to the FM stations, but I have found this attitude is now filtering into AM," he adds.

He explains that with AM's new dial position, it is now reaching a three-county market in the Puget sound area covering Seattle, Tacoma and Everett, Wash.

"Jazz musicians are now being booked in Seattle, which is relatively new for this area and since KYAC-AM is the only r&b station in Seattle, the musicians often drop by and we air live interviews. This boosts our audience.

Johnson relates how being the only r&b outlet in an area lends itself to added responsibilities.

"We cannot afford to jump on too many black records any more. We now deal with a vast cross-section of black artistry.

"We are no longer a proving ground, because we must offer something to everyone. Therefore we are not specialized in any one type of music," he says.

He adds that gospel was in the past a big feature on AM but it has been discontinued because local churches are now buying the time.

He feels this is good inasmuch as the station is still giving its audience a service but in different form.

Johnson continues by saying the Seattle AM audience is geared to personality deejays, and he gives his announcers that freedom. However, the FM affiliate is depersonalized and semi-automated.

New personalities were added when the stations split. Robert Scott, program director of both outlets, hosts the 5 a.m.-10 a.m. show on KYAC-AM. Other AM personalities are Cal Smith 10 a.m.-2 p.m., Tom Reddick 2 p.m.-6 p.m., Ted Terry, production manager, 6 p.m.-signoff.

Johnson explains that 6 p.m. is signoff. The station returns to the air at 11:15 p.m. with Nola Spice hosting a show which consists basically of jazz to 5 a.m.

Patrinell Wright plays gospel on Sunday 5 a.m.-12 p.m. followed by Greg Collins 2 p.m.-6 p.m.

Spencer Haywood of the Seattle Supersonics basketball team hosts a show Sunday 9 p.m.-midnight.

Remember... we're in communications, so let's communicate.

Billboard Hot Soul Singles

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

| 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 | 4 | 11 | THIS WILL BE —Natalie Cole (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP) | 33 | 41 | 5 | MESSIN' WITH MY MIND —LaBelle (N. Hendryx), Epic 8-50140 (Columbia) (Gospel Birds, BMI) | 69 | 75 | 3 | RIDE ON —Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 843 (Ricks/Malibz, BMI) |
| 2 | 3 | 10 | THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 3284 (Mighty Three, BMI) | 34 | 43 | 5 | STAY STILL —Margie Joseph (M. Joseph, A. Mardin), Atlantic 3290 (Glendana, ASCAP) | 70 | 80 | 2 | T.L.C. (Tender Lovin' Care) —MFSB (R.L. Martin, N. Harris), Philadelphia International 8-3576 (Epic/Columbia) |
| 3 | 2 | 11 | IT ONLY TAKES A MINUTE —Tavares (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI) | 35 | 38 | 9 | MAKE IT LAST/WE GOT EACH OTHER —Barbara Mason & The Futures (Aikens, Bellman, Bishop, Drayton, Turner), Buddah 481 (Blockbuster/Writers, BMI) | 71 | 74 | 6 | CHILD —21st Century (M. Smith), RCA 10364 (Kizzie, ASCAP) |
| 4 | 6 | 7 | I GET HIGH ON YOU —Sly Stone (S. Stewart), Epic 8-50135 (Columbia) (Stone Flower, BMI) | 36 | 39 | 7 | I AIN'T LYIN' —George McCrae (H.W. Casey, R. Finch), TK 1014 (Sherlyn, BMI) | 72 | 58 | 14 | THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire (M. White, C. Stephey, V. White), Columbia 3-10172 (Sagittaire, ASCAP) |
| 5 | 1 | 12 | DO IT ANY WAY YOU WANNA —Peoples Choice (L. Huff), Tsp 8-4769 (Epic/Columbia) (Mighty Three, BMI) | 37 | 34 | 10 | OOOLA LA —Betty Wright (C. Reid, W. Clarke) Alston 3715 (TK) (Sherlyn, BMI) | 73 | 83 | 2 | NO REBATE ON LOVE —Dramatics (J. Abaston, S. Petty), Mainstream 5571 (Fratelli/Blackwood, BMI) |
| 6 | 8 | 7 | MONEY —Gladys Knight & The Pips (E. McDaniels), Buddah 487 (Sky Forest, BMI) | 38 | 42 | 6 | LOVE DON'T COME NO STRONGER (Than Yours and Mine) —Jeff Perry (L. Perry, K. Stover), Arista 0133 (J.L.P., ASCAP) | 74 | 61 | 17 | I DON'T WANT TO BE A LONE RANGER —Johnny Guitar Watson (J.G. Watson), Fantasy 739 (Jowal, BMI) |
| 7 | 9 | 9 | GIVE IT WHAT YOU GOT/PEACE PIPE —B.T. Express (S. Roberts/S. Taylor, M. Bakan), Roadshow 7003 (Scepter) (Triple O/Jeff-Mar, BMI) | 39 | 45 | 5 | WE ALL GOTTA STICK TOGETHER —Four Tops (L. Payton, R. Knight, R. Bridges, R. Beasley), ABC 12123 (ABC-Dunhill/Rail, BMI) | 75 | 85 | 4 | I GOT CAUGHT —Clarence Carter (R. Hatcher, C. Carter), ABC 12130 (Blackwood, BMI) |
| 8 | 12 | 9 | MUSIC IN MY BONES —Joe Simon (R. Gerald, J. Simon), Spring 159 (Polydor) (Gaucho/Belinda, BMI) | 40 | 50 | 5 | (If You Want It) DO IT YOURSELF —Gloria Gaynor (J. Bolden, J. Robinson), MGM 14823 (Robin-Song/Tomeja, ASCAP) | 76 | NEW ENTRY | NEW ENTRY | FLY, ROBIN, FLY —Silver Convention (S. Levey, S. Prager), Midland Int'l. 10339 (RCA) (Midsong, ASCAP) |
| 9 | 5 | 11 | 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) | 41 | 47 | 7 | ROCKIN' & ROLLIN' ON THE STREETS OF HOLLYWOOD —Buddy Miles (B. Miles), Casablanca 839 (Miles Ahead, ASCAP) | 77 | 82 | 5 | HOOKED FOR LIFE —Trammps (B. Sigler, N. Harris, A. Felder), Atlantic 3286 (Golden Fleece/Mighty Three, BMI) |
| 10 | 14 | 7 | THE AGONY AND THE ECSTASY —Smokey Robinson (W. Robinson), Tamiia 54261 (Motown) (Bertam, ASCAP) | 42 | 22 | 9 | LIVING FOR THE CITY —Ray Charles (S. Wonder), CrossOver 981 (Jobete/Black Bull, ASCAP) | 78 | 81 | 3 | HIGHER THAN HIGH —Undisputed Truth (N. Whitfield), Gordy 7145 (Motown) (Stone Diamond, BMI) |
| 11 | 15 | 12 | WHAT A DIFFERENCE A DAY MAKES —Esther Philips (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP) | 43 | 26 | 8 | INSIDE MY LOVE —Minnie Riperton (M. Riperton, R. Rudolph, L. Ware), Epic 8-50128 (Columbia) (Dickie Bird, BMI/Jobete, ASCAP) | 79 | 90 | 2 | CAN'T STAY AWAY —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 0107 (Warner Bros.) (Silent Giant/Aopa, ASCAP) |
| 12 | 20 | 8 | TO EACH HIS OWN —Faith, Hope & Charity (V. McCoy), RCA 10343 (Van McCoy/Warner-Tamerlane, BMI) | 44 | 28 | 15 | MAKE ME FEEL LIKE A WOMAN —Jackie Moore (C. Reid) Kayvette 5122 (TK) (Sherlyn, BMI) | 80 | 84 | 4 | YUM YUM (Gimme Some) —Fatback Band (J. King), Event 226 (Polydor) (Cita, BMI) |
| 13 | 16 | 9 | BRAZIL —The Ritchie Family (A. Barros), 20th Century 2218 (Peer, BMI) | 45 | 33 | 12 | ALVIN STONE (Birth & Death Of A Gangster) —Fantastic Four (A. Kent, C. Colbert), 20th Century/Westbound 5009 | 81 | 93 | 2 | OH BABY —Wayne Miran & Rush Release (R. Irwin, S. Owens, C. Simmons), Roulette 7176 (Adam R. Levy/Rush, BMI) |
| 14 | 7 | 12 | GET THE CREAM OFF THE TOP —Eddie Kendricks (B. Holland, E. Holland), Tamiia 54260 (Motown) (Stone Diamond/Gold Forever, BMI) | 46 | 40 | 9 | I CREATED A MONSTER —ZZ Hill (L. Dozier), United Artists 631 (Dozier, BMI) | 82 | 59 | 11 | FLYING HIGH —Blackbyrds (K. Killgo), Fantasy 747 (Blackbyrd, BMI) |
| 15 | 19 | 11 | EIGHTEEN WITH A BULLET —Pete Wingfield (P. Wingfield), Island 026 (Ackee/Uncle Doris, ASCAP) | 47 | 37 | 10 | WHEN YOU'RE YOUNG AND IN LOVE —Ralph Carter (V. McCoy) Mercury 73695 (Phonogram) (Wren, BMI) | 83 | 73 | 13 | A WOMAN NEEDS TO BE LOVED —Tyrone Davis (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalynne/BRC, BMI) |
| 16 | 21 | 9 | LOVE POWER —Willie Hutch (F. Hutch), Motown 1360 (Getra, BMI) | 48 | 24 | 17 | DREAMING A DREAM —Crown Heights Affair (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI) | 84 | 94 | 2 | HE CALLED ME BABY —Nancy Wilson (H. Howard), Capitol 4117 (Central Songs, BMI) |
| 17 | 10 | 8 | 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) | 49 | 64 | 4 | THIS IS YOUR LIFE —Commodores (L.B. Richie Jr.), Motown 1361 (Jobete, ASCAP) | 85 | 100 | 2 | NEED YOU —Harlem River Drive (S. Vincent), Arista 0142 (Laser, BMI) |
| 18 | 23 | 5 | SAME THING IT TOOK —Impressions (E. Townsend, C. Jackson, M. Yancy), Curtom 0106 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP) | 50 | 48 | 8 | SUPER "JAWS" —Seven Seas (C. Reid, W. Clarke), Glades 1728 (TK) (Sherlyn, BMI) | 86 | NEW ENTRY | NEW ENTRY | WHAT'S THE WORD FOR JOHANNESBURG? —Gil-Scott Heron (Gil-Scott Heron), Arista 0152 (Cayman/Brouhaha, ASCAP) |
| 19 | 25 | 9 | SO IN LOVE —Curtis Mayfield (C. Mayfield), Curtom 0105 (Warner Bros.) (Mayfield, BMI) | 51 | 67 | 6 | EVERYBODY STAND AND CLAP YOUR HANDS (For The Entertainer) —Black Satin (F.L. Parriss), Buddah 477 (Buddah/Chan, BMI) | 87 | NEW ENTRY | NEW ENTRY | IS IT LOVE THAT WE'RE MISSIN' —Quincy Jones (G. Johnson, D. Smith), A&M 1743 (Kidada/Gouglis, BMI) |
| 20 | 35 | 4 | I WANTA DO SOMETHING FREAKY TO YOU —Leon Haywood (L. Haywood), 20th Century 2228 (Jim-Edd, BMI) | 52 | 57 | 4 | SALSOUL HUSTLE —Salsoul Orchestra (V. Montana Jr.), Salsoul 2002 (Caytronics) (Little Jack/Anatom, BMI) | 88 | 98 | 2 | LOVE INSURANCE —Gwen McCrae (C. Reid), TK 1999 (Sherlyn, BMI) |
| 21 | 46 | 4 | LOW RIDER —War (S. Allen, B. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 706 (Far Out, ASCAP) | 53 | 55 | 7 | THE CHICAGO THEME (Love Loop) —Hubert Laws (B. James), CTI 27 (Motown) (Trunk, ASCAP) | 89 | 91 | 4 | PARTY MUSIC —Pat Lundt (M. Manchester), Vigor 1723 (Rumanian Pickle Works, BMI) |
| 22 | 32 | 3 | SWEET STICKY THING —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73713 (Phonogram) (Ohio Players/Unichappell, BMI) | 54 | 89 | 2 | FANCY LADY —Billy Preston (B. Preston, S. Wright), A&M 1735 (Irving/WEP, BMI/Jobete, ASCAP) | 90 | NEW ENTRY | NEW ENTRY | STAY WITH ME —Edwin Starr (E. Starr), Granite 528 (ATC/Zonal, BMI) |
| 23 | 13 | 9 | CHOCOLATE CHIP —Isaac Hayes (I. Hayes), Hot Buttered Soul 12118 (ABC) | 55 | 65 | 4 | I ONLY HAVE LOVE —Syl Johnson (W. Mitchell, E. Randle, M. Hodges, L. Seymour, H. 2295 (London) (Jec, BMI) | 91 | 99 | 2 | DISCO STOMP (Part 1 & Part 2) —Hamilton Bohannon (H. Bohannon), Dakar 4549 (Brunswick) (Hog/Bohannon, ASCAP) |
| 24 | 31 | 7 | (I'm Going By) THE STARS IN YOUR EYES —Ron Banks & The Dramatics (T. Hester), ABC 12125 (Groovesville, BMI) | 56 | 60 | 5 | HUSTLE WIT' EVERY MUSCLE —Kay Gees (R. Bell, Kay Gees), Gang 1325 (PIP) (Delightful, BMI) | 92 | 63 | 13 | HUSTLE!!! (Dead On It) —James Brown (J. Brown), Polydor 14281 (Dynatone/Belinda/Unichappell, BMI) |
| 25 | 30 | 8 | IF I EVER LOSE THIS HEAVEN —Average White Band (L. Ware, Sawyer), Atlantic 3285 (Almo/Jobete, ASCAP) | 57 | 44 | 19 | 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) (Bowina, ASCAP) | 93 | 96 | 4 | BOOGIE UP THE NATION Part 1 —Soul Searchers (S. Johnson), Polydor 14277 (Vibrato, BMI) |
| 26 | 29 | 9 | FALLIN' IN LOVE —Hamilton, Joe Frank & Reynolds (D. Hamilton, A. Hamilton), Playboy 6024 (Spitfire, BMI) | 58 | 77 | 2 | LEFTOVERS —Millie Jackson (P. Mitchell), Spring 161 (Polydor) (Muscle Shoals, BMI) | 94 | NEW ENTRY | NEW ENTRY | LOVE ON DELIVERY (L.O.D.) —The Reflections (J.R. Bailey, K. Williams), Capitol 4137 (A-Dish-A-Tunes, BMI) |
| 27 | 27 | 9 | LET ME LAY MY FUNK ON YOU —Poison (Poison), Roulette 7174 (Big Seven/Hot Gold, BMI) | 59 | 51 | 7 | NOBODY'S GONNA CHANGE ME —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1359 (Nick-O-Val, ASCAP) | 95 | 97 | 4 | BLIND OVER YOU —Chicago Gangsters (Mac & Mac), Gold Plate 1947 (Jimi-Mac, BMI) |
| 28 | 36 | 3 | MR. D.J. (5 For The D.J.) —Aretha Franklin (A. Franklin), Atlantic 3289 (Pundit, BMI) | 60 | 71 | 5 | WHEN YOU'RE YOUNG AND IN LOVE —Choice Four (V. McCoy), RCA 10342 (Wren, BMI) | 96 | NEW ENTRY | NEW ENTRY | IT'S SO HARD TO SAY GOODBYE TO YESTERDAY —G.C. Cameron (F. Perren, C. Yarian), Motown 1364 (Jobete, ASCAP) |
| 29 | 11 | 14 | YOUR LOVE —Graham Central Station (L. Graham), Warner Bros. 8105 (Nineteen Eighty Five, BMI) | 61 | 62 | 5 | YOU'RE SO WONDERFUL, SO MARVELOUS —Tower Of Power (F. Biner, S. Augka, E. Castillo), Warner Bros. 8121 (Kuptillo, ASCAP) | 97 | NEW ENTRY | NEW ENTRY | SOMEBODY'S GOTTA GO (Sho Ain't Me) —Mike & Bill (M. Felder, B. Daniels), Arista 0139 (Moving Up, ASCAP) |
| 30 | 17 | 11 | CHASING RAINBOWS —Blue Magic (T. Mills), Atco 7031 (WIMOT/Mystic Dragon, BMI) | 62 | 72 | 3 | IT'S TIME FOR LOVE/HERE I AM —Chi-Lites (E. Record, C. Allen), Brunswick 55520 (Julio-Brian, BMI) | 98 | 92 | 4 | LOVE TO DANCE THIS ONE WITH YOU —Crystal Grass (J. Denjean), Polydor 15109 (Not Listed) |
| 31 | 54 | 5 | FAME —David Bowie (D. Bowie, H. Maslin), RCA 10320 (Mainman/John Lennon/Ceilidh, ASCAP) | 63 | 52 | 8 | KEEP YOUR EYE ON THE SPARROW —Merry Clayton (D. Gursin, M. Ames), Ode 66110 (A&M) (Duchess, BMI/Leeds, ASCAP) | 99 | NEW ENTRY | NEW ENTRY | HOLLYWOOD HOT —The Eleventh Hour (B. Crewe, C. Bullens), 20th Century 2215 (Heart's Delight, BMI) |
| 32 | 18 | 17 | GET DOWN TONIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI) | 64 | 70 | 3 | WATERBED —Herbie Mann (Chiles, Barton), Atlantic 3282 (Screen Gems-Columbia, BMI) | 100 | NEW ENTRY | NEW ENTRY | GET SEXY —Paul Kelly (P. Kelly), Warner Bros. 8120 (Tree, BMI) |

BLOODSTONE

has a heart of gold... soon.



Give Me Your Heart

#5N 1062

**their
great
new
rock 'n' soul
single
on**

LONDON[®]

Produced by Mike Vernon for The Crystal Juke Box

Soul Programmed Only After Dark

BENNETTSVILLE, S.C.—WBSC, the only radio station in town, operates on 10,000 watts during the day and 5,000 after sundown. Pop and MOR is programmed days and soul nights, says Chuck Reid, night deejay/programmer.

Reid moved into the slot seven months ago. Prior to his arrival, soul music was given to the town by way of Don Cornelius' syndicated "Soul Train" show, which was heard nightly for approximately one hour.

Although located in a small town in Central Carolina, the station's signal carries 150 miles into Greensboro and Winston Salem, N.C., plus nine counties in North and South Carolina, says Reid.

He claims that because of the minimal r&b exposure in the area, he is trying to create another avenue through his discotheque activities.

Each weekend he takes his personal disco equipment, including turntables and records which he says he purchases, to local nightclubs to create a disco situation.

He explains plans are underway for a remote broadcast from discos.

Reid contends many of the major record labels tend to overlook small market radio stations when attempting to expose their product.

He explains that because he insists on giving his audience what he calls the best in music, he has been forced to purchase the national hits from retail outlets.

Simon EP By RCA For Michigan Promo

NEW YORK—Students at Michigan State and the Univ. of Michigan will "Meet Lucy Simon" via a special 7-inch EP disk as part of the extensive RCA marketing campaign for her debut album, "Lucy Simon." A talking bio with a sampling of her music, the disk will be given away at record and book stores, and boutiques in the campuses, and serviced to all radio and press people in the area.

To be used in other college markets as the overall program develops, the campaign includes color posters blanketing available space on campus, plus extensive use of the college press, and campus and local radio spots.

WB's Album Ties With Hendrix Death

NEW YORK—A flurry of activity, including the release of a long-awaited blues album—"Midnight Lightning," heralds the fifth anniversary of the death of Jimi Hendrix Thursday (18).

Warner Bros. Records has unearthed close to 1,000 hours of tapes made by Hendrix during 1967 and 1970 the two years preceding the rock star's death. These tapes are being used in four albums among which are "Midnight Lightning" and the already released "Crash Landing."

Parker Acad Active

KANSAS CITY—The newly renovated Charlie "Bird" Parker Academy at 4601 the Paseo was the scene of an open house Sept. 7 with the Willie Rice-Eddie Baker Band, the Bettye Miller-Milt Abel Duo, the Frank Smith Trio and students at the Academy performing. Established by the Charlie Parker Memorial Foundation, the institution houses facilities for a broad range of music instruction and training in audio/visual techniques.

ONE HOUR A DAY

Montgomery Jazz On Las Vegas KVOV

LAS VEGAS—The new surge of interest in jazz here, prompted primarily by the formation of the Las Vegas Jazz Society, has resulted in Monk Montgomery, society founder, being given a daily one-hour radio show on KVOV.

The station in nearby Henderson has in the past programmed soul and gospel music. Montgomery, offered six days a week time from 1-2 p.m., says he was surprised by the offer and credits it to the interest emerging for jazz as a result of the society's first standing-room-only concert recently at the Univ. of Nevada's local campus.

Montgomery is calling his show "Reality" after his Philadelphia International LP and will start advance taping the program in order to keep the momentum going for the society which consumes all his time.

The bassist says he hasn't worked a date at any of the hotels for the past four months because of the time expended to get the society rolling.

Weekend Music Upgraded At N.O.'s WXEL

NEW ORLEANS—Randy Callender, new program director of New Orleans' number one r&b station WXEL, reports several changes have taken place.

R.J. Jenkins, former P.D., has been upped to co-ordinator for the Security Broadcasting Corp., and Ernie Singleton who was acting program director is now music director.

The schedules are Randy Callender 6 a.m.-10 a.m., Hank Sample 10 a.m.-3 p.m., Larry Jones 3 p.m.-7 p.m., Singleton 7 p.m.-12 a.m. and Sherman Saul 12 a.m.-6 a.m.

Callender says his first task is to tighten weekend music. Adding that in the past, WXEL's weekend shifts were loose and "shakey around the edges. I want the weekends to be just as strong as the other days. And to handle this chore I have added Don Jones, formerly of WYLD, New Orleans."

Royalties Donated

NEW YORK—Capitol Records' group HUB will donate all royalties from their newly-released song, "A Dream For The Longest Night," to the Southern Christian Leadership Conference. The song is dedicated to the memory of the late Rev. Martin Luther King, and was penned by Tom Baird, HUB member and former producer/songwriter for Motown Records.

McGovern Pushed

LOS ANGELES—"The New Maureen McGovern" is the theme of 20th Century's all-out push to move the "Morning After" and "We May Never Love Like This Again" Oscar song specialist into a more youth-oriented audience.

Snuff Garrett is now producing McGovern, starting with her new single "Love Songs Are Getting Harder To Sing."

Distributors Changed

LOS ANGELES—Casablanca Records here has made several indie label distributor changes. For the New York-New Jersey area, Halverne replaces London Records Dist. In Memphis, Hot Line replaces Record Sales, according to Dick Sherman, the label's marketing director.

Marlena Shaw, a local resident, appeared live on the debut show Sunday (14). Montgomery plans a regular interview feature and will be chatting with Harold Land who is appearing with the current Tony Bennett-Lena Horne package. He also hopes to make calls out of the city to noted jazz authorities and performers.

The organization sponsored its first concert at a Strip hotel—the Hacienda—Sunday (21) headlining Ms. Shaw, Kenny Burrell and Spirit Free.

Goody Fete To Benefit Israel Cultural Group

NEW YORK—More than 750 industry persons are expected to attend a testimonial dinner-dance honoring Sam Goody Nov. 29 at the Americana Hotel here. The event will serve as a fund-raiser to help construct a cultural and recreational center in Israel. Tickets are \$25 a plate.

Sponsoring organization is the American Trade Union Council for Histadrut. Music will be provided by the Steven Scott Band, led by Marty White.

Goody says it has long been his desire to help provide greater opportunities in the areas of music, dance and sports to the youth of Israel, particularly among recent immigrants of limited means.

Lifesong To Distrib Web

NEW YORK—Lifesong Records, the new label set up by Terry Cashman and Tommy West, is now firming a web of independent distributors to handle the line which debuts next month with a two-record album of Jim Croce material.

Decision to go the independent distribution route was made after a series of meetings here and in other parts of the country with potential representatives (Billboard, Sept. 20).

Current Lifesong artist roster includes singer/writer Henry Gross, formerly on A&M; a new group, Crack the Sky; and Cashman & West, who as artists have had three albums on ABC Dunhill.

Cashman is president of Lifesong, with West serving as vice president, and Philip S. Kurnit as executive vice president. Mart Kupps and Barry Gross are vice presidents in charge of sales and promotion, and George P. Brown is vice president, creative services. Press is handled by Bob Sarlin. The label has offices here at 488 Madison Ave., and in Los Angeles at 9229 Sunset Blvd.

Scepter Marketing U.K. Contempo Line

NEW YORK—Scepter Records has signed a deal to distribute the U.K. r&b and disco-oriented label, Contempo Records, in the States. First Contempo artists to be released here will be the Armada Orchestra, and Ernie Bush, to be followed later in the year by Doris Duke, Ultra Funk, Oscar Tony Jr., and the Funkies.

With the Scepter deal, Contempo is now represented in most world markets except for Japan. Firm is headed by John Abbey.

Billboard Soul LPs

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| This Week | Last Week | Weeks on Chart | ★STAR Performer—LPs registering greatest proportionate upward progress this week | TITLE | Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE | Artist, Label & Number (Dist. Label) | |
|-----------|-----------|----------------|--|------------------------------|--|-----------|-----------|----------------|-------------------------------------|--|--|
| | | | | | | | | | | | |
| 1 | 1 | 7 | | HONEY | Ohio Players, Mercury SRM-1-1038 (Phonogram) | 32 | 27 | 9 | MORE MILES PER GALLON | Buddy Miles, Casablanca NBLP 7019 | |
| 2 | 2 | 9 | | PICK OF THE LITTER | Spinners, Atlantic SD 18141 | 33 | 34 | 24 | SURVIVAL | O'Jays, Philadelphia International KZ 33150 (Columbia) | |
| ★ | 3 | 6 | | IS IT SOMETHING I SAID? | Richard Pryor, Reprise MS 2227 (Warner Bros.) | 34 | 38 | 7 | 7-6-5-4-3-2-1 BLOW YOUR WHISTLE | Gary Toms Empire, PIP 6814 | |
| 4 | 5 | 9 | | AIN'T NO 'BOUT-A-DOUBT IT | Graham Central Station, Warner Bros. BS 2876 | ★ | 35 | 49 | 2 | WATERBED | Herbie Mann, Atlantic SD 1676 |
| 5 | 6 | 8 | | KC AND THE SUNSHINE BAND | TK 603 | 36 | 35 | 4 | STORM AT SUNUP | Gino Vannelli, A&M SP 4533 | |
| 6 | 4 | 16 | | THE HEAT IS ON | Isley Brothers, T-Neck PZ 33536 (CBS) | 37 | 29 | 36 | A SONG FOR YOU | Temptations, Motown M6 969 S1 | |
| ★ | 9 | 5 | | SPIRIT OF THE BOOGIE | Kool & The Gang, De-Lite DEP 2016 (PIP) | 38 | 31 | 9 | INSIDES OUT | Bohannon, Dakar DK 76916 (Brunswick) | |
| 8 | 8 | 9 | | IN THE CITY | Tavares, Capitol ST 11396 | ★ | 30 | 48 | 3 | SAVE ME | Silver Convention, Midland International BKL1-1129 (RCA) |
| ★ | 10 | 6 | | MELLOW MADNESS | Quincy Jones, A&M SP 4526 | 40 | 46 | 6 | I DON'T WANT TO BE ALONE, STRANGER | Johnny "Guitar" Watson, Fantasy F 9484 | |
| 10 | 7 | 9 | | NON-STOP | B.T. Express, Roadshow RS 41001 (Scepter) | ★ | 41 | 51 | 3 | FIRST CUCKOO | Deodato, MCA 491 |
| 11 | 13 | 6 | | CHAIN REACTION | Crusaders, ABC/Blue Thumb BTSD 6022 | 42 | 33 | 17 | CUT THE CAKE | Average White Band, Atlantic SD 18140 | |
| 12 | 11 | 30 | | THAT'S THE WAY OF THE WORLD | Earth, Wind & Fire, Columbia PC 33280 | 43 | 45 | 13 | FIRST IMPRESSIONS | Impressions, Curtom CU 5003 (Warner Bros.) | |
| ★ | 19 | 3 | | BOOGIE DOWN, U.S.A. | People's Choice, TSOP KZ 33154 (Epic/Columbia) | 44 | 39 | 12 | COME GET TO THIS | Nancy Wilson, Capitol ST 11386 | |
| 14 | 16 | 9 | | INSEPARABLE | Natalie Cole, Capitol ST 11429 | 45 | 41 | 5 | FIRE ON THE BAYOU | Meters, Reprise MS 2228 (Warner Bros.) | |
| 15 | 12 | 13 | | WHY CAN'T WE BE FRIENDS? | War. United Artists UA-LA441-G | 46 | 53 | 8 | SATURDAY NIGHT SPECIAL | Norman Connors, Buddah BDS 5643 | |
| ★ | 30 | 2 | | AL GREEN IS LOVE | Hi HSL 32092 (London) | ★ | 42 | NEW ENTRY | THIRTEEN BLUE MAGIC LANE | Blue Magic, Atco SD 36-120 | |
| 17 | 17 | 8 | | ESTHER PHILLIPS w/BECK | Kudu KU 23 S1 (Motown) | 48 | 54 | 12 | ODE TO MY LADY | Willie Hutch, Motown M6-838 S1 | |
| 18 | 15 | 30 | | MISTER MAGIC | Grover Washington Jr., Kudu KU 20 S1 (Motown) | ★ | 40 | NEW ENTRY | ACID QUEEN | Tina Turner, United Artists UA-LA 495-G | |
| ★ | 25 | 5 | | GET ON DOWN WITH BOBBY BLAND | ABC ABCD 895 | 50 | 58 | 2 | PRESSURE SENSITIVE | Ronnie Laws, Blue Note BN-LA452-G (United Artists) | |
| ★ | 36 | 3 | | PHOENIX | Labelle, Epic PE 33579 (Columbia) | 51 | 52 | 11 | HALF A LOVE | Chi-Lites, Brunswick BL 754204 | |
| 21 | 23 | 7 | | COME AND GET YOURSELF SOME | Leon Haywood, 20th Century T 476 | 52 | 60 | 2 | FROM DISCO TO LOVE | Van McCoy, Buddah BDS 5648 | |
| 22 | 26 | 4 | | THE CHICAGO THEME | Hubert Laws, CTI 6058 S1 (Motown) | 53 | 40 | 16 | RENAISSANCE | Ray Charles, Crossover CR 9005 | |
| 23 | 14 | 11 | | GET DOWN | Joe Simon, Spring SPR 67061 (Polydor) | ★ | 54 | NEW ENTRY | I FEEL A SONG | Gladys Knight & The Pips, Buddah BDS 5612 | |
| 24 | 20 | 13 | | STEPPIN' | Pointer Sisters, ABC/Blue Thumb BTSD 6021 | 55 | 42 | 16 | UNIVERSAL LOVE | MFSB, Philadelphia International KZ 33158 (CBS) | |
| 25 | 18 | 10 | | THE BOY'S DOIN' IT | Hugh Masekela, Casablanca NBLP 7017 | 56 | 43 | 12 | THE HIT MAN | Eddie Kendricks, Tamla TG-338 S1 (Motown) | |
| 26 | 28 | 7 | | FAITH, HOPE & CHARITY | RCA APL1-1100 | 57 | 44 | 17 | THERE'S NO PLACE LIKE AMERICA TODAY | Curtis Mayfield, Curtom CU 5001 (Warner Bros.) | |
| 27 | 24 | 8 | | PHENIX | Cannonball Adderley, Fantasy F 79004 | 58 | 47 | 18 | MOVING VIOLATION | Jackson 5, Motown M6-829-S1 | |
| 28 | 22 | 16 | | CHOCOLATE CHIP | Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC) | 59 | 50 | 5 | KEEP YOUR EYE ON THE SPARROW | Merry Clayton, Ode SP 77030 (A&M) | |
| 29 | 32 | 10 | | STILL CAUGHT UP | Millie Jackson, Spring SPR 6708 (Polydor) | 60 | 56 | 8 | LOW RENT RENDEZVOUS | Ace Spectrum, Atlantic SD 18143 | |
| ★ | 37 | 4 | | EARTHBOUND | 5th Dimension, ABC ABCD 897 | | | | | | |
| 31 | 21 | 33 | | TO BE TRUE | Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia) | | | | | | |

Thriving Era For L.A. Philharmonic

• Continued from page 3.

Tchaikovsky Spectaculars 33,635 turned out enthusiastically, spending \$141,208 at the boxoffice.

"That," says Fleischmann proudly, "proved to be the largest audience ever for a two-night regularly priced symphonic event in the Bowl's history. It even topped the 1974 two-night Tchaikovsky Spectaculars which, until this August, held the record."

Fleischmann, who has worked in London and Johannesburg with symphonic groups, tosses in another pleasing achievement:

"More than 60,000 children," says he, "flocked to our Saturday morning 'Open House At The Bowl' programs and sat in on Philharmonic rehearsals. That means we are building a responsive audience for future decades."

The season runs for 10 "regular" weeks and there are five pre-season week concerts. This year those preliminary events included four all-Bach programs and the traditional Fourth of July concert replete with spectacular fireworks and militant, double forte repertoire.

Also a factor in the surprising grosses is the strong corps of soloists who come to the Bowl from all parts of the world to participate in the summer sessions.

Helping boost the boxoffice this season were Van Cliburn, Pinchas Zukerman, Beverly Sills, John Browning, Alfred Brendel, Andre Watts, Itzhak Perlman, Lorin Hollander, Jon Vickers, Jean-Pierre Rampal, Emanuel Ax, Jessye Norman and others of international repute.

But all that is history now.

Fleischmann has turned his attention to the coming Los Angeles Philharmonic subscription series which does not have the advantage of the Bowl's lovely outdoor setting.

Last week, on KFAC-FM, he and Tom Dixon worked the microphones in marathon fashion pitching season tickets to a classical audience which quickly telephoned in enough ticket purchases to insure the coming season's success, "the

best advance sale for the winter season we've ever experienced," Fleischmann boasts.

The new season will open Oct. 23 at the downtown Music Center. But just to get their feet wet, members of the orchestra will perform a series of

high school and college concerts starting Oct. 2 with Pinchas Zukerman and Sidney Harth as conductors.

"We don't fear the economy," says Fleischmann. "We believe we have it beat."

Pirate Into Brazil

SANTA ANA, Calif.—Waltner Enterprises has signed a licensing and subpublishing agreement with Pirate Records in Brazil with the first two singles to be released under the new agreement "Last Train Out" by Steve Shelby and "Girl I Could Love You" by Byron Keith.

Rodriguez Coasts

LOS ANGELES—Johnny Rodriguez makes his first concentrated tour of the West Coast in October. He will play gigs in such cities as Anaheim, San Bernardino, San Diego, Oakland, Sacramento and Fresno.

GET DOWN TO SOLE MUSIC WITH BILLBOARD - DISCO, PART II!



OCTOBER 4, 1975, BILLBOARD

AN UPDATE ON THE DISCO SCENE COMING NOVEMBER 1ST!

Billboard's November 1 issue will cover the disco scene as it is TODAY:

- The Equipment**—How important is equipment to disco owners? Why is volume important to disco success?
- The People**—Why are "straight" customers going to gay discos? Is the over-40 set moving in?
- The Entertainment**—Why are discos now offering forms of entertainment other than dancing (swimming pools, restaurants)? Why are big-name acts agreeing to entertain in discos?
- Private vs. Public Discos**—Are there advantages to belonging to a private disco? What do people look for in a disco?
- The Music**—Black gospel discos, country discos, international discos
- Everything disco** . . . in Billboard's November 1 issue!

If you play a role in the disco rage, don't be a wallflower! **Get down** to business with Billboard's Disco Part III!

Preferansky

• Continued from page 4

could provide no estimate of record versus tape sales in Russia.

Russia encourages classical music by charging 1 ruble and 45 kopecks (\$1.95) for an LP, while a pop, jazz or folk LP costs 2 rubles and 15 kopecks (\$2.90). Russians buy records, tapes, phonographs, components and tape recorders in retail stores, which handle only these products.

"Singles are produced but not on a very large scale," Preferansky says. There are virtually no jukeboxes in the U.S.S.R. Russia sells between 180 and 190 million record and tape albums yearly, he estimates. Preferansky says his first target for licensing at Musexpo was classical repertoire which is not available in Russia today.

Ray Conniff LP

• Continued from page 3

from the album during the midnight hours.

Generally public interest to any Ray Conniff material has been strong nationally. The first licensed issue of a Conniff album, through CBS, enjoyed good and almost immediate sales here earlier this year.

According to Melodiya officials a new 80,000-unit batch of the Moscow-cut album will soon be pressed and distributed nationally.

LOS ANGELES:

Steve Lappin / Joe Fleischman
Harvey Geller / Bill Moran
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

Ron Willman / Ron Carpenter
Norm Berkowitz
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:

John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

AD DEADLINE: October 17

ISSUE DATE: November 1

Discos

High Schoolers Goal Of Poison Apples

By ANNE DUSTON

CHICAGO—Poison Apple disco-theques are leaning heavily on high school crowds as a way to increase the competitive edge with college drinking crowds, says Gene Bilotto, manager of the three outlying clubs. A fourth club is planned for October opening in Peoria.

"High school students present a better market than college kids, and are normally excluded from discos because of drinking laws," says Bilotto, who reveals that in addition to Sunday afternoons, the clubs will be open on Monday nights to high school students, offering live rock bands as well as disco music.

A portable disco setup with lighted dance floor in 8 x 10-foot modules, designed by the in-house P. A. Productions, and a portable sound system are ready for the high school prom season, he reports. "The kids want bump music, and local bands are not into the disco beat," he explains.

The chain attracts customers with an aggressive on-going promotional campaign of contests (wrist wrestling, Harvey Wallbangers in baby bottles, men's swim suits, bikini, beer chugging, moustache, etc.) with prizes of Acapulco vacations, mo-

torcycles, and such. "The element of surprise is very important," claims Bilotto.

"Rapidly increasing competition among discos requires an innovative approach to entertainment, and flexibility in all areas such as lighting, management, promotion and personality. Breaking records is an important element in surviving," Bilotto sees a trend towards mixing records and live entertainment, and live disco groups will appear on a bi-weekly basis at the new two-level Peoria club, with a 600-capacity public room and 300-seat private room. All of the clubs include game rooms and carpeted conversation rooms.

The chain builds its own clubs through Club Construction, and de-

signs lighting through Apple Lighting. Deejays, management and other personnel are in-house trained. The firm acts as consultants for other club owners on equipment, training and office procedures to minimize theft.

Clubs are owned on a partnership basis with the location owner, "for greater local participation," says Bilotto.

Suggestion boxes for service, music, light shows and promotions are common to all Poison Apples, and a monthly newsletter is mailed to 1,000.

Partners in the enterprises are Bill Longhini, Hugh Buchanan, Paul Hoffman, Edwin Becker and John Marinucci.

Ar'dcee3 (That's Correct) Offers Reactions To Disks

CHICAGO—The first portable disco company in the Midwest, Ar'dcee3, also offers record reaction to new product in order to create dialog with record companies, says Don Leon, programs and product director.

The portable disco operation is also a showcase for Disco IV and Tritone equipment, for which the firm acts as local distributors.

Ar'dcee3 issues a playlist that includes demographics on type, age and income level of an audience, rating on response, as well as catalog number, name and single or album identification.

Two complete portable units are available, with Don Leon, formerly with WMFM, and Carl Ervin, WHFK, as DJ personalities.

Equipment includes Epicure model 1 power amp, Tritone mixer, Russo turntables, Stanton cartridges, Soundcraft 2212 graphic equalizer, and customized speakers. An 8 x 8-foot lighted dance floor designed by the firm is made by snapping two 4 x 8-foot sections together. Other accessories include wall projections, 10-way chasers and other lighting effects for wall or ceiling.

The operation, called the Inter-Galactic Space Patrol DisGO-theque, does its own promotion work with advance releases, ads and posters, and takes the cost off the top on either a flat rate or percentage of gate basis.

The mobile setup has appeared at local colleges, entertainment centers, and at other discos.

175,616 Patterns At Giraffe Club

CHICAGO—The tenth Giraffe Disco, opened in suburban Arlington Heights at the Brass Rail's Steaks 'N Stuff Restaurant, features a round 18-foot lighted dance floor capable of 175,616 different patterns.

In addition, 12 different speed controls, dim and bright choices, automatic audio control and manual audio control for high, medium and low frequency, are included on the console.

The incandescent floor with eight different colors, designed by Cosmic Lighting, has 16 spokes separated by pie-shaped wedges, that can be separately controlled to form figure eights, go around in circles, pulse in and out, or switch back and forth.

The deejay works the floor from a 56-button console, also specially built.

The Giraffe chain is owned by Interstate United Corp. (Billboard, Aug. 23).

January N.Y. Disco Forum

• Continued from page 1

number of concurrent sessions. The number of concurrent sessions has been set at two to allow each meeting the broadest possible audience.

Registration (\$185 for early birds; \$200 after the forum begins, plus a special \$100 fee for students, disco disk jockeys and military personnel) will take place on Tuesday, Jan. 20, with the first event beginning the next morning.

An integral aspect of the forum will be an exhibition area open each afternoon where hardware and software products will be played and on display.

The opening plenary session on Jan. 21 will discuss "Disco Power—Myth Or Reality?" The keynote speaker is yet to be announced.

Experts from the clubs, the spinners, hardware areas and the music creators will form a panel to answer questions from the floor following the opening speech.

Concurrent sessions for the open-

Club Dialog

By TOM MOULTON

NEW YORK—The National Assn. of Discotheque Disk Jockeys (NADD), headquartered here, is now under administrative direction of DJ Richie Kaczor, who replaces Bob Casey, one of the association's original founders.

The switch was prompted by Casey's desire to spend more time on his own business operation, Virgo Sound Inc. Kaczor heads up the spinners at the local club Hollywood. Also, Alex Babbaz has been named to coordinate the publication of NADD's monthly magazine, The Melting Pot.

The Miracles' new "City of Angels" LP (Tamla) qualifies as one of the most exciting ti-

tles released this week. It's a modern soul opera about a young man's feelings for the girl he loves (she ran off to Los Angeles) and his search to find her. There are two very strong disco cuts, "Overture" and "Love Machine," and while both have to be slowed down to dance to they are extremely effective crowd movers.

Every disk jockey who has a test pressing of Ron Carter's Kudu LP has listed the standard "Anything Goes" in the top 15 audience response records. Commercial LP copies will be available in October, as will copies of Grover Washington Jr.'s new album.

Joe Bataan's new single "Continental Square Dance" (Salsoul) describes a dance style that was resurrected in Los Angeles this year and is called the "roach." In the early sixties it was a popular Fire Island dance known as "the island walk." Now, it seems, the dance is making its way back, bringing the rest of the country with it.

Battan's record has to be slowed down considerably, but it works well. Interestingly, if memory serves one correctly, the "Continental" is the first record since Chubby Checker's "The Twist" that explains all the dance steps as it plays.

"Baby Face" is a new single by Harold Wheeler on Wing And A Prayer Records, and if you didn't know the artist you would think that it was the Richie Family performing. Atlantic distributes the label.

Also at Atlantic, being rush released this week is the long version of "Magic Of The Blue" by Blue Magic. There will be a special 12-inch disco pressing. Their latest album has a cut of the song as well. . . . "Every Beat Of My Heart" is the cut that most DJs are talking about from the new Crown Heights affair LP.

Correction: The Great American Disco Concert (Billboard, Sept. 27) is to be held in the 100,000-square-foot Rockland Community College entertainment center, not a 20,000-square-foot arena as reported. Also, added to the bill are Ecstasy, Passion & Pain, and Faith, Hope & Charity.

Disco Action

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Top Audience Response Records In N.Y. Discos

- This Week
- 1 CASANOVA BROWN, (Do It Yourself, How High The Moon)—Gloria Gaynor—MGM (LP)
 - 2 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 3 PEACEPIPE—B.T. Express—Roadshow (LP)
 - 4 MESSIN' WITH MY MIND—Labelle—Epic
 - 5 HOOKED FOR LIFE—The Trammps—Atlantic (Long Version)
 - 6 SUMMER OF 42/EXODUS—Biddu Orch.—Epic (Exodus import only)
 - 7 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 8 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 9 CARAVAN/WATUSI STRUT—Doedato—MCA (LP)
 - 10 PEANUT VENDOR/BRAZIL—Richie Family—20th Century (LP)
 - 11 UNDECIDED LOVE—The Chequers—Scepter (disco-mix)
 - 12 SUPERSTAR REVUE—The Ventures—UA
 - 13 I JUST CAN'T MAKE IT (Without You)—Philly Devotions—Columbia
 - 14 WHEN YOU'RE YOUNG AND IN LOVE—Ralph Carter—Mercury
 - 15 DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.

Downstairs Records (New York) Retail Sales

- This Week
- 1 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 2 NOWHERE—Hocus Pocus—Black Music
 - 3 SUPERSTAR REVUE—The Ventures—UA
 - 4 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 5 FRENESI—Richie Family—20th Century (LP)
 - 6 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 7 CARAVAN/WATUSI STRUT—Doedato—MCA (LP)
 - 8 MESSIN' WITH MY MIND—Labelle—Epic
 - 9 SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up
 - 10 GET READY FOR THIS—Revelation—RSO
 - 11 CHEER UP SYRUP—David And The Blueies—Spigot
 - 12 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 13 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 14 EVERY BEAT OF MY HEART—Crown Heights Affair—De-Lite (LP)
 - 15 SUNNY—Yamboo—Montuno

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

- This Week
- 1 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 2 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 3 LOVE TO LOVE YOU BABY—Donna Summer—Oasis
 - 4 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 5 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 6 MAGIC OF THE BLUE—Blue Magic—ATCO (LP)
 - 7 HUSTLING—The Hustlers—People
 - 8 WHERE DO I GO FROM HERE—The Supremes—Motown
 - 9 CHI-TOWN THEME—Cleveland Eaton—Black Jazz
 - 10 MESSIN' WITH MY MIND—Labelle—Epic (LP)
 - 11 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 12 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 13 BRAZIL/PEANUT VENDOR—Richie Family—20th Century (LP)
 - 14 THAT'S THE WAY I LIKE IT—KC And The Sunshine Band—TK (LP)
 - 15 SOMEBODY'S GOTTA GO—Mike And Bill—Arista

McGarvin Uncle Bear LP Spawns 'Peaceful' Single

SAN FRANCISCO—Uncle Bear Records has issued a single from owner Dick McGarvin's LP, with distributor Eric Mainland routing it to some jazz jukeboxes and to broadcasters.

The LP is called "Peaceful" and features the Dick McGarvin Group, an easy-sounding jazz aggregation.

Drummer McGarvin formed his own label as a result of disinterest on the part of major labels who didn't want his brand of music.

McGarvin is selling mail-order as well (Box 5240, San Francisco 94101) and gets orders "from scattered places, as a result of airplay in scattered places."

McGarvin's LP is dominated by

Colony Records (New York) Retail Sales

- This Week
- 1 CASANOVA BROWN, DO IT YOURSELF, HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 2 NOBODY LOVES ME LIKE YOU DO—Jeanne Burton—Cotton
 - 3 GET READY FOR THIS—Revelation—RSO
 - 4 T.L.C.—MFSB—Philadelphia Intl
 - 5 CHI-TOWN THEME—Cleveland Eaton—Black Jazz
 - 6 BAD LUCK—Atlanta Rhythm Section—Scorpio
 - 7 SUMMER OF 42—Biddu Orch.—Epic
 - 8 FLY ROBIN FLY/I LIKE IT—Silver Convention—Midland Intl (LP)
 - 9 YOU SET MY HEART ON FIRE—Tina Charles—Columbia (vocal & inst.)
 - 10 CHANGE WITH THE TIMES—Van McCoy—AVCO
 - 11 SOUL TRAIN 75—Soul Train Gang—Soul Train
 - 12 YOU'D BE GOOD FOR ME—Ronnie Spector—Tom Cat
 - 13 SUPERSTAR REVUE—The Ventures—UA
 - 14 LET'S DO THE LATIN HUSTLE—Eddie Drennon & B.B.S. Unlimited—Friends & Co.
 - 15 HIPIT—Hosanna—LHMA

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

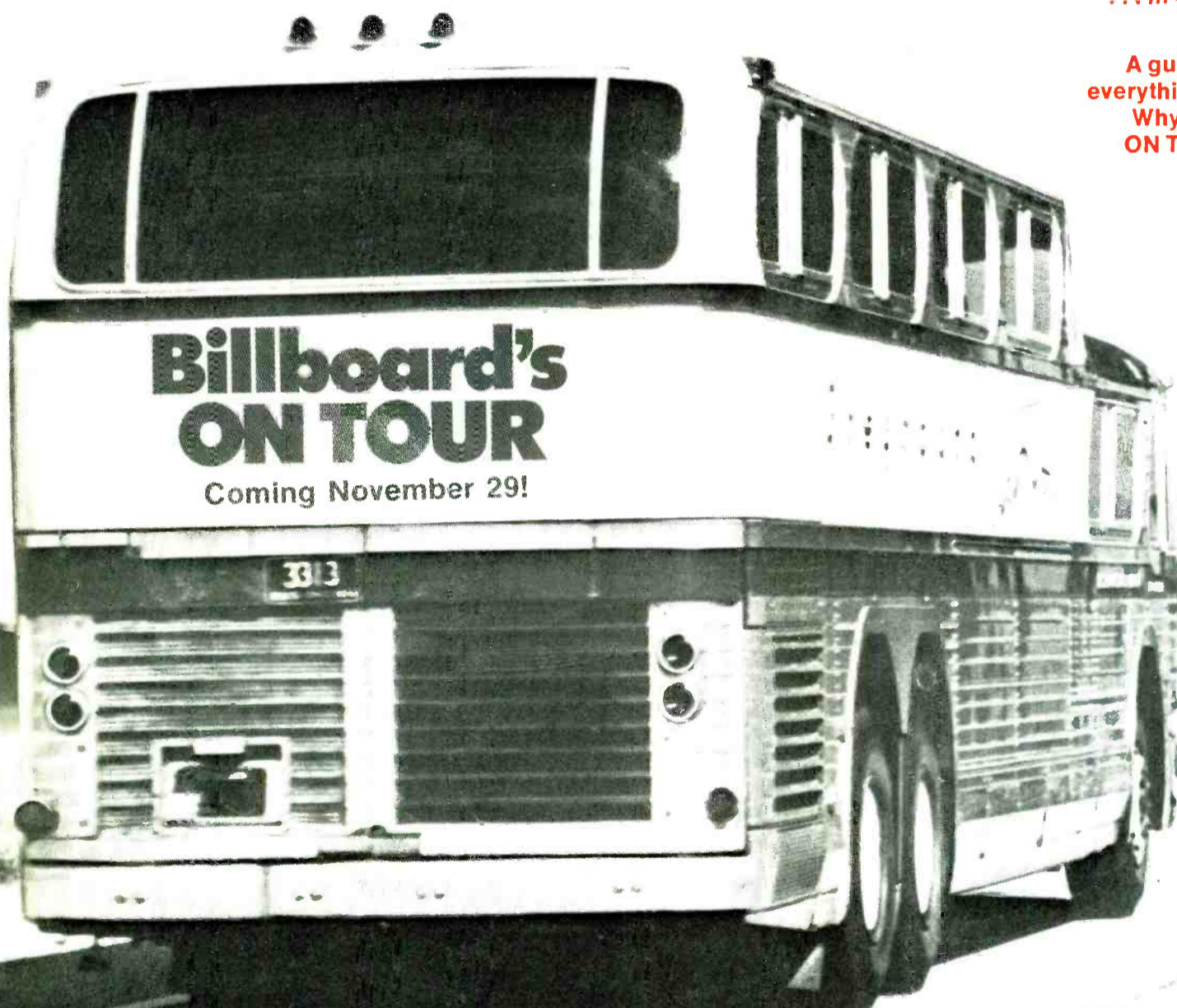
- This Week
- 1 LOVE ROLLERCOASTER—Ohio Players—Mercury (LP)
 - 2 FAME—David Bowie—RCA
 - 3 PEACEPIPE—B.T. Express—Roadshow
 - 4 FLY ROBIN FLY—Silver Convention—RCA (LP)
 - 5 IT'S ALRIGHT—Graham Central Station—Warner Bros.
 - 6 CASANOVA BROWN/DO IT YOURSELF—HOW HIGH THE MOON—Gloria Gaynor—MGM (LP)
 - 7 HOLLYWOOD HOT—Eleventh Hour—20th Century
 - 8 DANCE, DANCE, DANCE—Cathoon—Warner/Spector
 - 9 THAT'S THE WAY I LIKE IT—K.C. & The Sunshine Band—TK (LP)
 - 10 DO IT ANYWAY YOU WANNA—People's Choice—T.S.O.P.
 - 11 BAD LUCK—Atlanta Rhythm Section—Polydor
 - 12 IT ONLY TAKES A MINUTE—Tavares—Capitol
 - 13 WHAT A DIFFERENCE A DAY MAKES—Esther Phillips—Kudu
 - 14 BRAZIL—Richie Family—20th Century
 - 15 MESSIN' WITH MY MIND—Labelle—Epic

Billboard ON TOUR

**a directory designed for artists
who tour the U.S. and need easy
access to services like...**

- ... Talent Showcase Facilities
- ... Sound and Lighting Facilities
- ... Photographers
- ... Limo Services/Charter Services
- ... Promoters
- ... Musical Instrument Transfer-Rental-
Sales-Repair
- ... Hotels/Motels
- ... Publicity/Public Relations Firms
- ... Staging Companies/Costumers/
Wardrobe Designers
- ... in 40 major markets in the continental
United States!

**A guide providing the touring artist with
everything he needs when he's on the road.
Why not travel *with* artists when they're
ON TOUR? Contact your local Billboard
account executive for details:**



**AD DEADLINE:
November 7
ISSUE DATE:
November 29**

LOS ANGELES:

Steve Lappin/Harvey Geller
Joe Fleischman/Bill Moran
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

NEW YORK:

Ron Willman/Ron Carpenter
Norm Berkowitz, Mickey Addy
1 Astor Plaza
New York, N.Y., 10036
(212) 764-7300

CHICAGO:

Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NASHVILLE:

Joan McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

It is easier by far
to stand in the shadow
and be unseen...
than to stand
full square in the sun
and be judged.



We proudly congratulate the
RKO stations and personnel
whose professional achievements
have been judged and honored
in the 1975 Billboard Radio
Programming Forum competition.

Non-Music Personality of the Year
(Million-Plus Markets)
John Gambling, WOR, New York

Program Director of the Year, Top 40
(Million-Plus Markets)
*Michael Spears, KFRC-AM
San Francisco*

Program Director of the Year
Classical Music Station
*Mike Cuthbert, WGMS AM/FM
Washington, D.C.*

Station of the Year, Top 40
(Million-Plus Markets)
KFRC AM, San Francisco

Station of the Year, Non-Music
(Million-Plus Markets)
WOR, New York

Special Series, "Special of the Month"
RKO General Radio, Los Angeles

RIKORADIO


EXPERIENCE GLORIA GAYNOR



The Album:
"Experience Gloria Gaynor"
M3G 4997

The Single:
"(If You Want It) Do It Yourself"
M14823



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

Produced by Mecco Monardo
Tony Bongiovi
Jay Ellis

Manager: Jay Ellis
DCA Management (212) 541-5980



Billboard photos by Joanne Oliver
Sight in Sound scenes included, from left, busy JVC quad display; owner Dave Biddle with Medallion autosound's Roger Dickman, Jim Smith; Phonodisc truck, MCA high-rise sign, store service booth under balloon.

Update From Europe Berlin Radio/TV Fair Hits: Vidisks, Infrared 'Phones

BERLIN—Demonstrations of the TED videodisk changer and Philips/MCA player, and cordless infrared headphones, a PAL version of the Sony Betamax videocassette deck and a reported move by Pyral, giant French blank tape firm, into the U.S. professional market were among highlights gleaned at the biennial International Radio & TV Exhibition which drew a record 604,000-plus for its Aug. 29-Sept. 7 run here.

According to AMK Berlin, the cooperative exhibit management firm for the giant 24-acre, 24-hall exhibit complex, computerized orders from consumer visitors exceeded generally conservative forecasts due to the overall economy of Western Europe, and almost one-third of the total at-

tendance—about 200,000—poured in the last weekend.

The TED vidisk automatic changer prototype was shown to "invited industry observers" and the 10-disk "cassette" (10-minutes each) with a 4.5-second change cycle reportedly gave good picture reproduction with no sync problems. However, production is "fairly far down the road and only if competition presses," one reliable source reports.

Also shown quietly was the Sanyo NTSC (U.S./Japan) TED player-only that reportedly will be used in the next scheduled trade demonstration in America either late this year or in early 1976. Meanwhile, the PAL version bowed in Germany this

(Continued on page 44)

MX Boosts Profit Margin, Redesign In Market Push

NEW YORK—MX High Fidelity Components is offering its line of products as an alternative to consumer electronics dealers whose profit margins on other equipment lines have been sharply reduced by the repeal of fair trade.

According to Ed Carrier, national marketing manager for the recently spun-off Magnavox division, specialty store operators can realize as much as a 40 percent mark-up on the 17-unit line, as opposed to the slim margin of profit the repeal of fair trade has now forced them to accept on once lucrative top brand name products.

This new strategy, coupled with the restyling of a number of the new receivers, has already won the acceptance of about 100 specialty dealers, up sharply from about 14 originally appointed.

Carrier expects to have about 250 specialty hi fi dealers handling MX by the end of the year. In addition, an estimated 550 Magnavox consumer electronics dealers are already carrying the line, plus another 150 of an estimated 550 Magnavox consumer electronics dealers are already carrying the line, plus another 150 of Magnavox's 350 home entertainment centers.

According to Carrier, decision to restyle a number of the line's receivers from a stark black finish to a more popular silvertone style, was based on direct requests from dealers who favored the more contemporary look.

MX is supporting its impressive network of dealers with an aggressive merchandising campaign that will place emphasis on the audio equipment buyer in the 25-40 age

bracket. The print and TV ad campaign will include spots on television's "Midnight Special," as well as print ads in Time, Newsweek and magazines directed to the hi fi buff.

Carrier expects to have about 250 specialty hi fi dealers handling MX by the end of the year. In addition, an estimated 550 Magnavox consumer electronics dealers are already carrying the line, plus another 150 of Magnavox's 350 home entertainment centers.

EIA Blasts 'Rules' On Warranties

• Continued from page 3.

written warranties, but he strongly criticized the required statement giving exact repair time. Day said it would be almost impossible for a manufacturer to specify an exact period of repair time under warranty, because repairs are made at the local service level, with thousands of retail outlets involved.

CEG recommends that since many variables in the situation are completely outside of manufacturers' control, that wording in the rules should be deleted, or "a reasonable period of time" substituted for an exact number of days.

Another aspect CEG finds costly and unworkable is the requirement that manufacturers list all persons authorized to service products, or establish a toll-free phone number in a WATS-type line consumers can call for the information. CEG's counsel urges that authorized service be identified at the local level, with the consumer told to contact either an authorized service or his local dealer for information.

The manufacturing spokesman finds the rule requiring retailers to have copies of warranties available to consumers on request is tolerable. But CEG opposes a proposal to have the manufacturers' ticket or label and display panel tell the consumer about the pre-sale availability of warranty terms at the store.

(Continued on page 44)

CINCINNATI EXPO

'Sight in Sound' An Ambitious Success

By JOANNE OLIVER

CINCINNATI—"A helluva gutsy promotion" were words used repeatedly to describe "The Greatest Audio Show on Earth" held recently by Sight in Sound at Cincinnati's Convention Center.

Harry and Dave Biddle, vice president of Sight in Sound, arrayed over 50 audio and record manufacturers, seven radio and TV stations, and four financial institutions in the 95,000-square-foot area to come up with possibly the area's most unique and most ambitious audio show and sale ever staged for consumers by a single retailer. One week afterward, Harry Biddle was so busy with post-show business he didn't have a minute to rap.

Strong advertising and publicity drew an estimated 45,000 who paid one dollar admission to be tempted by more than \$1 million dollars' worth of merchandise and to receive plenty of "freebies" to stash in their give-away shopping bags.

The Biddles' promotion, put together inside of two months, included a financial area for credit application from Bankamericard, Master Charge, Fifth Third Bank, and Capitol Savings & Loan (for \$300 instant credit); two check-out areas to pay for merchandise: Sight in Sound service and car stereo installation booths, and loading dock facilities for immediate pick-up of large items. More than 300 manned the three-day event which took place from 6 p.m. to midnight; 10 a.m. to midnight Saturday; and 10 a.m. to 8 p.m., Sunday. All show participants

were given free display space, signs and electricity.

Manufacturers admitted they were skeptical of the Biddles' enormous undertaking. All interviewed, however, were pleased and overwhelmed by public response.

"Mass mayhem!" was the way Roger Dickman, Medallion sales rep, describes the Friday evening opening, when more than 2,000 were waiting outside the doors to get limited quantities of specially priced items. "People didn't even know what they were buying. They just took the cards to check-out areas to buy the merchandise sight unseen," Dickman says.

Medallion's Jim Smith feels the public is much better informed as a result of Sight in Sound's promotion. "When consumers are ready to buy, they know more about it now. We've been in this area six years as a

(Continued on page 42)

U.K. Tape Boom: Cassettes Widen Lead Over 8-Tr.

LONDON—Tape software sales in the first half of 1975 here were 40 percent up on figures for the same period last year, according to the latest report FORTE (Focus On Records, Tape and Equipment), a consumer survey carried out by the British Market Research Bureau.

Latest figures show that prerecorded tape sales between April and July were up 34 percent from the second quarter of 1974, continuing the trend indicated earlier this year. First quarter report in July had revealed a massive 47 percent increase in tape sales. Both figures combined indicate an average 40 percent growth in sales each quarter.

But the report also points to a further fall in sales of 8-track tape, compared with the cassette. There are now 4.5 cassettes sold for every cartridge, despite the fact that for two years the general ratio in summer has been 3.1 and in winter 4.1.

Three reasons are suggested for the decline of 8-track. "Disillusion with 8-track voiced by dealers may have affected their stocking of tapes and there is also an increasingly small range of product being made available on 8-track," says the FORTE report. "Recent acquirers of tape hardware may also tend to buy cassette equipment instead of 8-track to an even greater extent than previously.

"The news is certainly bad for 8-track though it is best to wait for next quarter's figures before drawing firm conclusions," the BMRB report summarizes.

OWN HOME/CAR STEREO

TEAM Electronics Eyes Line

By RADCLIFFE JOE

NEW YORK—TEAM Electronics is exploring the feasibility of marketing a line of home and car stereo equipment under the ATL brand name. The Minneapolis-based firm already markets a full line of loudspeakers for the home and car under the ATL/Atlantis and ATL/Award labels.

According to Richard May of TEAM Central, parent company of TEAM Electronics, final decision to market the line will be based on the availability of products equivalent in quality to currently available brand name systems at prices that are competitive.

TEAM Electronics does not, at this time, manufacture its own products, but is sourced by a number of different private label manufacturers for its 103 outlets, both company-owned and franchised, in 17 states, including Alaska.

Equipment on which the chain has its eyes at this time include stereo

receivers, turntables, tape decks in both 8-track and cassette configurations, and a full line of car stereo products.

According to May, the decision by TEAM Electronics to research the home stereo market is based on the significant growth of TEAM's Atlantis Corp., the division entrusted with the development of the complete line of private label products.

This growth has led to the appointment of corporate operations vice president James Murphy as general manager of Atlantis, and Jim Gardner (from Pacific Stereo) as manager of sales and product development. Both men are charged with the responsibility of researching and developing the proposed ATL home electronics line.

TEAM Central is also studying the feasibility of broadening the market for its private label products to outlets outside the TEAM Electronics chain. May stresses that this

plan is still on the drawing boards and no immediate decisions is contemplated.

Meanwhile, the firm is beefing up its marketing and merchandising program on its ATL/Studio Plus line of blank tape products introduced sometime ago.

The line, a low-noise/high output product, was designed by TEAM Electronics to the most demanding specifications, according to May. It is available in cassette, 8-track and open-reel configurations. Lengths are 45, 60, 90 and 120 minutes in cassette; 45 and 80 minutes in 8-track; and 1,200, 1,800 and 2,400 feet for open reel.

The line competes with Maxell and 3M products which TEAM also stocks. May explains that promotion of the line is not aimed at phasing out the established brands, but at developing consumer awareness of the private label product, and giving customers a free choice.

Tape Duplicator

A video playback head assembly designed to eliminate unnecessary videohead wear and to free up the videotape recorder during audio-only operation was introduced by Ampex Corp.

Intended as an interchangeable head assembly for the Ampex MM-1100 multichannel recorder/reproducer, the device comes in kit form and is priced at \$3,500.

Also new is the Search-To-Zero accessory for the MM-1100 that permits the setting or a reset or zero point anywhere on the tape in fast forward, rewind or stop mode. Timing is accurate to plus or minus five-tenths of a second at 15 inches per second. In kit form, the accessory is listed at \$895.

3M Co. announced it has ceased limited development and production of its high speed 3/4-inch U-Matic videocassette contact printer, citing "unresolved field reliability problems" with four units delivered earlier this year in the kick-off of a separate project to develop a market for the copying units.

Public service programs as well as five video-

taped Shakespeare plays starring Robert Vaughn are in production by Audio-Visual Broadcasting Systems, Inc.

The unique productions are directed toward deaf and blind audiences, through the use of Ameslan (American Sign Language), mime and captioning for the deaf, and sound effects and dialog control for the blind.

The company recently moved its production facilities to Burbank Studios in Burbank, Calif.

Knowledge Industry Publications anticipates 4,500 attendees at its Video Expo '75 exhibit at New York's Madison Square Garden Exposition Rotunda and three concurrent series of workshops at the nearby Statler-Hilton, Oct. 7-9.

Although no videodisk players will be on view, virtually every videocassette/cartridge player will be demonstrated, as well as cameras and editing equipment from Akai, Ampex, Concord, Kodak, Hitachi, IVC, JVC, Magnavox, Panasonic, Philips, Sanyo, Sharp, Sony and RCA. Admission is \$2 with complimentary tickets available from all exhibitors, which include service and software firms for a total of about 75 companies.

Concurrent conference include Video Cram Course '75 sponsored by Training and Photo-Methods and handled by Barwick/Kranz, at \$125/\$210/\$250 for one/two/three days respectively; Video Workshops '75 managed by Smith-Mattingly Productions, 12 topics priced from \$35 for one to \$150 for six (two each day); and a third sponsored by In-Service Training for medical video users.

One new feature is a Programming Pavilion which will offer individual viewing carrels for current productions of both exhibitors and non-exhibiting production firms in virtually every interest area, all available in 3/4-inch U-Matic configuration.

AN 8-HOUR CASSETTE?

NEW YORK—Phone Control Systems (PCS) has developed an electronic modification system for use in cassette recorders, which they claim can provide up to eight hours of recording time using a C-180 cassette.

According to Ira Rachlin of PCS, the device reduces the speed at which the tape travels, from 1 1/2 inches per second to 1 i.p.s. without affecting fidelity. It is currently available in modified Sanyo cassette recorders at \$99.95, but can also be used in any standard cassette recorder, he claims.

Phone Control Systems is selling the unit through mail-order facilities at present, but is expanding its distribution facilities to make the device available through mass merchandising outlets, as well as hi fi shops, camera stores and other retail outlets.

'Sight in Sound' An Ambitious Success

• Continued from page 41

division of Beneficial Finance. At this show, the public came to know who Medallion really is."

Spike Spiegel of Cincinnati's Market Dynamics, representing Ampex, J.I.L., Empire and Kar Kriket, says Sight in Sound's extravaganza was the first time they've had a direct relationship with the consumer. "This is really an education," adds his colleague, Marly Wask. "We've been sheltered from consumers. The age group is amazing—it's the 18 to 20-year-olds who have the money. We didn't realize the market is that young. Not only do they have more money than older people, but they know exactly what they want. "Its unbelievable that the Biddles pulled this off. The advertising was very effective."

Utah, whose display was almost knocked down by anxious customers wanting to buy their \$6.66 speakers, had never participated in a consumer show before. "Our speakers were gone in 48 seconds," Fred Bailey says.

Utah was interested in the consumer show from the beginning, according to Steve Brickley, director of sales and marketing. "Biddle is such a promotion-minded dealer and his growth with us has been so phenomenal that we were sure it would be a worthwhile event. Next year, we'll redesign our booth to handle larger crowds on a one-to-one basis. And we'll have more than one demonstration area."

Joe Purtell, Koss regional manager from Milwaukee, termed Sight in Sound's show "utterly fantastic!" "Our special was gone in the first 60 seconds. We had only 75 sets of the stereophones available (retail \$44.95 for \$8.88). Three to four hundred persons made a beeline for this booth and literally tore at clothes to get the cards. As of Sunday noon, we sold over 1,000 units. There has really been good consumer acceptance—they're here to buy. We'll probably be back if the Biddles have this again next year," Purtell predicts.

"Prodigious sales!" is how Garrard's rep, John Cameron of McFadden Co., describes show results. "We sold out of at least two models and are selling floor samples now," he said Sunday. Cameron found the Garrard booth suitable for a consumer display as well as for trade shows.

JVC, which occupied 1,600 square feet on the Convention Center's stage, pushed quad. Dan Geaney, regional manager, reacted: "Excel-

lent! Our quad demo is very popular. We're getting comments such as, 'It really sounds good. We've never heard music sound like this before.'" Geaney counted 60 persons per minute during the first hour and a half of the show.

"Next year, we'll bring more separates. This seems to be a growing segment of quad. Whereas last year they comprised about 10 per cent of business, it's now about 15 percent," Geaney estimates.

Sony, Superscope and Marantz came to Sight in Sound's audio expo with Abcom, headquartered in Columbus. Jack Abram, president, observes, "This show is beyond our ex-

UHER 'TAGS' PRODUCTS

LOS ANGELES—With one eye on consumer public relations and the other perhaps on the FTC's proposed rules to implement the new federal warranty act, Uher of America is including all product specs and features on new string tags shipped with product this fall. President George Rose says each tag for the firm's tape recorder line will include specs for speeds, tracks, special controls, frequency response, wow-and-flutter, signal/noise ratio, record and playback inputs, etc.

expectations. Things have happened in Cincinnati for all dealers because of the Biddles."

Mike McCarthy, manning the BASF booth for Srepro Electronics of Dayton, which also brought Memorex and Craig to the show, comments, "We can't believe the amount of merchandise that has moved during the show. The publicity has been outstanding. We're not used to dealing with the consumer, so next year we'll zero in on gimmicks to get people in our booth. Test equipment with zig-zag lines, loud music and flashing lights are the attention-grabbers," he observes.

Phonodisc had people streaming consistently through their display to see and climb on a Peterbilt truck to push a C. W. McCall album. Russ Faust notes that Sight in Sound's promotion placed a positive emphasis on the audio field at a time when it's down somewhat.

"This generates more interest in everything. It gets the public down here and whether they buy now is not important. We didn't come into the show to sell product. We want to create interest in the audio market and have no giveaways—our thing is to raffle off a CB radio. And we brought C. W. McCall here on Saturday to autograph his albums," Faust says.

A British Triumph—a Beatles' car replica—attracted browsers to Capitol's display manned by Peggy and Bob Ryan, who tagged the show. "... outstanding—very strong—surprisingly so. Our albums are moving just great," Ryan enthuses. "We really didn't know what to expect, and next year we'll bring more to our exhibit and have more variety of albums available."

"Jaws" and Elton John were featured by MCA, which commanded attention with disk, iron-on and coaster giveaways, a prize drawing, a life-size dummy shark swallowing a woman and their main event—film clips of Universal Studios tours, "Airport '75," "Jaws," "Earthquake." Branch manager, Jack Brown, comments: "This has been a fantastic show—there's a lot of interest in our product."

Danny Schone of WEA notes, he sold over 500 AWB albums and completely sold out of Eagles albums. A contest for a stereo system pushed Todd Rundgren, while money clips, balloons, iron-ons, 45s, badges and other promotion material were given away by Schone.

Among the audio equipment manufacturers exhibiting were: Altec, Akai, Audio Analyst, BSR, Dual, Garrard, Kenwood, Koss, Marantz, Shure, Sony, Superscope, Utah and JVC. Record manufacturers and distributors occupying center space were: A&M, Capitol, Columbia, P & G, Phonodisc (Phonogram, Polydor), MCA, RCA, Supreme and WEA, Inc.

Car stereo exhibitors included A.F.S., Craig, Empire, J.I.L., Medallion and Tenna. Ampex, BASF, Memorex and Scotch comprised the tape manufacturers' exhibits. Watts displayed audio accessories, while JVC also brought its video equipment.

Midwest radio and tv personalities performed live remotes for their stations: WBEN-FM, WKRC, WKRC-TV, WKRC-FM, WLW, WSAI-AM-FM. The print medium was represented by area weeklies, The Jester and Riverfront Times.

In addition to manufacturers' and media displays, Sight in Sound occupied several areas to acquaint the public with its possibilities. Technicians at one booth made appointments to install car stereo and explained how their work is done. A 15-by-40-foot service booth was manned by other technicians who talked to people about problems they were having with equipment. Bruce Werner, service technician, explained test equipment to questioners and kept a slide show running which illustrated Sight in Sound and its service department.

Sight in Sound, a 7,600-square-foot, one-store operation, deals in sales, installation and service of all types of home and car stereo equipment. "The Greatest Audio Show On Earth" was put together for maximum exposure to the public, to audio equipment manufacturers and to major record companies as the largest retail outlet in the tri-state area (Ohio, Indiana, Kentucky) devoted exclusively to the home and car stereo field. Owners are Harry R. and Jeanette E. Biddle, Harry J. and David R. Biddle.

Aspen Debuting 8-Track Tester

DENVER—Aspen Ltd. has developed an 8-track tester as the newest addition to its accessory line which simplifies the process for evaluating all 8-track players, according to president Sid Laks. Built into a conventional 8-track, the tester is activated by slipping it into the deck.

During its run through the player, Laks claims the unit tests tape speed on all four channels, optimizes sound location on both speakers, checks wow and flutter, head alignment, crosstalk and switching efficiency.

He assures that the recorded tests and voice instructions are simple and clear, noting that "a tape speed test can be timed over a six-minute period, or the correct speed can immediately be ascertained with the built-in test tone."

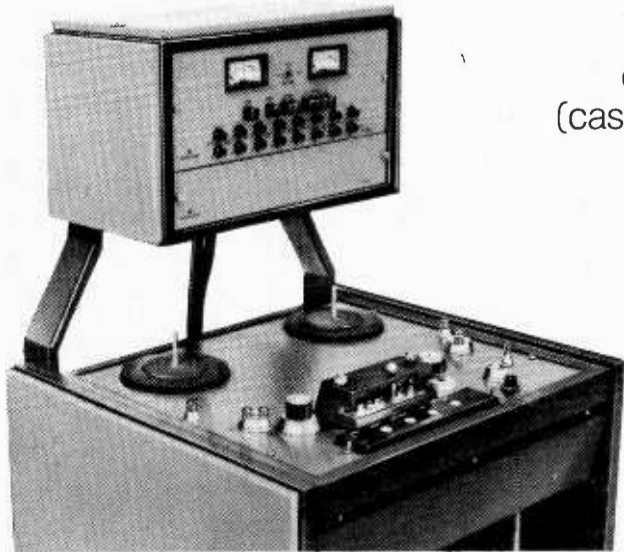
Laks believes that the suggested \$6.98 list unit can help consumers eliminate costly checkups as well as provide dealers with "another good impulse-type product." The firm made its debut in the market at the
(Continued on page 44)

You'll find what you need

...for Quality Control
of pre-recorded pancakes
(cassette, quad, 8-track or any
combination) in the
Electro Sound line from

audio
AUDIOMATIC CORPORATION

1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019, PHONE (212) 582-4870
CABLE: AUDIOMATIC/TELEX: 12-6419
OVERSEAS OFFICE: 4 RUE FICATIER
92400 COURBEVOIE, FRANCE, PHONE 333.30.90
CABLE: AUDIOMATIC/TELEX: 62282



Car Stereo

Medallion, Tenna To Offer New Units At Chi APAA

By ANNE DUSTON

CHICAGO—In-dash OEM styling, more emphasis on cassette units, FM-stereo radio, and heavier speaker magnets are among the trends being noted in new product to be introduced at the upcoming Automotive Parts and Accessories (APAA) Show at McCormick Place, Nov. 18-20.

Medallion's new line includes three cassette/radio combination units, and two 8-track/radio units, all in-dash with OEM trim packages. The 65-494 cassette can also be installed under-dash, and features automatic eject and fast forward, at a suggested \$149.95 list.

One three-way control for fast forward, reverse and eject is a feature of the 65-496 cassette model, listing at \$129.95; and automatic reverse, fast forward, and rewind, are included in the \$179.95 cassette model 65-498.

The two 8-track units have dial-in-the-door radio tuning. Model 65-554, with suggested list of \$119.95, is only 5½ inches deep. Infinitely variable controls for side-to-side and front-to-rear, designed to handle four speakers, are featured on model 65-558, at \$139.95 list.

All 8-track and cassette units contain AM/FM/FM radios, and have fully adjustable shafts.

Medallion will also be introducing a CB converter that changes an

AM radio into a receiver for all 23 CB channels, at a \$39.95 suggested list.

A line of coaxial speakers from Tenna will be sold in stereo pairs to be compatible with four or eight ohm systems.

Included in the line are the CO620-PS, 5¼ inch round speakers for door mounting, designed with paneled grille and black vinyl padding, to handle 30 watts RMS each. The model CO625W is the same size, but the magnets are 25 ounces, and the speakers can be flush or surface mounted on wedge mounting, for over 30 watts RMS. Design is black with chrome trim. Model CO6930RD, a 6 x 9 oval for rear deck installation, handles 40 watts RMS.

Tenna will also be showing four new units for the Do-It-Yourself line. Customized OEM trim is available direct from the company, with order forms printed on the box.

All four units feature Tenna's patented front panel tuning head alignment control, front panel antenna trimming, and AM/FM/FM radios.

A choice of five preset radio buttons for either three AM and two FM stations, or five AM/FM stations will be offered on the two 8-track and two cassette models.

Tenna is also introducing a CB

NO 'PRO' LINE

Pioneer Bows New Expander

MOONACHIE, N.J.—U.S. Pioneer Electronics has begun marketing a dynamic range expander which reportedly is capable of recovering the musical dynamic range usually compressed or restricted in disks, tapes and FM broadcasts.

The unit, developed by Chicago-based electronics engineer Robert Gradinsky, is designed for use with conventional home stereo equipment and is said to counter the dynamic control in the recording process which produces distortion of dynamics.

Among the areas in which model RG-1 is said to restore dynamic accuracy, are in the reduction of transient peaks, overall compression of loud levels, and upward manipulation of soft levels.

According to Pioneer engineers, the downward expansion capabilities of the unit are also instrumental in significantly reducing tape hiss, record surface noise and background FM noise.

The dynamic range expander can be connected to any hi fi component system via the tape output and tape

converter receiver, the CBC-23, as self-installed unit to list at \$34.95.

Five major car stereo companies have not as yet decided to exhibit at the APAA, with Metro Sound among the late arrivals. The five are Aiko, Clarion, CarTapes, DYN-Electronics, and Pioneer Electronics of America.

monitor jacks. The unit is said to work equally efficiently with either low end or high performance component systems.

U.S. Pioneer is manufacturing and marketing the RG-1 under a special non-exclusive licensing agreement with Gradinsky. The "approximate nationally advertised value" is \$175.

Meanwhile, U.S. Pioneer has still not made a firm decision to market a line of professional audio electronics equipment in this country.

Following the firm's demonstrations of a direct drive turntable sys-

tem and a remote-control open reel tape deck at the recent National Assn. of FM Broadcasters (NAFMB) convention in Atlanta, Pioneer officials re-emphasize that the products are still being tested in U.S. markets, and that no binding marketing commitments have been made.

U.S. Pioneer's parent company in Japan already markets a line of professional audio equipment in that country. Although Pioneer seeks to maintain a low profile on its interest here, informed industry sources stress that the firm is, in fact, taking a long, hard look at the U.S. market potential for professional audio products.

An Industry 1st At Musexpo 75

LAS VEGAS—Cinema Prize Records has hooked up with Muntz-Markoff Theatrevision to develop one of the industry's first videocassette recordings, debuted for basic sale to the cable TV market at International Musexpo 75 last week.

According to Gene Emberton, the label's vice president, videotape sales, the ¾-inch U-Matic Software highlights MOR songs from LPs of Troy Cory, his daughter Priscilla, and the Ambros Seelos orchestra.

Demonstrated on the 50-inch-diagonal Muntz-Markoff Theatrevision "Mark 50" projection TV system, the 30-minute videocassette will sell for \$67.50 for unlimited play on cable systems who will pay only the normal BMI or ASCAP fees, Emberton says.

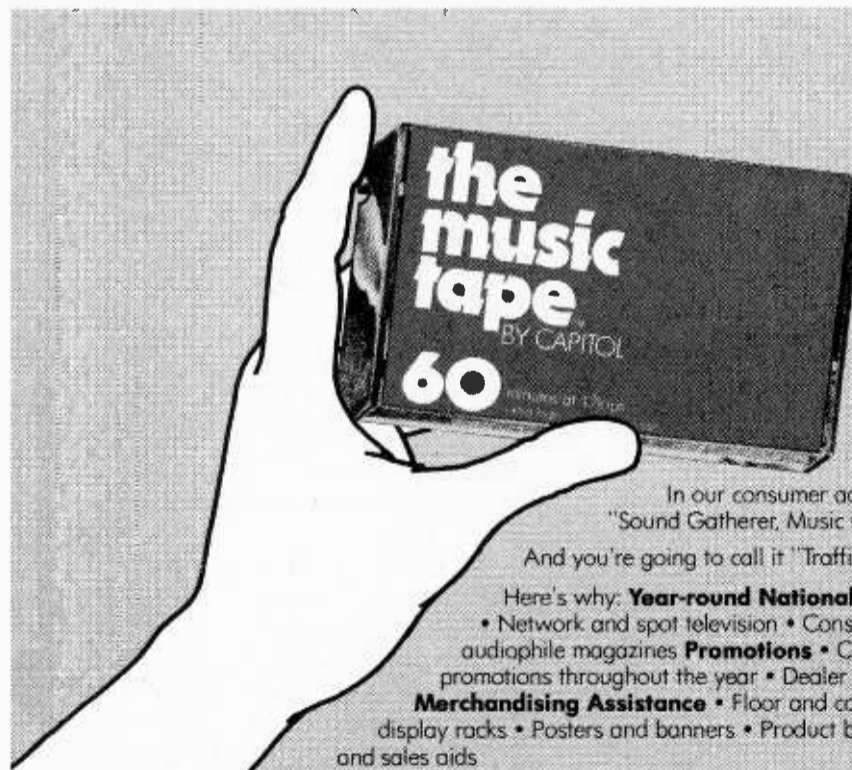
Great Prices
for

BLANK LOADERS
CASSETTE DUPLICATORS
DUPLICATORS

Make Empire your one-stop source for fast, personal service and premium quality tape on bulk cassettes, bulk cassette tape, 8-track lubricated tape and mastering tape. We serve the nation's leading duplicators. Find out what you are missing. Call or write NOW!

Empire Magnetic Industries
270-278 Newtown Road
Plainview, N.Y. 11803
516-293-5582

OCTOBER 4, 1975, BILLBOARD



the music tape
BY CAPITOL
60

**Traffic Builder
Profit Maker**

Introducing another success-season
for The Music Tape™ ...and you!

In our consumer ads, we're calling The Music Tape
"Sound Gatherer, Music Giver."

And you're going to call it "Traffic Builder, Profit Maker!"

Here's why: **Year-round National Advertising**

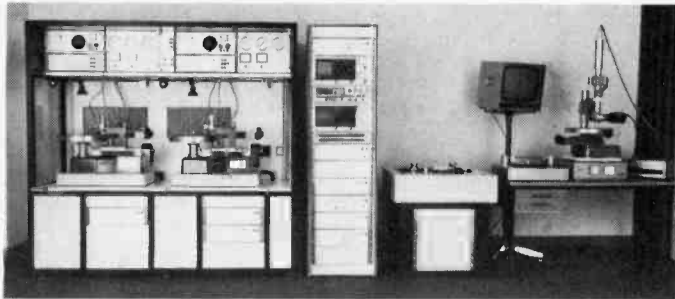
- Network and spot television
- Consumer and audiophile magazines
- Promotions
- Consumer promotions throughout the year
- Dealer incentives
- Merchandising Assistance
- Floor and counter display racks
- Posters and banners
- Product brochures and sales aids

See Your Capitol Representative Now!

When they record music, sell them

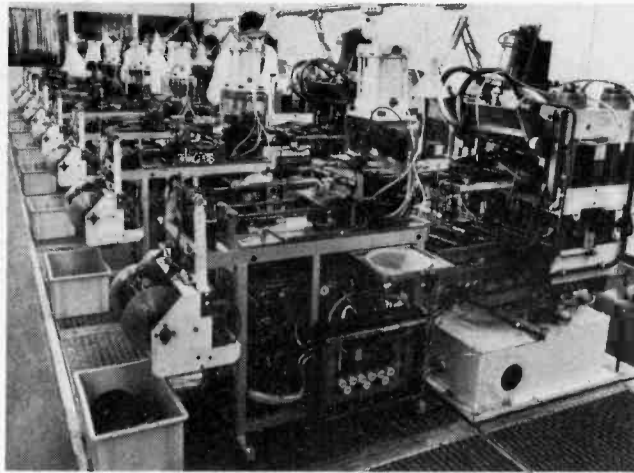
the music tape
BY CAPITOL

Capitol • CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC. • LOS ANGELES, CALIFORNIA 90028 • A MEMBER OF THE EMI GROUP • EMI



Telefunken/Teldec photos

First look inside TED Berlin factory, from left: vidisk cutting center with twin Neumann cutting channel (1/25 real-time or 4 hrs./10 min./10-min. disk), tape recorder for audio, professional quality control vidplayer/microscope/TV camera monitor; vidisk pressing center, one lacquer disk every 2.5 seconds; typical sales presentation in West German audio/video specialty outlet.



Berlin Radio/TV Fair Hits: Vidisks, Phones

• Continued from page 41

March moved into the Austrian and

Swiss markets last month, and will go on sale in Sweden soon.

Only about 1,000 of the 6,000 players sold on consignment to German A/V dealers have been resold to consumers at approximately \$600. But reportedly the bank of six players in the Fair here, showing the expanded 150-program catalog (250 promised by year-end) produced nearly 600 orders.

Among the biggest requests for programs, selling at retail \$4-10 for various multiples of the 10-minute disks, were the expanded pop music catalog. Included are "Superstars In Video" from Videophon with a single (Slade, Ralph McTell, T. Rex) and double (Dawn, Gilbert O'Sullivan, Mungo Jerry, Christie, Barry Ryan); and singles from EMI Electrola by such popular Continental artists as Salvatore Adamo & Co., Anneliese Rothenberger, Hugo Strasser Orchestra and "Hit Paraden Souvenirs" by Jacqueline Boyer & Peter Kraus.

The same Philips/MCA optical vidisk player prototype shown last March in New York was demonstrated at an Aug. 28 press conference and shown by invitation only

the next four days with no problems and good reception, according to Bill Zeiss, Philips VLP operations international manager in Eindhoven. Also displayed, but not demonstrated, was another prototype vidisk player from Magnetic Disk Recording (MDR).

Sony had a huge exhibit to show off its supsize 120-inch-diagonal video projection system linked to its 3/4-inch U-Matic VCR. Also demonstrated was the PAL version of the 1/2-inch Betamax videocassette in a deck-only version, apparently testing the waters for European introduction.

New unit went on sale in both deck (attachable to any TV antenna connection) and console version in Japan earlier this year, but initially at least will be available as a console only at \$2,295 in the U.S. this month.

Big hit in the hi fi area was the debut of cordless infrared stereo headphones (Billboard, Sept. 6), using a luminescence diode that radiates sound-modulated light into the room. Sennheiser, Beyer and AKG were among prominent firms showing prototypes aimed for the estimated 7 million TV headset owners in the German market alone.

Another new headphone prototype was shown by Matsushita (Panasonic) which it calls "ambience phone." Utilizing "dummy head" sound image control technology, the headset is plugged into an "ambience controller" which in turn is connected to the sound source and projects sounds outside the area of the head to attain what its engineers call "projected sound localization." It will be the subject of a paper at the upcoming Audio Engineering Society meeting, Oct. 31-Nov. 2 in New York.

The booming U.S. blank tape market apparently will have another contender in the reported entry of the giant French Pyral firm. To be represented in the States by Gotham Audio, Pyral will initially be selling its professional lacquer blanks, computer tape and perforated magnetic tape for the film industry.

Reportedly the developer of lacquer master blanks for the recording industry, Pyral originally licensed Audio Devices, now Capitol Magnetics, in the U.S. and is moving into the mart itself due to the increase in value of the U.S. dollar versus the franc in recent months.

Aspen Debuting

• Continued from page 42

last winter Consumer Electronics Show in Chicago with an aerosol tape head cleaner and chemically tested wipe heads, at suggested \$1.98 list.

Aspen now is in the process of building a nationwide rep network to sell the line through audio specialty shops, record/tape outlets, mass merchandisers, supermarkets, drugstores and discount houses.

Warranty 'Rules' Blasted

• Continued from page 41

Said Day, "This would only add to the incredible amount of tags and labels that already must be placed on major consumer products," at increased costs to the industry. Also, CEG feels that an interested consumer will ask to see the warranties "without a command to do so from the federal government."

CEG counsel also opposed requiring the product ticket or panel to state whether the product warranty is "full" (meets new government standards) or "limited." Day said there are times when a limited warranty conceivably may provide more protection than a full warranty. But consumers would probably not bother to look further into the terms offered.

If the rule remains, CEG asks that at least one year lead time be given the industry to comply. There is not enough time to prepare tags, labels, cartons, etc., with the information. Many tags and labels are already de-

signed for Christmas 1975 selling and first quarter 1976 items.

Finally, the CEG attacked the "informal dispute settlement procedures" proposed for those manufacturers who require this step before consumers can take them to court in a warranty dispute. Day claimed the outlined procedures would be as formal as agency rule-making, requiring vast amounts of record keeping. They would be almost as costly as court proceedings, "but would provide none of the finality of a court ruling."

National Sales Manager

Accessories Manufacturer

We are seeking a real heavyweight who has a successful record of developing and supervising field salesmen. Our candidate has to be a good salesman, good organizer and a strong leader. To the right person we offer a substantial starting salary. We are New York based and for a personal interview send resume including salary history to

**Box 844
Billboard
1515 Broadway
New York, N. Y. 10036**

OCTOBER 4, 1975, BILLBOARD

Pfanstiehl has cables & connectors

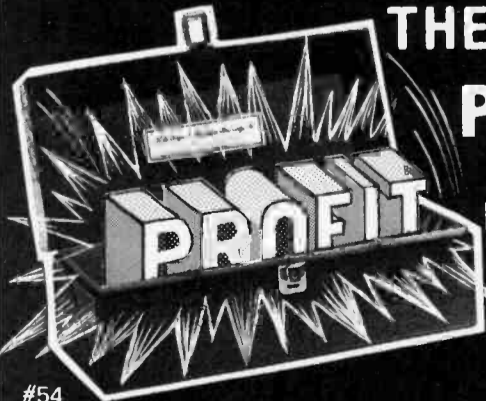
Are you getting those High Profit, PLUS Sales available with Fast Moving Audio Cables, Connectors, Speaker Wires, Adapters and Plugs?

Now available from the same dependable source that makes SAME DAY SHIPMENTS of PFANSTIEHL Needles, Phono Cartridges, Tape and Accessories. Write today on your letterhead for details of Special Introductory Offer.



3300 WASHINGTON ST. / BOX 498
WAUKEGAN, ILL. 60085

CUSTOM CASE BLOWS THE LID OFF PROFIT!



DON'T KEEP YOUR PROFIT IN A BOX!

Dealer Special! \$ 2.25 ea. in lots of 100

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

Scheiber Patents To Broaden SQ Licensing

BLOOMINGTON, Ind.—Peter Scheiber, first to demonstrate the matrix quad disk in 1969, and his Audiodata Co. based here have terminated the exclusivity of their licensing agreement with Electro-Voice under which CBS sublicenses the basic Scheiber patents for matrixing and logic techniques as part of its SQ coverage.

With licenses now obtainable directly from Audiodata, as well as from CBS and Electro-Voice, Scheiber hopes to persuade unlicensed manufacturers of matrix systems to apply, with the aim of broadening the commercial quad market worldwide.



NEW SOUND ALIKE ALBUM

Greatest Sound Alikes in the Business...As Good as the Originals!

Being in Nashville, we have access to some of the best talent in the world. We've taken advantage of this and have outdone ourselves in this new album for lease by song or album.

| TITLES | BBListings 9-20-75 |
|--|--------------------|
| • Saturday Night Special | |
| • Rhinestone Cowboy | 2 |
| • Dynamite | |
| • At Seventeen | 3 |
| • Swearin' To God | |
| • The Hustle | mil seller |
| • Wasted Days & Wasted Nights | 9 |
| • Midnight Blue | mil seller |
| • Feel Like Makin' Love | 10 |
| • Third Rate Romance | 14 |
| • The Way We Were / Try To Remember | |
| • Rocky | 26 |
| • How Sweet It Is (To Be Loved By You) | 29 |
| • Rockford Files | mil seller |
| • Help Me Rhonda | |
| • One Of These Nights | 48 |

For reel-to-reel sample, send \$2.00 to: SOUND TRACK, P.O. Box 40444, Nashville, Tn. 37204. Call Mr. Bass at (615) 385-1911 for more information on these fantastic sounds.

No. 410
FLAT SHIELD

No. 470M
CASSETTE FULL SHIELD

No. 201
CASSETTE SPRING PAD

No. 510
FLAT-FOAM SHIELD

No. 570
FULL-FOAM SHIELD

No. 901
SPECIAL FOAM SHIELD

No. 302
CASSETTE PINS

No. 508
8 TRACK FOAM PAD

No. 208
8 TRACK CARTRIDGE SPRING PAD

OVERLAND PRODUCTS

P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

SPECIAL DESIGNS ON REQUEST

RepRap

Leading audio/hi fi manufacturers will be represented in a panel on retail projections and predictions for 1975-76 at the Oct. 13 meeting of the **Mid-Lantic Chapter**, Electronic Representatives Assn., at the Presidential in Philadelphia. All area reps and distributors are invited, notes president George Conneen.

Participating will be **Bernie Mitchell**, president, U.S. Pioneer; **Murray Rosenberg**, president, Plessey Consumer Products (Garrard); **Gene LaBrie**, national sales manager, Maxell, and **Al Kovac**, sales vice president, J.I.L. Program was arranged by **Don Legato**, partner in DiVincent-Legato Assoc., Mt. Laurel, N.J., and the chapter's consumer products group vice president.

★ ★ ★

Added to list of consumer reps for **Burwen Labs**, Burlington, Mass., are **Bob Bassel**, Box 415 Forest Park Sta., Springfield, Mass. 01608, associated with **Bert Gedzelman Sales Co.**, for New England; **Joe Dobbs**, 106 Georgetown Dr., Casselberry, Fla. 32707, associated with **Raymond Taylor Assoc.**, for Florida.

Schak & Assoc., Sheldon Schak, 5418 W. Main St., Skokie, Ill. 60076, for Illinois, E. Wisconsin; additional **Century Sales Ltd., Inc.**, offices headed by **Dave Townsend**, 9604 S. Allen Dr., Oklahoma City 73139, for Oklahoma; **Bob Bernhard**, 632 National Ave., Gretna, La. 70053, for Louisiana, and **Bill Rogers**, 2729 Trail of the Madrones, Austin, Tex. 78746, for Texas.

T.R. Houghton Assoc., Tom Houghton, 4106 Edgeland, Royal Oak, Mich. 48073, for Michigan; **SW Associates**, **Bill Kelly** and **Joe Schmitz**

Jr., headquarters at 6314 Overton St., Kansas City, Mo. 64133, with branches headed by partner **H.W. Winkler**, 2319 Hampton Ave., St. Louis 63119; **Rodney Golly**, 3831 43rd St., Des Moines 50310, and **Dennis Womack**, 3325 S.

115th Ave., Omaha 68144, for Kansas, Iowa, Missouri, E. Nebraska, S. Illinois.

Replacing **Equinox Sales** for S. California, S. Nevada and Arizona is **Damark Industries**, with headquarters and sales manager **Mike Fellen** at

15821 Stagg St., Van Nuys, Calif. 91406., and branches headed by **Jim Dillard**, 340 The Village, Redondo Beach, Calif. 90277; **Don Zibelli**, 5121 N. 40th St., Phoenix 85018; **Mike Kaufman**, 10855 Beckford Ave., Northridge, Calif.

91324; **Mark Dirado**, 11625 Kiowa Ave., West Los Angeles 90049; and for N. California, N. Nevada and Hawaii, **Paul Beaman Co.**, Martin Wynn and Paul Seaman, 3049 Teagarden St., San Leandro, Calif. 94577.

Audio/Video Imports Down For First Half

WASHINGTON—Imports of home entertainment audio and video products dropped sharply in units and value during the first half of this year, the Commerce Department reports. First-half imports dropped to \$637 million, or 27 percent below the first-half imports of 1974, which totaled \$875 million. The first-quarter decline was \$66.4 million; the second quarter \$171.4 million.

Auto radio imports (which increased nearly 9 percent by unit count for the full year of 1974, despite decline in U.S. auto sales), fell nearly 40 percent, from 2.4 million sets to 1.5 million in the comparative January-June period this year. Value of auto radio imports dipped from \$53.3 million in the first half of 1974, to \$38.4 million this year, a 28 percent drop.

Nearly all of the auto radio unit decline was sustained by three leading supplier countries: Canada, Brazil and Japan. Japan was an overall loser, with a drop of \$121.7 million in color TV sets sold to the U.S. (a category which makes up about 80 percent of the dollar value of all U.S. home entertainment sales).

Tape recorders/players fell 26.2 percent in units, from last year's first-half of 9 million, to this year's 6.6 million. This was a comparative drop in value of 22.7 percent, from the 1974 first-half total of \$292.5 million to this year's \$226.2 million, according to Commerce's Domestic and International Business Administration (DIBA).

The value of phonographs/record players/turntable category dropped 40 percent, from \$55.9 million in first-half 1974, to imports of \$33.4 million in this year's first half. Home type radios imported dropped from \$208.6 million to 162.1 million, a decline of over 22 percent. Radiophono combinations fell off 61 percent, from \$11.1 million in the first half of 1974, to \$4.3 million this year.

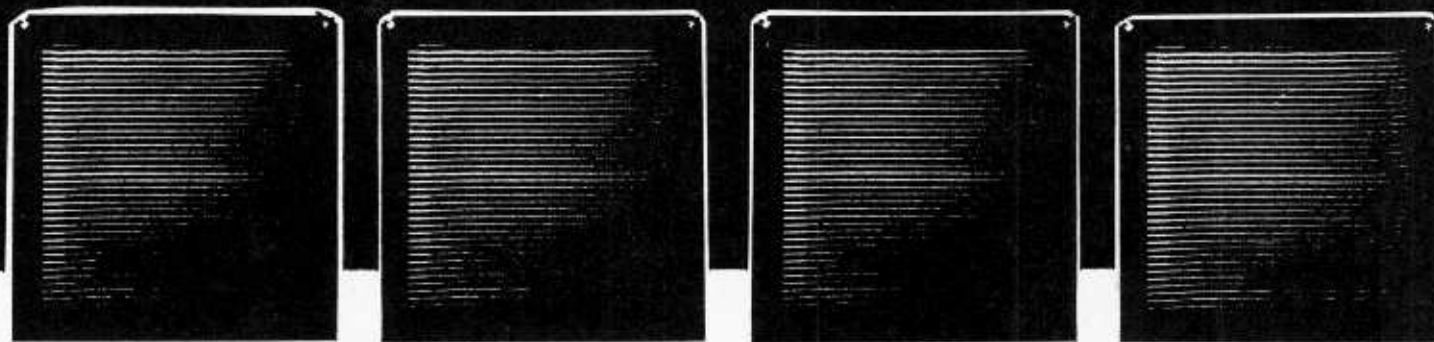
AUDIO EQUIPMENT DEALERS

The best way to sell QUAD is to demonstrate it!

Now you can turn your customers on to the world of quadrophonic sound with

The RSI QUAD DEMONSTRATION PACKAGE

A specially-selected collection of outstanding performances in every musical format... in every quad configuration



Records specifically chosen to demonstrate the full excitement of quad sound to your customers

Recommended tracks listed for each album and tape

SIX MUSICAL FORMATS..... IN ALL FOUR QUAD CONFIGURATIONS

- Easy Listening • Rock • Country • Jazz
- Classical symphonic
- Classical solo instrumental

- CD4 disc • SQ disc • QS disc
- Quad 8-track tape

TOTAL: 18 LPs and SIX 8-TRACK TAPES

COST: \$65

To order, fill out coupon below

ORDER FORM

BB

Record Source International
1 Astor Plaza, New York, NY 10036

Dear RSI: I want to boost my sales of quadrophonic playback equipment. Please enter my order for 1 2 Quad Demonstration Package(s). Enclosed is my check for \$ _____.

STORE NAME: _____

ATTENTION OF: _____

STREET ADDRESS: _____

CITY, STATE, ZIP: _____

Payment must accompany order. Maximum two packages per store location. Only audio equipment dealers eligible to buy.

Easy Listening

Billboard SPECIAL SURVEY for Week Ending 10/4/75

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TM

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 | 3 | 7 | AIN'T NO WAY TO TREAT A LADY Helen Reddy, Capitol 4128 (Colgems, ASCAP) |
| 2 | 1 | 8 | I'M SORRY John Denver, RCA 10353 (Cherry Lane, ASCAP) |
| 3 | 4 | 7 | I ONLY HAVE EYES FOR YOU Art Garfunkel, Columbia 3-10190 (Warner Bros., ASCAP) |
| 4 | 2 | 10 | I BELIEVE I'M GONNA LOVE YOU Frank Sinatra, Reprise 1335 (Warner Bros.) (Senor/Sergeant, ASCAP) |
| 5 | 8 | 8 | BRAZIL The Ritchie Family, 20th Century 22 (Peer, BMI) |
| 6 | 12 | 8 | GAMES PEOPLE PLAY Spinners, Atlantic 3284 (Mighty Three, BMI) |
| 7 | 11 | 7 | ICE CREAM SODAS, LOLLIPOPS AND A RED HOT SPINNING TOP Paul Delicato, Artists Of America 101 (Songwriters Of America, BMI) |
| 8 | 5 | 10 | DAISY JANE America, Warner Bros. 8118 (Warner Bros., ASCAP) |
| 9 | 17 | 6 | CAROLINA IN THE PINES Michael Murphey, Epic 8-50131 (Columbia) (Mystery, BMI) |
| 10 | 7 | 9 | SOLITAIRE Carpenters, A&M 1721 (Don Kirshner, BMI/Kirshner, ASCAP) |
| 11 | 6 | 10 | DANCE WITH ME Orleans, Asylum 45261 (Hall/Mohajanna, BMI) |
| 12 | 10 | 6 | I DON'T BELIEVE IN IF ANY MORE Roger Whittaker, RCA 10356 (Arcola, BMI) |
| 13 | 16 | 6 | GONE AT LAST Paul Simon & Phoebe Snow, Columbia 3-10197 (Paul Simon, BMI) |
| 14 | 28 | 3 | HELP ME MAKE IT (To My Rockin' Chair) B.J. Thomas, ABC 12121 (Baby Chick, BMI) |
| 15 | 9 | 9 | THE PROUD ONE Osmonds, Kolob 14791 (MGM) (Seasons Four/Saturday, BMI) |
| 16 | 19 | 7 | I GO TO PIECES Cotton, Lloyd And Christian, 20th Century 2217 (Noma/Vicki, BMI) |
| 17 | 22 | 5 | MY FATHER'S SONG Barbra Streisand, Columbia 3-10198 (Leeds/Wild Screen, ASCAP) |
| 18 | 24 | 4 | YOU'RE ALL I NEED TO GET BY Tony Orlando & Dawn, Elektra 45275 (Jobete, ASCAP) |
| 19 | 13 | 11 | I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates, United Artists 685 (Spanka, BMI) |
| 20 | 29 | 2 | SOMETHING BETTER TO DO Olivia Newton-John, MCA 40459 (ATV, BMI) |
| 21 | 27 | 5 | WHO LOVES YOU Four Seasons, Warner Bros./Curb 8122 (Seasons/Jobete, ASCAP) |
| 22 | 23 | 6 | THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" John Williams, MCA 40439 (Duchess, BMI) |
| 23 | 14 | 10 | LIKE THEY SAY IN L.A. East L.A. Car Pool, GRC 2064 (J.J. Gold/Grapevine, ASCAP) |
| 24 | 20 | 9 | I WROTE A SONG Bobby Goldsboro, United Artists 681 (Unart/Pen In Hand, BMI) |
| 25 | 26 | 7 | YOU ARE A SONG Baldorf & Rodney, Arista 0132 (Kecca, ASCAP) |
| 26 | 31 | 4 | DIAMONDS & RUST Joan Baez, A&M 1737 (Chandos, ASCAP) |
| 27 | 30 | 4 | BRAND NEW LOVE AFFAIR Chicago, Columbia 3-10200 (Make Me Smile/Big Elk, ASCAP) |
| 28 | 18 | 9 | A FRIEND OF MINE IS GOING BLIND John Dawson Read, Chrysalis 2105 (Warner Bros.) (Big Secret, ASCAP) |
| 29 | 34 | 5 | LADY BLUE Leon Russell, Shelter 40378 (MCA) (Skyhill, BMI) |
| 30 | 36 | 4 | SUMMER OF '42 Biddu Orchestra, Epic 8-50139 (Columbia) (Warner Bros., ASCAP) |
| 31 | NEW ENTRY | | THE WAY I WANT TO TOUCH YOU Captain & Tennille, A&M 1725 (Moonlight and Magnolias, BMI) |
| 32 | 48 | 2 | LYIN' EYES Eagles, Asylum 45279 (Benchmark/Kicking Bear, ASCAP) |
| 33 | 33 | 8 | DREAMS GO BY Harry Chapin, Elektra 45264 (Sandy Songs, ASCAP) |
| 34 | 38 | 3 | ROCKY Austin Roberts, Private Stock 45020 (Strawberry Hill, ASCAP) |
| 35 | 37 | 6 | MORNING Michael Kenny, Tom Cat 10327 (RCA) (Cataclysmic/Dantroy/Kenny Tunes, BMI) |
| 36 | 35 | 7 | HONEY TRIPPIN' Mystic Moods, Sound Bird 5002 (Ginseng/Medallion, ASCAP) |
| 37 | 39 | 5 | (I'M) LOVIN' YOU Bobby Vee, Shady Brook 45013 (Sutton-Miller) (Saima, BMI) |
| 38 | 40 | 5 | DANCE MUSIC Ronnie & Natalie, O'Hara, Legacy 105 (Happy Girl, ASCAP) |
| 39 | 42 | 3 | CASTLES IN THE SAND Seals & Crofts, Warner Bros. 8130 (Dawnbreaker, BMI) |
| 40 | 43 | 2 | I STILL LOVE YOU (You Still Love Me) Mac Davis, Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI) |
| 41 | 45 | 3 | VOLARE Al Martino, Capitol 4134 (Robbins/S.D.R.M., ASCAP) |
| 42 | 44 | 2 | ALL OVER ME Charlie Rich, Epic 8-50142 (Columbia) (Ben Peters/Charys, BMI) |
| 43 | 47 | 2 | BAD BLOOD Neil Sedaka, Rocket 40460 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP) |
| 44 | 46 | 3 | THE CHICAGO THEME (Love Loop) Hubert Laws, CTE 27 (Motown) (Trunk, ASCAP) |
| 45 | NEW ENTRY | | JUST TOO MANY PEOPLE Melissa Manchester, Arista 0146 (Braintree/Rumainia Pickleworks, BMI) |
| 46 | NEW ENTRY | | WHAT A DIFFERENCE A DAY MAKES Esther Phillips, Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP) |
| 47 | NEW ENTRY | | MIRACLES Jefferson Starship, Grunt 10367 (RCA) (Diamondback, BMI) |
| 48 | 50 | 2 | BIG MABLE MURPHY Sue Thompson, Hickory 354 (MGM) (Acuff-Rose, BMI) |
| 49 | NEW ENTRY | | KEEP ON TRYIN' Poco, ABC 12126 (Fools Gold, ASCAP) |
| 50 | NEW ENTRY | | ONCE IS NOT ENOUGH Henry Mancini, RCA 10355 (Famous, ASCAP) |

Classical

Lili Kraus Concerts Launch Honolulu's 75th Anniversary

By WAYNE HARADA

HONOLULU—A trio of concerts by pianist Lili Kraus Sept. 26, 28 and 30 at the Honolulu Concert Hall launched the Honolulu Symphony Orchestra's 75th anniversary season.

The symphony recently completed its 74th season of subscription concerts with an unusually small deficit of \$923, compared to a season deficit of \$61,000 the previous year. Total expenses for the 1974-75 season were \$1,423,911, and attendance at nearly 140 concerts and 301 ensemble performances (appearances

large and small) totaled 264,000—an incredible pull of one out of three living in the state.

E. Laurence Gay, symphony president, is pleased at the performance of the orchestra this past year, and is optimistic about another grand year. Last season, the Honolulu orchestra was tagged as one of the 29 major symphony orchestras in the U.S.

The 75th anniversary season includes these major events: Sept. 2, 28, 30—guest pianist Lili Kraus, with Robert LaMarchina, resident

maestro, conducting the orchestra; Oct. 10, 12, 14—guest soprano Eileen Farrell, with LaMarchina conducting; Oct. 17, 19, 21—guest conductor Maurice Abravanel; Oct. 31, Nov. 2, 4—Guest artists David Johnson, bass; John Walker, tenor; Gabrielle Lavigne, soprano; LaMarchina conducting.

Also, Nov. 14, 16, 18—guest violinist Edith Peinemann, LaMarchina conducting; Nov. 28, 30, Dec. 2—The San Francisco Ballet guesting, with assistant maestro Joseph Levine conducting; Dec. 19, 21, 23—jazzman Dave Brubeck guesting, LaMarchina conducting; Jan. 2, 4, 6—a Bicentennial Special, with LaMarchina conducting; March 5, 7, 9—guest maestro Max Rudolf, with guest pianist Garrick Ohlsson; March 19, 21, 23—guest violinist Endre Balogh, LaMarchina conducting; April 2, 4, 6—guest pianist Leonard Pennario, Levine conducting; April 15, 17, 19—the Honolulu Chorale guest-performing, LaMarchina conducting.

TAPE PRICE HIKE

Advent Expanding Catalog

By ANNE DUSTON

CHICAGO—Advent Corp. is expanding its catalog from 28 to 38 titles and raising prices on its Process CR/70 prerecorded music tapes by the end of the month. New titles will cross over from classical into more pop-oriented music, such as Gershwin, and a selection of '90s melodies.

The program, first to utilize Dolbyized, chromium dioxide tape, was begun a year ago by the Cambridge, Mass.-based firm (Billboard, July

20, 1974) to demonstrate to record companies that stereo music cassettes could be as good as disks, says product manager Andrew Petite. Beginning with its own custom designed and manufactured equipment and 12 titles each from Nonesuch and Connoisseur catalogs of mostly classical music, the duplicating department has added 15 slaves and plans to add an additional five to handle the growing business. The company also does its own labeling and packaging.

To achieve the high fidelity reproduction, cassettes are duplicated at four times speed, rather than normal 32 times.

Many of the cassettes are 120 minutes, with the entire symphonies in one direction and a blank side for the customer's convenience on the other. The tapes are packaged in screwed-together shells, and shipped in Norelco boxes. Abbreviated program notes are included, and a prepaid postcard will bring the consumer the complete program notes, plus notes for five other titles of similar music in a booklet.

Advent markets the tapes through three channels: primary record stores, its own audio dealerships, and direct from the company.

One of the advantages of cassette over disk, says Petite, is the ability to handle the equivalent of two LPs on one tape, at a cost similar to one LP. Currently, prices are from \$4.95 to \$6.95 for such titles as Tchaikovsky "Fourth Symphony," four Haydn symphonies, the Mahler "Third Symphony," and Chopin "Piano Preludes."

Scott Guest At UCLA Course

LOS ANGELES—Nathan Scott, arranger and composer, served as guest expert Sept. 22 at the first of a series of nine "Scoring Music To Film" courses conducted by Eddy Laurence Manson in Schoenberg Hall on the UCLA campus here.

Manson, himself a noted musician with numerous motion picture credits, will present Ernest "Exodus" Gold Sept. 29. Other guests to appear are John Green, Earle Hagen, Lalo Schiffrin and Herschel Burke Gilbert.

Manson hopes that non-musicians, particularly film industry personnel, will attend the remaining seven sessions "so they will understand the problems involved in using music effectively in the film medium."

Sessions run from 7 p.m. to 10 p.m. Mondays.



MUSIC LABO PHOTO
TOMITA RECEIVES AWARD—RCA recording artist Isao Tomita, right receives an award from the Radio Programmers of America who selected him as favorite classical artist in the Billboard poll mid-year 1975. The award is handed to Tomita at his home in Tokyo by Ben Okano, president of Music Labo, who headed the Japanese delegation to the eighth annual International Radio Programming Forum Aug. 13-16 in San Francisco.

Philips Takes 2 And London 1, In Montreux Awards

NEW YORK—Phonogram Records (Philips) captured two Prix Mondial du Disque de Montreux awards and British Decca (London) took one prize in the Prix Mondial du Disque de Montreux, annual prestigious event held in Switzerland.

Philips took the awards for Schoenberg's "Moses and Aaron" (Austrian Radio, Michael Gielen) and for Handel's "Cantata Lucrezia" (Janet Baker, English Chamber Orchestra). London's award was the result of its recordings of the complete Haydn symphonies with Philharmonia Hugarica, Antal Dorati, conducting.

Dorati, whose home is in Switzerland, accepted the award on behalf of London. He returned to Washington to serve as music director of the Haydn festival, which began Sept. 22. At the Montreux festival, two Montreux diplomas of honor were awarded, to Dietrich Fischer-Dieskau and Marcel Garcin. Garcin is a noted French classical producer who has produced more than 1,200 recordings in the past 25 years for Erato Records.

The London set of 48 Haydn Symphonies had previously won a Grand Prix of the French Academie du Disque, a special award of the German Schallplatten Prizes and an MTA war award in England.

A total of 14 box sets and nine single albums vied in the finals.

Gold Seal Special Dating Program Through October

NEW YORK—RCA's new classical mid-price line, Gold Seal, is being offered through this month at a special billing date of 30 days above its normal dating. The program only involves Gold Seal's initial product consisting of 20 releases.

The label, which sells for a list of \$4.98, will expand its release base in January and will make available some foreign product not previously issued in the U.S. through regular channels.

GOLD SEAL.

The Unreal Deal.

Introducing Gold Seal, the first \$4.98 line of quality classic recordings featuring the most important names in classical music.

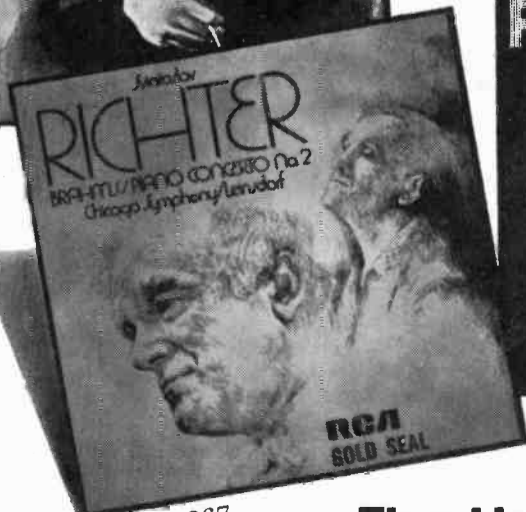
This brand new catalog of especially low-priced, newly-remastered original stereo recordings, not only features some of the world's most brilliant artists, but also achieves a new high in quality packaging with a series of handsomely designed outer album jackets and customized market-oriented inner sleeves. Extra dating as well on initial orders.

Gold Seal. Low price. High profit. Rare value. Superb quality. All together for the first time in this brand new \$4.98 line.

Your customers will want them all. Get them now. They're available at a price you can't afford to ignore. Only from RCA.

- AGL1-1264 Monteux/Tchaikovsky: *Symphony #5*/Boston Symphony Orchestra
- AGL1-1265 Previn/Tchaikovsky: *Symphony #2/Liadov: Eight Russian Folk Songs*/London Symphony Orchestra
- AGL1-1266 Perlman/Leinsdorf/Tchaikovsky: *Violin Concerto/Dvorak: Romance*/Boston Symphony Orchestra
- AGL1-1267 Richter/Leinsdorf/Brahms: *Piano Concerto #2*/Chicago Symphony Orchestra
- AGL1-1268 Munch/Schubert #8/Beethoven #5/Boston Symphony Orch.
- AGL1-1269 Reiner/Vienna/Chicago Symphony Orchestra
- AGL1-1270 Munch/Ravel: *Daphnis & Chloe (Complete)*/Boston Symphony Orchestra
- AGL1-1271 Fiedler/Stars & Stripes/Cakewalk/Boston Pops Orchestra
- AGL1-1272 Monteux/Stravinsky: *Petrouchka*/Boston Symphony Orch.
- AGL1-1273 Leinsdorf/Prokofieff: *Romeo & Juliet*/Boston Symphony Orchestra
- AGL1-1274 Eileen Farrell/Munch/Wagner/Boston Symphony Orchestra
- AGL1-1275 Reiner/Haydn: *Symphonies #95 & 101*
- AGL1-1276 Mehta/Don Juan/Feste Romane/Los Angeles Philharmonic
- AGL1-1277 Munch/Berlioz *Overtures*/Boston Symphony Orchestra
- AGL1-1278 Reiner/Wagner/Chicago Symphony Orchestra
- AGL1-1279 Richter in Recital
- AGL1-1280 Reiner/Brahms: *Symphony #3*/Chicago Symphony Orchestra
- AGL1-1281 Pears/Bream/Music for Voice & Guitar
- AGL1-1282 Rysanek/Operatic Arias/Basile, Conductor
- AGL1-1283 Caballé/Verdi Rarities/Guadagno, Conductor, RCA Italiana Orchestra

AGL1-1276



AGL1-1267



AGL1-1272



AGL1-1275

The Unreal Gold Seal Deal.

GOLD SEAL
RCA
Records and Tapes

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

REGULAR CLASSIFIED—75¢ a word. Minimum \$15.00. First line set all caps. Name, address and phone number to be included in word count.

DISPLAY CLASSIFIED AD—One inch. \$35.00; 4-times \$32.00; 26-times \$30.00; 52-times \$25.00. Box rule around all ads.

Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York 212/764-7433)

Check heading under which ad is to appear
(Tape & Cartridge category classified ad is not accepted.)

- | | |
|---|---|
| <input type="checkbox"/> Distribution Services | <input type="checkbox"/> Business Opportunities |
| <input type="checkbox"/> Record Mfg. Services, Supplies & Equipment | <input type="checkbox"/> Professional Services |
| <input type="checkbox"/> Help Wanted | <input type="checkbox"/> For Sale |
| <input type="checkbox"/> Used Coin Machine Equipment | <input type="checkbox"/> Wanted to Buy |
| <input type="checkbox"/> Promotional Services | <input type="checkbox"/> Publishing Services |
| | <input type="checkbox"/> Miscellaneous |

Enclosed is \$_____ Check Money Order.

PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. _____ American Express
 Diners Club
 Card Expires _____ BankAmericard
 Signature _____ Master Charge
 Bank # (Required) _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

Telephone No. _____

FOR SALE

CAROLINE EXPORTS



BRITISH PRODUCT SPECIAL DEAL

NEW! KLAUS SHULZE LP. 'TIMEWIND' £1.10

VIRGIN

material our speciality
 9-11 Woodfield Road London W9 2BA England
 Telephone 01-286 6090 • Telex 22164

PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller. High grade duplicating tape, 65 standard length in 1 min. increments—from 25 min. to 90 min. 3 day delivery guaranteed. Over one million sold. Private labeling available. 25 min. to 45 min. any quantity.....63¢
 46 min. to 65 min. any quantity.....68¢
 65 min. to 80 min. any quantity.....73¢
 81 min. to 90 min. any quantity.....78¢
 Head cleaners.....45¢ ea
 \$25.00 minimum orders. C.O.D. only.

BAZZY ELECTRONIC SYSTEMS

P.O. Box 142, Fraser, Mich. 48026.
 Phone: (313) 463-2592 se13

SAVE ON 8 TRACK TAPES

Our large selection of tapes is available for 99¢ each. We feature famous artists, best of Oldies, Kiddies and Classical. For free catalogue call or write to:

C. R. TAPES

P.O. Box 4239
 San Mateo, CA 94402
 (415) 345-3577 oc4

MOOG SYSTEM 55

- With two sequencers
- Ribbon Controller
- Duo and Mono Keyboards

Plus custom cases for above.

Write: T. RADCLIFFE

Palmer Bank, P.O. Box 2018
 Sarasota, FL 33578
 (813) 959-8319 oc11

FANTASTIC VALUES

Ass't. 45's—\$6.00 PER 100

Specify RB—C&W—Pop
 Or Mix
 Quantity Discounts.
 We Export.

B & B RECORDS

Quarry & Hamilton Sts.
 Darby, Pa. 19023 oc18

FULL COLOR ROCK STAR POSTERS—Over 50 current groups. Catalog available. Bruce Miner Co., Inc., 39 Kingston St., Boston, Mass. 02111. tfn

JEWELRY—EARRINGS OUR SPECIALTY. \$2.50 dozen. Complete line of costume jewelry. Send for catalog. Vartan's, 2 Gansett Ave., Cranston, Rhode Island 02920. oc18

the best of K-Tel . . .

8 TRACK TAPES AND LP ALBUMS

SAME AS FORMERLY ADVERTISED
 NATIONALLY ON TELEVISION

CALL OR WRITE FOR INFORMATION

304/522-8401
 304/522-4287
 (Warehouses/Shipping)

Distributed Nationally By:

INTER-CONTINENTAL
 MUSIC CORPORATION

401 West Fourteenth Street
 Huntington, West Virginia 25704

FOR SALE DUPLICATORS

Precision Digital Tape Counters, Winders and more. New and Used. Also, expert Installation, Service and Repair.

SOUND STUDIO SERVICES
 6311 Yucca Street
 Hollywood, Calif. 90028 oc18

MAJOR LABEL 8 TRACK CUT-OUTS

92¢ each in prepacks of 50 tapes per carton. Call or write:

CARTRIDGE INDUSTRIES CORP.
 P.O. Box 186,
 Excelsior Springs,
 Missouri 64024
 (816) 637-6011 tfn

MAJOR LABEL 8 TRACK CUTOUTS

Call or write for a free catalog to:

J S J DISTRIBUTORS
 2512 W. Fullerton, Chicago, Ill. 60647
 (312) 227-0551

We Buy and Sell 8 Track Tapes tfn

RECORD & TAPE FIXTURES, WALLCASES, display racks, step-ups, browsers, showcases, counters, etc. Very reasonable. Transportation available. (212) 895-6728. oc11

FOR SALE—ANY PHONOGRAPH RECORD 1950-1975. Catalogue \$2.00. Will buy any phonograph record, any amount. Catalogue \$3.75. Up to \$100 each for some records. Both catalogues \$5.00. Shari, 2741 Dover Rd., Columbus, Ohio 43209. oc4

FREE CATALOG—PIPES, PAPERS, POSTERS, Patches, Incense Oils, Jewelry, Novelties, Closeouts. New England, 25 Snow St., Dept. B, Providence, R.I. 02903. tfn

LIQUID SILVER, TURQUOISE, INDIAN jewelry. Fast sellers. Low wholesale prices. List free. Sample \$5.00. Handcrafted, Box 672, Ashland, Ohio 44805. oc11

ELVIS RECORDS, 45's, 78's, E.P.'s, FOREIGN, promotional, original, re-issued discs. Send \$4.00 for 32-page Discography-Catalog: King's Voice, Box 45, Massapequa Park, New York 11762. oc4

DISTRIBUTORS—DEALERS—RACK JOBBERS

8 Track & Cassette Tapes

- Original Artists—Rock—Soul—Country & Western—Easy—Spanish—Classical
- Sound A Like—Current Hits
- Custom Duplicating, 8 Track or Cassette
- Manufacturer of Tape Displays

Call or Write
 C.E.S. Recording, Inc.
 4932 South 83rd East Ave.
 Tulsa, Okla. 74145 • 918-627-8471 oc18

COMPLETE LINE PLASTIC, METAL, EARRINGS, costume jewelry. \$2.25 dozen up. Call collect or write for catalog. Universal Import Co. Inc., P.O. Box 2163, 1720 Toal St., Charlotte, N.C. 28201. Telephone (704) 392-0343. eow

TRAYCO MASTER, 5 SLAVES, MASTER Maker 32 to 1. Almost new. Will take best offer. (303) 433-8467. P.O. Box 11031, Denver, Colo. 80211. oc18

WANTED TO BUY

WANTED: D.J., PROMO L.P.'S—PAY \$1.50 each. Any quantity. Write or call—Rave-Co, 606 University, Madison, Wis. 53715. (608) 251-1100. oc11

WE NEED USED 250, 60, 1 KW, 10 KW AM and FM transmitter. No junk. Guarantee Radio Supply Corp., 1314 Iturbide St., Laredo, TX 78040. eow

WANTED: GOOD USED AMUSEMENT Games, Juke Boxes. As-is. Call Bill (219) 937-4949 or write Home Amusements, 5630-BB Hohman, Hammond, Indiana 46320. oc4

WANTED TO BUY SMALL RECORD COMPANY-catalogue items such as classical, jazz, gospel (NO POP)—only realistically priced offers to Box 7037 Billboard, 1515 Broadway, New York, N.Y. 10036. oc4

SCHOOLS & INSTRUCTIONS

First Class FCC License theory and laboratory training in six weeks. Be prepared... let the masters in the nation's largest network of 1st class FCC licensing schools train you. Approved for veterans* and accredited member National Association of Trade and Technical Schools.** Write or phone the location most convenient to you. Elkins Institute in Dallas.*** 2727 Inwood Rd. 214-357-4001.

Elkins in Atlanta** 51 Tenth St. at Spring N.W. (404) 872-8844

Elkins in Denver** 420 South Broadway (303) 744-1434

Elkins in East Hartford. 800 Silver Lane (203) 568-1110

Elkins in Houston*** 3518 Travis (713) 526-7637

Elkins in Memphis*** 1362 Union Ave. (901) 726-9762

Elkins in Minneapolis*** 4103 E. Lake St. (612) 721-1687

Elkins in Nashville*** 2106-A 8th Ave. S. (615) 297-5396

Elkins in New Orleans*** 2940 Canal (504) 822-7510

Elkins in Oklahoma City. 5620 N. Western (405) 848-5631

Elkins in San Antonio** 503 S. Main (512) 223-1848

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio/TV announcer. Call or write today. REI, 61 N. Pineapple Ave., Sarasota, Fla. 33577, and 2402 Tidewater Trail, Fredericksburg, Va. 22401. tfn

HELP WANTED

TALENT WANTED

Dynamic company of producers—agents seek single entertainers and musical groups. Send resumes, pictures, tapes. No calls or visits.

BMC PRODUCTIONS, INC.
 527 Madison Ave.
 New York 10022 oc11

RECORDING ENGINEER WITH EXPERIENCE for 8 track Manhattan Demo Studio. Heavy tape copying with some demo production. Box 7036, Billboard, 1615 Broadway, New York, N.Y. 10036. tfn

PROMOTIONAL SERVICES

RECORD PROMOTION

Career Builders—Promotion—Distribution
 Specializing in services for New Labels and New Artists.

Roger Ricker Promotions
 26 Music Sq. East (B)
 Nashville, Tenn. 37203
 (615) 244-4127 tfn

COMPLETE PROMOTIONAL SERVICE—Photos, Posters, Bumper Stickers, Billboards, T-Shirts, Frisbees, Portraits, Sunrise Productions, 3603 Wheeler St., Suite 143, Dallas, Tex. 75209. (214) 521-9299. tfn

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.

Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Bill Wardlow
 General Services
 Billboard Publications
 9000 Sunset Blvd.
 Los Angeles, Cal 90069
 213/273-7040
 New York City: 1515 Broadway, 10036.
 212/764-7300 tfn

BILLBOARD

Group Subscription Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
 c/o Billboard, 1515 Broadway
 New York, N.Y. 10036 tfn

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING IN LOUISIANA

Quality 45 & LP pressings. Dependable FAST Personal Service! Send us your tape and let us do the rest!!!

VILLE PLATTE RECORD MFG. CO.
 120 E. Cypress St., Ville Platte, La. 70566
 (318) 363-2104 de6

DISTRIBUTORS WANTED

PATCHES 15¢, RINGS, JEWELRY AND A complete line of youth oriented products. House of Rippes, 252 D Lake Ave., Yonkers, N.Y. 10701. tfn

PROFESSIONAL SERVICES

ATTENTION

Gospel Groups, Comedy Acts
 or any Groups needing or wanting 8 Track Tapes at the lowest prices.
 We do it fast! Complete Mastering.
 Call or write now!

COLONIAL DISTRIBUTORS
 Box 11344, Durham, N.C. 27703
 (919) 596-1603; 596-6481 oc25

MUSICIANS

PROFESSIONAL MUSICIANS REFERRAL (a subsidiary of Boyd Hunt Enterprises) is the LARGEST national registry of individual musicians seeking groups... and groups seeking new members.
 CALL TODAY! (612) 825-6848 or (800) 328-8660—Toll Free
 "P.M.R. is a service designed by musicians for musicians."
 (void where prohibited by law) tfn

LEAD SHEETS FAST - ACCURATE - ECONOMICAL. Sounds of Joy Lead Sheet Service, 215 W. 92nd St., New York, N.Y. 10025 (Rm. #3D) (212) 799-9073. tfn

PROFESSIONAL CASSETTE DUPLICATION any length. Stereo or mono. Cantor Productions, 26 W. Nottingham Rd., Dayton, Ohio 45405. (513) 277-6571. tfn

WHOLESALE DEALER NEEDS CONTACTS with American Dealer Specialist in Pop, Soul, Jazz or cut-outs records new or rare oldies. For conditions and catalogues write to: Caroline Import, 7 Rue De L'Athenee, 1050 Brussels, Belgium. oc11

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL

(The Service of the Stars Since 1940)

"THE COMEDIAN"

Original Monthly Service—\$45 yr. pstg. \$6 (Sample Order) 3 issues, \$15
 35 "FUNMASTER" Gag Files, \$45, pstg. \$7
 "Anniversary Issue," \$30, pstg. \$3
 "How to Master the Ceremonies," \$5, pstg. \$2
 Every item different! No C.O.D.'s.
 "WE TEACH STANDUP COMEDY" via mail
 Payable to: BILLY GLASON
 200 W. 54th St.,
 N.Y.C. 10019 tfn

DEEJAYS: NEW SURE-FIRE COMEDY! 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93711. tfn

NAKED GIRLS! FREE BOOZE!! do not come with Dave Spector Comedy! (envelopes too small) but you do get the only SOPHISTICATED, KORNless, completely original comedy material available. Chicago Columnists say... "his material tops even Johnny Carson"... "Spector, 23, is taking on Hollywood!" Jocks... "It's great!"... "fell flat on my... fits my morning drive"... "revolting garbage!" Sent to over 200 stations. 12 monthly issues \$15.00. Long useable sample \$3.00 applied toward subscription or save time, subscribe now and get sample too. Dave Spector, W I B A suite 2800, 75 E. Wacker, Chicago 60601. oc4

LATEST GAGS OCT. '75 \$2. ONE YEAR Subscription \$15. Back issues, \$1 each. Gag-writing Sample Lesson \$2. Robert Makinson, 417 State St., Brooklyn, NY 11217. (212) 242-4700. oc4

SILLY TRIVIA! PATTY! MISTY! JAWS! Cher! Elton! Free Sample! 10 Mos! \$5. Tiger Trivia—P.O. Box 644, Franklin Park, Ill. 60131. oc4

CAPTAIN MORON FOR PRESIDENT '76. Call (301) 270-6040 to take your show out of the doldrums. rnd

BUSINESS OPPORTUNITIES

HELLO NEIGHBOR, DISCOTHEQUES make heavy money. Copyright report including Personality, Bookings, Do's and Don'ts, Photos, Equipment, etc. Send \$5.00. "DYNAMIC DUO." P.O. Box 8116, Corpus Christi, Texas 78412. eow

SWISS WATCH MANUFACTURERS: Prices (CIF) from \$6.42. Any quantity exported. Your own brands made. Credit accounts welcome. CATALOGUE AIR MAILED send \$2.00 (refundable). Albis Watches, P.O. Box 2924, 8023-Zurich, SWITZERLAND. *fn

GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday. "WANTED TO BUY," "FOR SALE," "SWAPPING"—Use the headline that fits your need.

Regular Classified: 75¢ per word. Minimum \$15.00
 Display Classified: \$35.00 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:

Billboard Golden Oldies Trading Post
 1515 Broadway, New York City 10036

FOR SALE

OLDIE 45'S—ORIGINAL LABEL. SEND FOR free set sale lists. Your want lists invited. Record Scavengers, Box 387, Cockeysville, Md. 21830. oc4

SEARCHING FOR OLD RECORDS? DIScontinued, 216 N. Rose, Burbank, California 91505. eow

SOLD @ AUCTION: COLLECTORS RECORDS, LP's; Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which list from: Ray Macknic (or) Theo's, P.O. Box 7511, Van Nuys, Calif. 91406, U.S.A. tfn

Advertising Brings Results

• Continued from page 22

lieve it, so after 10 minutes switched dials again.

By the way, one more word on Houston. KIKK seemed to be the strongest country station there, insofar as people-on-the-street talk. Sometimes, people would think a promotion was on KIKK when it was actually on KENR.

Now, back to Atlanta where at 1 p.m. on Sept. 17 I started listening to Z93 and stayed tuned for several hours. The station cooked. At one point Z93 promoted a disco party at Six Flags Over Georgia that would have all of the DJs on hand. Trouble is, the station didn't have any DJs, just some occasional announcers whose name you never heard or didn't hear well enough to understand. The announcer, quite simply, doesn't talk much. This station is more of a disco format than even any I've heard, including KSFX in San Francisco. Z93 is dammed good wall-to-wall rock.

Earlier in the morning, I called WGST and talked to music director **David Lord**, then called **Scott Shannon**, program director of WQXI.

At 1:28 p.m., the Z93 announcer did a bit about the "Love Me Now" record, which was very draggy. He wondered if it would break "in this market." He should have said, of course, the word Atlanta rather than market.

I listened close for the next half hour or so. Still never caught the announcer's name. Most of the records, even, aren't introduced.

Somewhere along in the day, I talked to Z93 program director **Walt Gutrey** and WPLO program director **Jim Clements**.

Thursday, Sept. 18, by 9:27 p.m. I had been listening for some while to **Coyote McCloud** on WQXI. Very good, KHJ type, but with a touch more personality. Kept those records moving.

Ah, **Pat Whitley**, I had no one with whom to check out the revolu-

tions of the Hyatt Regency revolving you-know-what.

At 9:34 p.m., WQXI was in "Lyn' Eyes" by the Eagles. At 10:26 p.m., "Your Song" by Elton John, which I never liked.

The next day, I listened a long time to **Alley Kat** on WXAP. I just couldn't believe this guy! I don't know how to tell you without making somebody mad, but the **Alley Kat** used words on that soul station and comments that would have brought a picket out before the front door of a Top 40 or MOR station. At 8:59 a.m., he said he was going off the air for a minute. And he did. He came back on with the comment that he'd found a **Joe Medlin** record. Medlin sounded a little like **Perry Como**. The production techniques on the record were something like existed 10 years ago.

The **Alley Kat** had a voice that was not what you'd call sensational, but it was convincing. Ethnic, but not too much so. He did some spots live.

Harrison Smith came on next and they did a cross-fade thing together. Asked the **Alley Kat**: "Do I call you Garbage Mouth?"

The **Kat** had just started something about Moses and all them other people getting drowned because they thought whiskey was out there floating on the water.

Deacon Harrison Smith played gospel. His first record was a good one and I sort of enjoyed listening to WXAP, but that a real crazy station.

Dr. Demento will have an album out on Warner Bros. Records about the second week of October. It's called "Dr. Demento's Delights, Vol. 1." ... **John Millinder**, operations manager of WMAV in Springfield, Ill., sent me a "Don't Say It, Wear It" T-shirt. "Sept. 20, Saturday, we put our morning guy **Sandy Travis** in a utility truck bucket platform 60 feet above our annual arts and crafts fair and all he was wearing was one of these T-shirts." A long one, I hope, **John**.

Rhett Walker, executive director of 6PR in Perth, Australia, writes that he'll be visiting the states Nov. 10-14. ... **Matty Singer**, ABC/Dunhill Records, Philadelphia, reports that WFIL program director **Jay Cook** "is doing fine and is home."

Al Newman, San Rafael, Calif., reports that he's in the middle of producing 12 more recorded dramas for Word Records "and keeping my eye open for a radio organization that can use my talents." ... This note explains itself: "When we last met one and a half years ago, I was M.C. McNeal, but not having gone through another name change, I am **Marc Hunter**. Have been here at KSTN in Stockton, Calif., for a couple of months and just got promoted to afternoon drive. We're looking for a couple of first phone weekenders. They should contact program director **Dave Morgan** at 209-948-KSTN." The KSTN staff has **Don Sinclair** 6-10 a.m., program director **Dave Morgan** 10 a.m.-2 p.m., **Marc Hunter** 2-6 p.m., **Alan Scott** 6-10 p.m. and **Mike Shannon** 10 p.m.-4 a.m., with **Jerry Stevens** presently the only weekend addition.

The latest story about a format change comes from **Cliff Kulwin**, general manager of KMAC at MacAlester College in Champaign, Ill., who sent me a newspaper clipping on **Laverne White** and WTWC with the comment: "Laverne is truly a broadcaster extraordinaire as well as a great friend and teacher. It should be noted that he's a past pro-

gram director of WLRW in Champaign." ... **Brian Beirne**, program director of WFYR in Chicago, writes: "Had to call Capricorn Records and order all that Peaches stuff—T-shirts, buttons, etc. My wife's name is Peaches. She also answers the phone "Home Of The Hits," as **Paul Drew** found out when he called."

Got a hilarious note from **Mike St. James**, 216-835-3591, who points out that he only got one response from a mention on him back in 1973 and that from a "dead end" country music station in St. Louis, "so let's get heavy on me this time, huh? Rewrite my bit down, if you must, but take not away from it the true idiom of genius or I shall have you sacked and repentant, doing service back on the goat farm!" And Mike's plug, which he wrote, runs thusly: "The perennial wit, if not wisdom of Mike St. James is again at large after two years in Cleveland. One of the best production men and afternoon drive funny cats around. Wants a gig, preferably West, top 50 markets, in the \$18,000-\$25,000 range. Call him at 216-835-3591. I've heard him. He's tops." Well, if this is the Mike St. James from Florida way, I have heard him and he is tops. If not, then you make your own decision. He'd been with WABQ in Cleveland.

Jerry Butler, 213-781-7124, has left KIQQ in Los Angeles, where he was doing mid-day, and is looking for a new position. ... WSEN-FM in Syracuse, N.Y., has gone to a 24-hour broadcasting schedule. Country music. The lineup was **Bob Paris** 6-10 a.m., **Daniel J. Dunn** until 3 p.m., **Rob Baunier** 3-6 p.m., **Al Jenner** 6-9 p.m., program director **Les Howard** 9-midnight, and **Carl Knight** from WEZG in Syracuse in the all-night slot. ... **Bill Brill** is out of work and looking. Call him at 415-228-3333. He's worked at stations like KROY in Sacramento and KXFM in Santa Barbara. And is creative. ... **Jim Bleikamp** is the new program director of KRST in Albuquerque, N.M., a progressive FM station. Says that he needs record service, especially from Columbia and Asylum. The lineup at the station now has **Ellis Martin** 6-10 a.m., **Jonathan** 10 a.m.-2 p.m., **Jeremy** 2-6 p.m., **Bleikamp** 6-10 p.m., **Bill Stambaugh** 10 p.m.-1 a.m., and **Radio Ruth** and **Electric Rodney** the wonder dog. **Bleikamp** adds: "Mike Lee of Chrysalis Records, Denver, is one of the most helpful record people I have ever run across."

Ran across the credo of a national program director the other day. He carries this in his pocket: "PRESS ON. Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education alone will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent." I'll buy a Big Mac for the person who tells me the man's name and where he got the quote.

Jim Murphy, 215-384-9604, is looking for a new job. He once deejayed at the pirate radio ship **Caroline North**; has considerable experience and is willing to work any format. ... **J. Paul Emerson** has started a monthly publication called **Radio Aces Magazine**. It's \$12 a year and you can buy a copy by writing him at the **Poncho Villa Airforce**, 750 Amana, Suite 1405, Honolulu, Hawaii 96814.

Talent In Action

• Continued from page 30

the Phonogram group from San Francisco reach a level of energy intensity that overcame the lack of unified direction. **NAT FREEDLAND**

PABLO CRUISE ELLEN McILWAINE

Boarding House, San Francisco

Pablo Cruise is an extraordinarily appealing and very musical band of four young players previously associated with two other well-known Bay Area bands, Stoneground and It's A Beautiful Day. They favor the instrumental side of things and seem to like longer pieces that build to hard, kicking climaxes, with keyboard man **Cory Leros** weaving satisfyingly melodic classical and jazz-influenced passages that fatten up the tune while the hot guitar of **Dave Jenkins** breaks the tune open.

Lead vocals are handled by bassist **Bud Cockrell** who can be quite soulful, even if with not quite rich enough tone always. The two other front men provide pleasing backup vocals. Drummer **Steven Price** provides very solid rhythm, some of which shows Latin influence.

Their set Sept. 2 relied almost exclusively on material from their recent first A&M album, with the best-known and best received songs (helped along by attentive local FM play) being "Island Woman," "What Does It Take To Get To You," "Ocean Breeze" and "I'm a Rock 'N' Roller."

The Cruise set was marred by walkouts and hissing from **Ellen McIlwaine's** militant female devotees, who for some unfathomable reason seemed to consider the presence of a slightly different act (or even another act at all) on the bill an affront and who in their zeal for their heroine seemed to overlook the fact that she doesn't have very much talent.

McIlwaine played and sang a solo set accompanying herself (except for a few piano songs) on an electrified acoustic that was souped up like a 1956 Corvette and upon which she beat unceasingly enough to drive the most even-tempered soul to the limit of patience.

JACK McDONOUGH

IMPRESSIONS JOHN & MICHAEL LEWIS

Boarding House, San Francisco

Black vocal groups like the Impressions are a rarity for the Boarding House and the San Francisco black citizenry is not in the habit of patronizing the club, and perhaps these were reasons for the small (but mixed) turnout Sept. 4.

Nonetheless, the Impressions, in their beautifully tailored cream-colored suits gave a touch of class to the normally gray Boarding House surroundings and easily succeeded in genuinely exciting the patrons to a pitch far beyond what one would have expected at the outset of the show.

The group is now at four voices for the first time in its long history, with original members **Sam Gooden** and **Fred Cash** being joined by **Ralph Johnson**, who has obvious roots in gospel and who took the lion's share of the leads, and **Reggie Torians**, who fills in the **Curtis Mayfield** slot with his flexible tenor voice.

The group opened with the title tune from its latest Curtom LP, "First Impressions," and in the course of the set did both its recent singles, "Sooner Or Later" and "The Same Thing It Took," which is in the Joe Tex advice-to-lovers vein. Most of the other material was likewise new, spiced up by the most famous Impressions oldie, "People Get Ready," as well as a very early song that they said (after pointing out that the group has recorded 26 LPs) was one of their first 45s.

Also a rarity for the Boarding House stage (though a standard component of many soul and r&b acts) was the presence of the Impressions' own MC, **Renny Wyatt**, who did a smooth job with introductions. The group was backed by seven pieces, including three horns, who warmed up the crowd with a nicely developed funk piece.

Local guitar/bass duo **John and Michael Lewis** opened with a set of thickly accented melodic instrumentals that were obviously originals. They were pleasing and at times quite interesting but with no obvious commercial strengths, and they were not quite the right opener for vocal smoothies like the Impressions.

JACK McDONOUGH

DISTRIBUTING SERVICES

ATTN! OVERSEAS IMPORTERS and U.S.A. EXPORTERS

We transport Records, Tapes, etc. from U.S.A. Offering: Great savings, low freight rates—New American Suppliers for buyers—Assemble various orders—Welcome you when you arrive in N.Y.

Contact:

BERKLEY AIR SVCS. MARKETING
P.O. Box 665, JFK Airport
Jamaica, N.Y. 11430, U.S.A. (tn)

EXPORT ONLY

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 29 years of specialized service to record and tape importers throughout the world.

Dealers and distributors only.
ALBERT SCHULTZ, INC.

116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569 eow

"We Distribute The Hits" COMPLETE RECORD DISTRIBUTION

Send Records For Review and Evaluation
WORLD WIDE RECORD DIST.
P.O. Box 40041, Nashville, Tenn. 37204
Phone (615) 834-3700 oc18

MAKE MORE PROFIT WITH OUR LOWER PRICES

LP's, 8 tracks, Quad-8's and cassettes. Top 1000 list updated weekly.

MEXICAN RECORDS & TAPES

all labels—Super Dealer Prices
Top 800 list updated biweekly

TOBISCO

6144 Highway 290W, Austin, Tex. 78746

RECORDS, CARTRIDGES, CASSETTES FOR EXPORT

ALL LABELS—REGULAR AND CLOSE OUTS. Nearly 30 years serving importers with consolidation and personalized attention

DARO EXPORTS, LTD.
1468 Coney Island Ave.,
Brooklyn, N.Y. 11230
Cables: Expodaro eow

—EXPORT—

We have the largest selection of all brands of LPs and tapes IN STOCK for fast service. 20 years of service to importers all over the world. Dealers and importers only.

RECORD RACK SERVICE

1532 So. Berando Blvd., Los Angeles, CA. 90006
Telex 910-324-2840—Phone (213) 487-5440 eow

RECORDS FOR SALE Largest Selections in Industry

Promotional LP's and 8-tracks, any quantity. Best prices, 24 hour shipping service.

Call or Write Today for Catalogs.

RECORD WIDE DISTRIBUTORS

1755 Chase Drive
Fenton (St. Louis), Mo. 63026
(314) 343-7100 tln

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listing. **Scorpio Music Distributors**, 2933 River Rd., Croydon, Pa. 19020. Dealers only. tfn

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. **Apex Records, Inc.**, 947 U.S. Highway #1, Rahway, N.J. 07065. tfn

CUTOUPS—LPS AND TAPES. HUGE SELECTION, low, low prices. No order too small. Pick and choose list or promotional specials. Write or call collect. **Dave Bryant**, (314) 832-9000, Tacony Distributors, 4421 Ridgewood, St. Louis, Missouri 63116. eow

LIGHTING

HANDBOOK: DIMMERS, SPOTS, FOOT & Minimanuals, Color Synthesizers, Headsets, Projectors, Fog, Stroboscopes, Bubbles, Animated Displays, Underlit Dancefloors ... 70 Pages! Send \$3 shipping: **Boston Lighthouse**, 59 Bay State Rd., Boston, MA 02215. tfn

Advertising Brings Results

RADIO-TV mart

Rates: "POSITION WANTED" is \$10—in advance—for 1 inch, one time. No charge for Box numbers.

"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

YOUNG, SINGLE ANNOUNCER SEEKING PROGRESSIVE ROCK STATION ONLY. NO MUSIC. HARD WORKING. DEPENDABLE. CURRENTLY EMPLOYED AT ADULT CONTEMPORARY STATION. 1 1/2 YEARS EXPERIENCE. 3RD ENDORSED. WILL RELOCATE. REPLY BOX 667, BILLBOARD, 1515 BROADWAY, N.Y. 10036. oc4

POSITION DESIRED: Full time air shift on oldie, soul, or top 40 station. 10 years experience. Knowledge of music from 50's, 60's, 70's unlimited. Hold third class ticket with endorsement. Currently Music Director on soul station in New Jersey. Also do oldie show which has received national recognition as it is one of the only one of its kind in the country on AM radio. Write: **Sal Tee**, 1509 Scenic Drive, Trenton, N.J. 08628. oc11

South Hauls Bonanza To ASCAP

NASHVILLE—An increase of 300 percent in charted songs over the past five years highlights the American Society of Composers, Authors and Publishers (ASCAP) record setting year in southern music, according to Ed Shea, southern region director.

"This increase, from 50 in 1970 to a projected 200 in 1975, is due to the success in signing talented new writers to ASCAP, as well as convincing established writers and publishers that they can earn maximum royalties from a society operated by and for the songwriters and publishers themselves," Shea comments.

ASCAP will host its 12th awards presentation and banquet for top country songs during the 50th WSM

Grand Ole Opry Birthday Celebration at the Armory again this year due to the success of last year's awards dinner.

Among the top ASCAP songs of the year are: "The Barmaid," "The Most Wanted Woman In Town," "Third Rate Romance," "Misty," "Please Mr. Please," "Rhinestone Cowboy," "Rock On Baby," "Spring," "Stop And Smell The Roses," "Sweet Surrender," "Thank God I'm A Country Boy," "You Never Even Called Me By My Name," "Back Home Again," "Blue Eyes Crying In The Rain," "Everytime You Touch Me (I Get High)," "I Love The Blues And The Boogie Woogie," "I Want To Hold You In My Dreams Tonight," "Home,"

"Hope You're Feelin' Me Like I'm Feelin' You" and "Baby."

The writers vying for honors are Tony Joe White, Earl Conley, Bucky Jones, Royce Porter, Jerry Foster, Bill Rice, Russell Smith, Larry Weiss, Gene Dobbins, Johnny Wilson, Bob Morrison, Jay Harris, Bobby Harden, Bobby David, Darrell Statler, Bob Dean, Bill Edd Wheeler, Rory Bourke, Art Kent, Jim Mundy, Milton Blackford, David Gillon, Dan Wilson, Joe Dougherty, John Tipton, Jim Foster, Dick Heard, John Riggs, Frank Stanton, Larry Rogers and Jimmy Webb.

ASCAP writers have been active in the southern motion picture industry, contributing songs to such movies as "Framed" and "Nashville" and others now in production.

With the greatest number of southern region writers and publishers in its history, the Nashville office of ASCAP is headed up by Shea, Gerry Wood and Charlie Monk. "We strive to give more money per performance to our members, and attempt to provide the best creative

(Continued on page 51)

And a Rip-Roaring Time Was Had By All At Benefit

By COLLEEN CLARK

TULSA—More than 11,500 followed the celebrities and golf pros over Cedar Ridge Country Club here at the Roy Clark Golf Classic Sept. 19 and 20.

The Classic is a three-way cooperative event between Clark, Children's Medical Center and Cedar Ridge Country Club to provide funds for children at the Medical Center. Among the celebrities participating were Bob Hope, Greg Morris of "Mission Impossible," Dale Robertson, Chill Wills, Jack Carter, Ben Johnson, Mickey Rooney, Archie Campbell, Mickey Mantle, Rex Allen, Foster Brooks, Norm Crosby, Stan Musial, George Lindsey, Anson Williams of "Potsie" fame on TV's "Happy Days," and many others.

With more autograph seekers than golf fans in the galleries, the celebrities obliged the crowds with jokes, pictures and autograph sessions. Minnie Pearl joined Clark's

team at one point to get in a few shots of her own. She hit for Clark while he was busy signing autographs and the ball only went 25 feet. But Clark tipped his hat to her and noted that it was right in the middle of the fairway.

Officials say it may be days before they know the exact amount raised for the Children's Medical Center, but they know it was a success.

The winning team was the group led by celebrity Jack Garner, who shot 62-62 for an 18 under par score of 124.

In second place was the team headed by Mantle, with a 126 score. Tied for third with 128 scores were the teams of Foster Brooks and Robert Donner.

The tournament was followed by an "Evening With The Stars" show at Mabee Center at the Oral Roberts Univ. Some 9,000 fans attended the show headlining Roy Clark, Jerry Lewis, Anson Williams, George "Goober" Lindsey, Archie Campbell, Buck Trent, the Oak Ridge Boys, Norm Crosby, the Spurrilows and others. Actor Dale Robertson told the audience he was an actor and did not sing. However, he performed and the crowd loved him.

All the artists performed free for the benefit. A special party was held following the show and awards were presented for the tournament.

WORLD WIDE PICKS WORLD WIDE PICKS WORLD WIDE PICKS

1. Bad Blood • Neil Sadaka • MCA
2. Put It Back • Crockett Van Landingham • Music Towne
3. Just a Closer Walk with Thee • Fran Thomas • Brite Star
4. Fruit Pappy • Hart Scott • MCR
5. Big Mabel Murphy • Sue Thompson • Hickory
6. Your Love Made Me a Woman • Dorothy Jean • MCR
7. Were It Not So • Glen Goza • Macho
8. Poor Man's Blues • Tex Dixon • Brite Star
9. Oh So Many Years • Gene May • MCR
10. Love Has It's Hold On Me • Noble Drum • Shugar

ALBUM: The Best of Michael Jackson • Motown

Send Records for Review or for Promotional Copies write
WORLD WIDE, SUITE 404, 3200 WEST END AVENUE, NASHVILLE, TENN.

OCTOBER 4, 1975, BILLBOARD



"TOWER OF STRENGTH"
(DOA-17572)
THE OLD GENE McDANIELS ROCK HIT
COMES ALIVE AGAIN IN A SUPER
COUNTRY VERSION BY
SUE RICHARDS
WORDS AND MUSIC BY
BOB HILLARD AND BURT F. BACHARACH
PUBLISHED BY
FAMOUS MUSIC PUBLISHING COMPANY

abc Dot Records

MCA Country Sales Zoom 33%; Credit Datsun Promo

LOS ANGELES — "Travlin' Country," a promotion of country music albums in conjunction with Datsun, increased MCA Records' country music sales by 33.3 percent over 1974, according to Rick Frio, vice president of marketing for the label.

By voting on their favorite country artists on the MCA label, fans won 10 Datsun Li'l Hustler pickups, 25 first prizes of any five MCA albums or tapes, plus another 100 tapes and albums for second place winners.

Loretta Lynn, Conway Twitty, Bill Anderson, Jerry Clower, Tanya Tucker and 27 other country artists were featured in the promotion, along with MCA's country two fer series with product by such artists as Bob Wills, Webb Pierce, Bill Monroe, Jimmie Davis and Freddie Hart.

The promotion was launched in June and ended with a drawing Sept. 9. It included more than

\$500,000 in advertising and prizes. But Frio points out that it helped establish country music record sales in areas such as New York, Chicago, Seattle, Los Angeles and San Francisco, tough markets heretofore.

1974 was a record sales year for MCA; the country sales promotion is expected to look good on the books at the end of the fiscal year.

Tennessee Jazz To Belmont Site For May Event

NASHVILLE—It isn't all country here in Music City.

Spurred by the success earlier this year of its first two-day jazz festival at Vanderbilt Univ., members of the Tennessee Jazz & Blues Society have firmed May 3-4 next spring for a follow-up which, they assert, will be "substantially more attractive" than the earlier event.

The site will be changed, however, according to enthusiast Bruce D. Davidson, a former Capitol Records executive in Hollywood who several years back quit Hollywood to make his home in Nashville. Belmont College's Massey Auditorium has been booked.

The Tennessee Arts Commission is the principal sponsor of the fest, says Davidson. Mercer Ellington's Band, trumpeter Bud Brisbois and 23 jazz bands from Tennessee high schools paced the 1975 program.

South To ASCAP

• Continued from page 50

environment possible. We're so proud of the society's members whose careers have made this year our best yet. We look forward to even better years ahead as ASCAP continues to blaze a strong path on the southern music scene," says Shea.

The ASCAP Awards Banquet is an invitation only, black tie affair.

NEWS RELEASE

THANK YOU D.J.'S AND

DIRECTORS FOR PROGRAMMING AND PLAYING "BLUES, BOOZE, AND BABY ON MY MIND." ALSO, THANKS FOR THE TIME YOU SPENT WITH ME ON MY RECENT TOUR. YOU ARE A GREAT GROUP OF PEOPLE, AND I'M LOOKING FORWARD TO SEEING YOU AGAIN SOON.

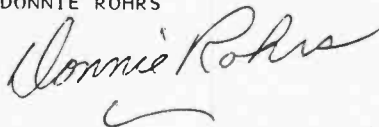
THANKS ALSO TO DISTRIBUTORS

LIKE JOE GIBSON OF NATIONWIDE SOUND IN NASHVILLE-- HARVEY CAMPBELL OF MOBIL - 1 STOP IN PITTSBURGH, AND PROMOTER DOUG LEE OF MINNEAPOLIS, MINNESOTA.

LOOK FOR MY NEXT RELEASE

SHORTLY, CALLED "UGLY WOMAN" ON ADKORP LABEL (ASCAP.)

DONNIE ROHRS



DJ Of the Year Ballots Mailed; Finalists Bared

NASHVILLE—Final ballots for the Country Music Assn.'s "DJ Of the Year" awards have been mailed. Finalists in the three categories are:

CATEGORY #1 (Under 50,000 population) Billy Dilworth, WLET, Toccoa, Ga.; Hiram Higsby, KDHL, Faribault, Minn.; Skip Nelson, KWMT, Ft. Dodge, Iowa; Cal Owens, WLAQ, Rome, Ga.; Ramblin' Lou Schriver, WXRL, Lancaster, N.Y.

CATEGORY #2 (50,000 to 500,000 population) Billy C. Cole, WHO, Des Moines; Tom Miller, WST, Charlotte; Mike Oatman, KFDI, Wichita; Lee Ranson, WXCL, Peoria; Buddy Ray, WWVA, W. Va.; Tom "Cat" Reeder, WDON, Wheaton, Md.; Dave Stone, DPIK, Colorado Springs.

CATEGORY #3 (Over 500,000) Les Aerec, WMC, Memphis; Deano Day, WDEE, Detroit; Don Day, WBAP, Ft. Worth; Ralph Emery, WSM, Nashville; Haird Hensley, WSM, Nashville; Larry Scott, KLAC, Los Angeles; Skeets Yaney, KSTL, St. Louis.

The first or nominating ballot was sent to all CMA members. Those disk jockey's receiving five or more nominations were listed on the second ballot and their names were sent to members in the disk jockey category only. The final ballot lists the names shown here. Winners will be announced during CMA's 17th anniversary banquet and show to be held Oct. 17.

Jennings Speaks At Hall Of Fame

NASHVILLE—Waylon Jennings, whose current single "Are You Sure Hank Done It This Way" b/w "Bob Wills Is Still The King," is fast climbing the charts, will be the principal speaker for the Nashville Songwriters Assn. Hall of Fame Awards at the Sheraton South, Oct. 12.

Several surprise guests are scheduled. The nominees will learn of their induction and awards will be presented.

The ceremony will be preceded by cocktails at 6 p.m. and dinner.

Tickets are \$15 and may be purchased at the NSA office at 49 Music Square East or by mail before Oct. 1.

Bare Family Pulling Out

NASHVILLE—One of five finalists in this year's Country Music Assn.'s Awards, Bobby Bare, has asked that his "Bobby Bare and Family" act be withdrawn from consideration as "vocal group of the year."

Bare says he performs as a solo act most of the time.

"We truly appreciate our industry friends and fans whose votes put us into the finals," says Bare, "and we hope no one feels we are letting our supporters down."

Bobby and his family record for RCA.

2 UA Combos Click At KZEW's 'Party'

DALLAS—Two United Artists groups, the Nitty Gritty Dirt Band and Calico, headlined the Urban Survival Fair sponsored by KZEW here Sept. 28 at the Univ. of Texas at Arlington.

Featuring seminars, demonstrations and lectures on such topics as how to burglar-proof your home, tune your motorcycle and act as your own lawyer, the fair drew some 40,000 persons.

The Nitty Gritty Dirt Band's new UA album, "Dream," has just been released, and Calico presented its debut LP on UA, "Calico."



DJ's flip for George Jones.

"I Just Don't Give a Damn," the new George Jones single.

Released as an A side via requests from DJ's all through the country market, the song formerly occupied the flip side of "Memories of Us."

Now it enjoys the status it deserves. One of the best George Jones songs ever.

"I Just Don't Give a Damn." 8-E0127
The new George Jones single, on Epic Records.



Billboard photo by Colleen Clark
HOT MOMENT—Ray Griff is spotlighted at a recent showcase appearance at Possum Holler in Nashville after his signing with Capitol Records.

Daredevils Enthuse On U.K. Crowds

NASHVILLE—Just off their first concert tour of England and Scotland, the Ozark Mountain Daredevils' manager, Stan Plesser, says "English youngsters have turned to country music mainly because of American artists. Although our music isn't the same the kids wanted to hear the country tunes, and all about the Ozark Mountain region."

The Daredevils cut an album in England. They had never performed there until this season. "The press coverage and public acclaim was fantastic," Plesser reports. "The country music shows were sold out everywhere, and we were known because of our 'Jackie Blue' single."

More country artists have toured Europe this year than ever before and the demand is not diminishing. Johnny Cash just completed a sold-out tour of Great Britain. George Hamilton IV is off on one of the longest tours ever set with a total of 42 dates in England, Scotland and Ireland. Slim Whitman makes about two European tours a year, and has long been a favorite there.

New Promo Idea Teed By Cooper

NASHVILLE—New Country Dimension, a country record promotion company concentrating on new labels and artists, has been organized by George Cooper III.

"With most major market stations adopting radically shortened playlists, it has become virtually impossible to expose new artists using the techniques that were formerly successful," Cooper says.

He has operated Country Collage, a record promotion firm here, for six years, and declares he had found during that time that there are several stations that take pride in exposing relatively unknown artists and are able to create a demand in their markets, but no one is taking advantage of this valuable tool. "We intend to work closely with these stations and stores, document the success a record receives in these areas and carry a proven success story to the nation with believability," he says.

Cooper believes this concept is a necessity for a new label and artist to have success. A promotion company can no longer justify the fee they must charge new artists utilizing the same methods they use with established artists.

Country Collage will continue operating under present guidelines and both companies will share offices.

OCTOBER 4, 1975, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/4/75

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| ★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week. | | | | | | | | | | | |
|--|-----------|----------------|--|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
| 1 | 2 | 12 | BLUE EYES CRYING IN THE RAIN—Willie Nelson (F. Rose), Columbia 3-10176 (Milene, ASCAP) | 35 | 45 | 4 | TODAY I STARTED LOVING YOU AGAIN—Sammi Smith (M. Haggard, B. Owens), Mega 1236 (PIP) (Blue Book, BMI) | 69 | 79 | 3 | STONE CRAZY—Freddie Weller (B. Morrison, J. Harris), ABC/Dot 17577 (Music City, ASCAP) |
| 2 | 1 | 12 | DAYDREAMS ABOUT NIGHT THINGS—Ronnie Milsap (J. Schweers), RCA 10335 (Chess, ASCAP) | 36 | 42 | 7 | SANCTUARY—Ronnie Prophet (R. Bourke), RCA 50027 (Chappell, ASCAP) | 70 | 70 | 6 | CRY LIKE A BABY—Joe Stampley (D. Penn, S. Oldham), ABC/Dot 17575 (Press, BMI) |
| 3 | 6 | 9 | HOPE YOU'RE FEELIN' ME (Like I'm Feelin' You)—Charley Pride (B. David, J. Rushing), RCA 10344 (Don Williams, BMI/Have A Tune, ASCAP) | 37 | 17 | 11 | LOOK AT THEM BEANS—Johnny Cash (J. Pez), Columbia 3-10177 (Tree, BMI) | 71 | 61 | 8 | MOVIE MAGAZINE, STARS IN HER EYES—Barbi Benton (B. Borchers, M. Vickery), Playboy 6043 (Tree, BMI) |
| 4 | 4 | 14 | IF I COULD ONLY WIN YOUR LOVE—Emmylou Harris (C. Louvin, I. Louvin), Reprise 1332 (Warner Bros.) (Acuff-Rose, BMI) | 38 | 15 | 15 | BANDY THE RODEO CLOWN—Moe Bandy (W. Shafer, L. Frizzell), GRC 2070 (Acuff-Rose, BMI) | 72 | 83 | 2 | WESTERN MAN—La Costa (D. Owens), Capitol 4139 (Al Gallico, BMI) |
| 5 | 7 | 8 | DON'T CRY JONI/TOUCH THE HAND—Conway Twitty (C. Twitty), MCA 40407 (Twitty Bird, BMI) | 39 | 47 | 5 | INDIAN GIVER—Bill Larkin (E. Conley), Bryan 1026 (Blue Moon, ASCAP) | 73 | 77 | 6 | I MAY BE YOUR LOVER (But I'll Always Be Your Friend)—Bobby G. Rice (T. Gentry), GRT 028 (Janus) (Red Ribbon, BMI) |
| 6 | 13 | 7 | SAN ANTONIO STROLL—Tanya Tucker (P. Noah), MCA 40444 (Unichappell, BMI) | 40 | 51 | 3 | BILLY GET ME A WOMAN—Joe Stampley (N. Wilson, J. Stampley, C. Taylor), Epic 50147 (Columbia) (Al Gallico/Algee, BMI) | 74 | 68 | 10 | YOU'RE MY RAINY DAY WOMAN—Eddy Raven (J. Foster, B. Rice), ABC 12111 (Jack & Bill, ASCAP) |
| 7 | 9 | 13 | SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton (D. Parton), RCA 10328 (Owens, BMI) | 41 | 22 | 11 | THIS IS MY YEAR FOR MEXICO—Crystal Gayle (V. Matthews), United Artists 680 (Jack, BMI) | 75 | 71 | 7 | LET'S TURN THE LIGHTS ON—Larry Gatlin (L. Gatlin), Monument 8-8657 (Epic/Columbia) (First Generation, BMI) |
| 8 | 8 | 14 | YOU NEVER EVEN CALLED ME BY MY NAME—David Allen Coe (S. Goodman), Columbia 3-10159 (Kama Rippa, ASCAP) | 42 | 31 | 14 | THIRD RATE ROMANCE—Amazing Rhythm Aces (H.R. Smith), ABC 12078 (Fourth Floor, ASCAP) | 76 | NEW ENTRY | NEW ENTRY | LOVE PUT A SONG IN MY HEART—Johnny Rodriguez (B. Peters), Mercury 73715 (Pi Gem, BMI) |
| 9 | 14 | 8 | I'M SORRY—John Denver (J. Denver), RCA 10353 (Cherry Lane, ASCAP) | 43 | 50 | 8 | DON'T STOP LOVING ME—Don Gibson (D. Gibson), Hickory 353 (MGM) (Acuff-Rose, BMI) | 77 | NEW ENTRY | NEW ENTRY | HELP ME MAKE IT (To My Rocking Chair)—B.J. Thomas (B. Emmons), ABC 12121 (Baby Chick, BMI) |
| 10 | 10 | 10 | HOME—Loretta Lynn (B. Hadden), MCA 40438 (King Coal, ASCAP) | 44 | 30 | 16 | FEELINS'—Loretta Lynn & Conway Twitty (T. Seals, D. Goodman, W. Jennings), MCA 40420 (Danor, BMI) | 78 | NEW ENTRY | NEW ENTRY | THE SONG WE FELL IN LOVE TO—Connie Smith (T. Saussy, R. Baker), Columbia 3-10210 (Acuff-Rose, BMI/Milene, ASCAP) |
| 11 | 12 | 12 | ONE MONKEY DON'T STOP NO SHOW—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40427 (Forrest Hills, BMI) | 45 | 55 | 7 | JO AND THE COWBOY—Johnny Duncan (J. Duncan, Larry Gatlin), Columbia 3-10182 (Combine, BMI) | 79 | 82 | 3 | THE NIGHT ATLANTA BURNED—Atkins String Band (J.D. Loudermilk), RCA 10346 (Acuff-Rose, BMI) |
| 12 | 18 | 8 | (Turn Out The Light And) LOVE ME TONIGHT—Don Williams (B. McDill), ABC/Dot 17568 (Hall-Clement, BMI) | 46 | 44 | 11 | MEMORIES OF US—George Jones (D. Kirby, G. Martin), Epic 8-50127 (Columbia) (Tree, BMI) | 80 | 87 | 2 | SWEET MOLLY—David Houston & Calvin Crawford (A. Young), Epic 8-50134 (Columbia) (Central Songs, BMI) |
| 13 | 3 | 16 | I'LL GO TO MY GRAVE LOVING YOU—Staller Brothers (O. Reid), Mercury 73687 (Phonogram) (American Cowboy, BMI) | 47 | 58 | 6 | IF I'M LOSING YOU—Billy Walker (G.S. Paxton), RCA 10345 (Pax House, BMI) | 81 | 85 | 6 | BLUE EYES AND WALTZES—Jim Mundy (T. Austin), ABC/Dot 12120 (Full Swing, ASCAP) |
| 14 | 23 | 5 | ARE YOU SURE HANK DONE IT THIS WAY/BOB WILLS IS STILL THE KING—Waylon Jennings (W. Jennings), RCA 10379 (Baron, BMI) | 48 | 52 | 8 | HELP YOURSELF TO ME—Roy Head (R. Porter, B. Jones), Shannon 833 (NSD) (Ma-Roe/Porter-Jones, ASCAP) | 82 | 89 | 2 | I STILL LOVE YOU (You Still Love Me)—Mac Davis (M. Davis, M. James), Columbia 3-10187 (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI) |
| 15 | 19 | 7 | WHAT'S HAPPENED TO BLUE EYES—Jesse Colter (J. Colter), Capitol 4087 (Baron, BMI) | 49 | 54 | 4 | PAPER LOVIN'—Margo Smith (M. Smith), 20th Century 2222 (Jibbi, BMI) | 83 | 90 | 2 | SHE'S NOT YOURS ANYMORE/AN OLD MEMORY—Ferin Husky (J. Foster, B. Rice), ABC/Dot 17574 (Jack & Bill, ASCAP) |
| 16 | 20 | 9 | WHAT IN THE WORLD'S COME OVER YOU—Sonny James (J. Scott), Columbia 3-10184 (Peer International/Unart, ASCAP) | 50 | 60 | 5 | TOWER OF STRENGTH—Sue Richards (B. Hilliard, B. Bacharach), ABC/Dot 17572 (Famous, ASCAP) | 84 | 92 | 4 | SHAME ON ME—Bob Luman (L. Williams, B. Enis), Epic 8-50136 (Columbia) (Regent/Fort Knox, ASCAP) |
| 17 | 32 | 5 | I LIKE BEER—Tom T. Hall (T.T. Hall), Mercury 73704 (Phonogram) (Hallnote, BMI) | 51 | 56 | 5 | BIG MABLE MURPHY—Sue Thompson (D. Frazier), Hickory 354 (MGM) (Acuff-Rose, BMI) | 85 | NEW ENTRY | NEW ENTRY | BATTLE OF NEW ORLEANS—Buck Owens (J. Driftwood), Capitol 4138 (Warden, BMI) |
| 18 | 25 | 9 | HEART TO HEART—Roy Clark (D. Gillon), ABC/Dot 17565 (Short Rose, ASCAP) | 52 | 64 | 5 | YOU'VE LOST THAT LOVIN' FEELIN'—Barbara Fairchild (B. Mann, C. Weil, P. Spector), Columbia 3-10195 (Screen Gems-Columbia, BMI) | 86 | 93 | 3 | BACK UP AND PUSH—Bill Black Combo (L. Roger, B. Tucker, G. Michael), Hi 2291 (London) (Fi/Bill Black, ASCAP) |
| 19 | 28 | 7 | ROCKY—Dickey Lee (J. Stevens), RCA 10361 (Strawberry Hill, ASCAP) | 53 | 33 | 12 | ALIMONY—Bobby Bare (S. Silverstein), RCA 10318 (Tro-Hollis, BMI) | 87 | 100 | 2 | IT'S NOT FUNNY ANYMORE—Stella Parton (B. Dean, P. Overstreet), Country Soul & Blues 088 (IRDA) (Owlouf, ASCAP/Myawnah, BMI) |
| 20 | 21 | 13 | STAY AWAY FROM THE APPLE TREE—Billie Jo Spears (A. Butler, R. Bowling), United Artists 653 (Unart/Brougham Hall, BMI) | 54 | 66 | 3 | I STILL BELIEVE IN FAIRY TALES—Tammy Wynette (G. Martin), Epic 50145 (Columbia) (Tree, BMI) | 88 | NEW ENTRY | NEW ENTRY | SINCE I MET YOU BABY—Freddie Fender (J.J. Hunter), GRT 031 (Unichappell, BMI) |
| 21 | 27 | 8 | ANOTHER WOMAN—T.G. Shepard (D. Penn, B. Cason), Melodyland 6016 (Motown) (Dan Penn, BMI/Buzz Cason, ASCAP) | 55 | 74 | 3 | BLACK BEAR ROAD—C.W. McCall (B. Fries, C. Davis), MGM 14825 (American Gramophone, SESAC) | 89 | NEW ENTRY | NEW ENTRY | YOU GOT A LOCK ON ME—Jerry Reed (J.R. Hubbard), RCA 10389 (Vector, BMI) |
| 22 | 29 | 7 | FUNNY HOW TIME SLIPS AWAY—Marvel Felts (W. Nelson), ABC/Dot 17569 (Tree, BMI) | 56 | 67 | 5 | YOU RING MY BELL—Ray Griff (R. Griff), Capitol 4126 (Blue Echo, ASCAP) | 90 | NEW ENTRY | NEW ENTRY | MAKIN' LOVE—Ronnie Sessions (F. Robinson), MCA 40462 (Tree, BMI) |
| 23 | 26 | 9 | BRINGING IT BACK—Brenda Lee (G. Gordon), MCA 40442 (Silverline, BMI) | 57 | 62 | 5 | MIRROR, MIRROR—Ben Reece (B. Reece), 20th Century 2227 (Music Craftshop, ASCAP) | 91 | 91 | 3 | TAKIN' WHAT I CAN GET—Sally June Hart (J. Cunningham), Buddha 479 (Natural Songs, ASCAP) |
| 24 | 11 | 18 | RHINESTONE COWBOY—Glen Campbell (L. Weiss), Capitol 4095 (20th Century/House Of Weiss, ASCAP) | 58 | 72 | 3 | SHE EVEN WOKE ME UP TO SAY GOODBYE—Ronnie Milsap (D. Gilmore, M. Newbury), Warner Bros. 8127 (Acuff-Rose, BMI) | 92 | 97 | 2 | I'D DO IT WITH YOU—Pat Boone (B. Springfield), Melodyland 6018 (Motown), (House of Gold, BMI) |
| 25 | 38 | 3 | ALL OVER ME—Charlie Rich (B. Peters), Epic 50142 (Columbia) (Ben Peters/Charys, BMI) | 59 | 65 | 6 | I'M A BELIEVER (In A Whole Lot Of Lovin')—Jean Shepard (K. Jones), United Artists 701 (Birchfield, BMI) | 93 | 95 | 4 | LEAN ON ME—Paul Delicato (B. Withers), Artist Of America 101 (Interior, BMI) |
| 26 | 35 | 6 | I SHOULD HAVE MARRIED YOU—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45269 (Briarpatch/Deb Dave, BMI) | 60 | 69 | 4 | IT DOESN'T MATTER ANYMORE—Linda Ronstadt (P. Anka), Capitol 4050 (Spanka, BMI) | 94 | 99 | 2 | ANYBODY OUT THERE WANNA BE A DADDY—Kitty Wells (C. Putman, D. Kirby), Capricorn 0240 (Warner Bros.) (Tree, BMI) |
| 27 | 16 | 12 | HERE I AM IN DALLAS—Faron Young (L. Morris, R. Hughes, T. Ashmal), Mercury 73692 (Phonogram) (Hank Williams Jr., BMI) | 61 | 57 | 16 | WASTED DAYS AND WASTED NIGHTS—Freddie Fender (B. Huerta, W. Duncan), ABC/Dot 17558 (Travis, BMI) | 95 | NEW ENTRY | NEW ENTRY | WHO WILL I BE LOVING NOW—Carmel Taylor (C. Taylor, A. Wilson), Elektra E.45277 (Algee/Altam, BMI) |
| 28 | 5 | 15 | THE FIRST TIME—Freddie Hart (J. Lebeck), Capitol 4099 (Hartline, BMI) | 62 | 78 | 2 | INDIAN LOVE CALL—Ray Stevens (R. Fainl, O. Harbach, O. Hammerstein II), Barnaby 616 (Janus) (Warner Bros., ASCAP) | 96 | 96 | 4 | 18 YELLOW ROSES—C.L. Goodson (B. Darin), Island 030 (Hudson Bay, BMI) |
| 29 | 24 | 11 | A POOR MAN'S WOMAN—Jeanne Pruett (J. Pruett), MCA 40440 (Jeanne Pruett, BMI) | 63 | 73 | 3 | SOME TIME TO GET THE BLUES—Jim Ed Brown (S. Throckmorton, C. Putnam, R. Lane), RCA 10370 (Tree, BMI) | 97 | NEW ENTRY | NEW ENTRY | START ALL OVER AGAIN—Johnny Carver (B. Dees), ABC/Dot 17576 (Hill & Range, BMI) |
| 30 | 37 | 7 | THANKS—Bill Anderson (B. Martin, P. Coulter), MCA 40443 (Famous, ASCAP) | 64 | 86 | 2 | SOMETHING BETTER TO DO—Olivia Newton-John (J. Farrar), MCA 40459 (ATV, BMI) | 98 | NEW ENTRY | NEW ENTRY | WHATEVER I SAY—Donna Fargo (D. Fargo), ABC/Dot 17579 (Prima-Donna, BMI) |
| 31 | 34 | 9 | IF YOU EVER CHANGE YOUR MIND—Ray Price (J. Weatherly), Columbia 3-10150 (Kecca, ASCAP) | 65 | 75 | 4 | BIG RIVERS—Chip Taylor (J. Cash), Warner Bros. 8128 (Hi Lo, BMI) | 99 | NEW ENTRY | NEW ENTRY | I'VE BEEN AROUND ENOUGH TO KNOW—Joel Sonnier (B. McDill, D. Lee), Mercury 73702 (Phonogram) (Hall/Clement, BMI) |
| 32 | 40 | 6 | EVERYTHING'S THE SAME (Ain't Nothing Changed)—Billy Swan (B. Swan), Monument 8-8661 (Epic/Columbia) (Combine, BMI) | 66 | 80 | 2 | ALL AMERICAN MAN—Johnny Paycheck (J. Paycheck, G. Adams), Epic 8-50146 (Columbia) (Algee, BMI) | 100 | 98 | 4 | HOPE FOR THE FLOWERS—Lois Johnson (D. Silvers, W. Keith), 20th Century 2223 (Hank Williams Jr., BMI) |
| 33 | 49 | 4 | LOVE IS LIKE A ROSE—Linda Ronstadt (N. Young), Elektra 45282 (Silver Fiddle, BMI) | 67 | 84 | 2 | WE USED TO—Dolly Parton (D. Parton), RCA 10396 (Owens, BMI) | | | | |
| 34 | 43 | 9 | THE LETTER THAT JOHNNY WALKER READ—Asleep At The Wheel (Preston, Benson, Frayne), Capitol 4115 (Asleep At The Wheel, BMI) | 68 | NEW ENTRY | NEW ENTRY | IT'S ALL IN THE MOVIES—Merle Haggard (M. Haggard, D. Haggard), Capitol 4141 (Shade Tree, BMI) | | | | |

SUPER DUPER DONNA FARGO'S NEW SINGLE "WHATEVER I SAY"

DOA-17579



THE TITLE SONG
FROM HER NEW HIT
ALBUM "WHATEVER I
SAY MEANS I LOVE YOU."

DOSD-2029

abc Dot Records

- ★ Immediate Airplay!
- ★ Immediate Requests!
- ★ Immediate Store Calls!
- ★ Immediate Sales of Over **100,000** in the First
- ★ **Nine Days** and the Orders **Just Keep Pouring In!**



★ Immediately Jumped Into **BILLBOARD'S Country Chart** at



FREDDY FENDER'S

Sensational New Smash Hit

"SINCE I MET YOU BABY"

GRT #031

Exclusively on **GRT RECORDS**

(Many thanks for your fantastic support)

Country

Country Seminar SAAY '75 Will Start On Oct. 10

NASHVILLE—A four-day seminar, SAAY '75 (Seminar—Answers & Assistance For You), will be held here Oct. 10-13 at the Hyatt Regency.

The seminar features numerous workshops, meetings and live country talent performances. The event will be filled with discussions on such subjects as basic contracts, problems of contracts, parks, auditoriums, free grandstand versus paid grandstand, and types of agencies from which to buy talent.

"This is our third annual seminar," says Bob Neal, chairman of the seminar committee. "Indications are that we will have the largest number of registrants ever."

Invitations have been extended to operators of state and county fairs, parks, theme parks and auditoriums.

The talent buyers seminar is sponsored by the Country Music Assn. as a part of its all-out effort to promote country music.

Nashville Scene

By COLLEEN CLARK

LeRoy Van Dyke goes back to Las Vegas Oct. 3 for five weeks at the Landmark. LeRoy is one of the busiest artists around today. By the end of the year he will have worked some 298 days on the road. Look for new single with "more words than 'The Auctioneer'" according to LeRoy, called "Who's Gonna Run The Truck Stop In Tulsa City When I'm Gone?"

Jess Demaine, Title Records artist, is recovering in Mid-State Baptist Hospital in Nashville from serious injuries sustained in a freak motorcycle accident. On his way to Mel Tillis' ranch, on his bike, he noticed a five-foot snake wrapped around the gas tank. While trying to kick the snake loose, he lost control of the bike. Unconscious for a while, a motorist finally spotted him and called an ambulance. . . . **Jeris Ross** has signed a booking agreement with the Roger Jaudon Talent Agency for representation and bookings. . . . **Don Williams** has finalized a deal between his Maplehill publishing company and Vogue Music. Maplehill will be a subsidiary of the Lawrence Welk owned company.

"Crash" Craddock usually reminds road manager **Tony Cornell** to check the bus to make sure everyone is aboard before leaving a town. Recently Crash was riding shotgun to the driver who asked him if everything was secure. Crash said yes after a quick glance around but realized an hour later that road manager Tony was still in Texarkana. . . . **Freddie Fender's** "Wasted Days And Wasted Nights" just went gold. He now has two gold singles and a gold album since the first of the year.

Little Richie Johnson has been retained to handle promotions for **Tommy Overstreet**. Overstreet opens at the Landmark in Las Vegas Oct. 5. . . . **Don Gibson**, who recently re-joined the "Grand Ole Opry" is set for an appearance on "Hee-Haw and the Canadian TV show, "The Tommy Hunter Show."

Loretta Lynn is definitely not superstitious as a recent appearance on "Dinah" airs Oct. 13; the **Flip Wilson Special** with Loretta guesting will air Oct. 13 and she and **Conway**

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 10/4/75

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| 1 | 2 | 16 | REDHEADED STRANGER—Willie Nelson, Columbia PC 33482 |
| 2 | 1 | 8 | RHINESTONE COWBOY—Glen Campbell, Capitol SW 11430 |
| ★ | 4 | 9 | THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 |
| 4 | 3 | 9 | THE HIGH PRIEST OF COUNTRY MUSIC—Conway Twitty, MCA 2144 |
| 5 | 5 | 13 | CHARLEY—Charley Pride, RCA APL1-1038 |
| 6 | 7 | 9 | BEST OF—Dolly Parton, RCA APL1-1117 |
| 7 | 6 | 13 | DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062 |
| 8 | 8 | 28 | PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros.) |
| ★ | 11 | 9 | BURNIN' THING—Mac Davis, Columbia PC 33551 |
| 10 | 10 | 11 | ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508 |
| ★ | 13 | 5 | HOME—Loretta Lynn, MCA 2146 |
| ★ | NEW ENTRY | | WINDSONG—John Denver, RCA APL1-1183 |
| 13 | 9 | 16 | RECONSIDER ME—Harvel Felts, ABC/Dot D0SD 2025 |
| 14 | 15 | 24 | BEFORE THE NEXT TEARDROP FALLS—Freddie Fender, ABC/Dot D0SD 2020 |
| ★ | 19 | 4 | SAY FOREVER YOU'LL BE MINE—Porter Wagoner & Dolly Parton, RCA APL1-1116 |
| 16 | 18 | 5 | GREATEST HITS VOLUME I—Roy Clark, ABC/Dot D0SD 2030 |
| ★ | 25 | 5 | LOVE IN THE HOT AFTERNOON—Gene Watson, Capitol ST 11443 |
| 18 | 21 | 21 | YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot D0SD 2021 |
| ★ | 26 | 4 | TEXAS GOLD—Asleep At The Wheel, Capitol ST 11441 |
| 20 | 20 | 7 | TANYA TUCKER'S GREATEST HITS, Columbia KC 33355 |
| 21 | 16 | 31 | I'M JESSI COLTER—Jessi Colter, Capitol ST 11363 |
| 22 | 12 | 14 | MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus) |
| 23 | 17 | 14 | FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143 |
| 24 | 14 | 19 | JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram) |
| ★ | 31 | 5 | I'VE NEVER LOVED ANYONE MORE—Lynn Anderson, Columbia KC 33691 |
| 26 | 24 | 21 | KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365 |
| 27 | 23 | 16 | EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia) |
| 28 | 30 | 4 | A LEGEND IN MY TIME—Ronnie Milsap, RCA APL1-0846 |
| 29 | 28 | 13 | LIVE IN PICAYUNE—Jerry Clower, MCA 486 |
| 30 | 22 | 30 | BARROOMS TO BEDROOMS—David Wills, Epic KE 33353 (Columbia) |
| 31 | 36 | 3 | LOVIN' AND LOSIN'—Billy Walker, RCA APL1-1160 |
| 32 | 35 | 4 | WHATEVER I SAY MEANS I LOVE YOU—Donna Fargo, ABC/Dot D0SD 2029 |
| ★ | 41 | 2 | BANDY THE RODEO CLOWN—Moe Bandy, GRC 10016 |
| 34 | 27 | 41 | HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358 |
| 35 | 29 | 63 | BACK HOME AGAIN—John Denver, RCA CPL1-0548 |
| 36 | 32 | 22 | PHONE CALL FROM GOD—Jerry Jordan, MCA 473 |
| ★ | 49 | 2 | RIDIN' HIGH—Jerry Jeff Walker, MCA 2156 |
| 38 | 33 | 15 | TODAY—Elvis Presley, RCA APL1-1039 |
| 39 | 42 | 3 | GREATEST HITS—Charlie Rich, RCA APL1-0857 |
| 40 | 43 | 3 | THIS SIDE OF THE BIG RIVER—Chip Taylor, Warner Bros. BS 2882 |
| 41 | 46 | 3 | IN CONCERT—Charley Pride, Dolly Parton, Ronnie Milsap, Jerry Reed & Chet Atkins, RCA CPL2-1014 |
| 42 | 47 | 31 | AN EVENING WITH JOHN DENVER, RCA CPL2-0765 |
| 43 | 45 | 3 | DREAM COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-1043 |
| 44 | 39 | 24 | SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus) |
| 45 | 34 | 11 | SONGS OF LOVE—Jim Reeves, RCA APL1-1037 |
| 46 | 40 | 30 | OUT OF HAND—Gary Stewart, RCA APL1-0900 |
| 47 | 50 | 2 | OH HOW LOVE CHANGES—Don Gibson & Sue Thompson, Hickory H3G 4520 (MGM) |
| 48 | 48 | 3 | CALICO—United Artists UA-LA454-G |
| 49 | NEW ENTRY | | M-M-MEL—Mel Tillis, MGM M3G 500Z |
| 50 | 44 | 8 | FROM THIS MOMENT ON—George Morgan, 4-Star 75-002 |

Twitty perform at the Country Music Assn. annual convention on Oct. 13. . . . Moe Bandy doing 60-second spots for Texas-owned Pearl Beer. Bandy grew up on a ranch in San Antonio, and playing on the sessions were native sons Weldon Myrick from Jayton, Tex. on steel, Johnny Gimble on fiddle from Waco, Dave

Kirby on lead guitar from San Antonio and producer Ray Baker also hails from San Antonio. It's a genuine down home commercial. . . . Asleep At The Wheel, James Talley and Linda Hargrove, all Capitol acts, will appear at Nashville's Exit/ In during the 50th WSM Grand Ole Opry Birthday Celebration.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 10/4/75

Billboard Best Selling Gospel LPs™

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|--|
| 1 | 10 | 5 | SHIRLEY CAESAR No Charge, Hob 2176 (Scepter) |
| 2 | 2 | 82 | HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319 |
| 3 | 9 | 23 | THE GOSPEL KEYNOTES Reach Out, Nashboro 7147 |
| 4 | 7 | 82 | JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy MG 14352 |
| 5 | 1 | 27 | ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC) |
| 6 | 3 | 23 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy MG 14360 |
| 7 | 13 | 23 | REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR Goodbye Loneliness, Hello Happiness, Gospel Truth GTS 3506 |
| 8 | 8 | 23 | THE GOSPEL WORKSHOP OF AMERICA MASS CHOIR Recorded Live In Cleveland, Ohio, Savoy DBL 7004 |
| 9 | 11 | 5 | JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy MG 7005 |
| 10 | 15 | 48 | SEANSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209 |
| 11 | 5 | 61 | REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro) |
| 12 | 6 | 23 | JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter) |
| 13 | 4 | 86 | ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC) |
| 14 | 26 | 61 | SHIRLEY CAESAR WITH CAESAR SINGERS & THE VOICES OF THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter) |
| 15 | 22 | 40 | SUPREME ANGELS Shame On You, Nashboro 7141 |
| 16 | 16 | 96 | SENSATIONAL NIGHTINGALES It's Gonna Rain, ABC/Peacock PLP 175 |
| 17 | 17 | 73 | SAM COOKE WITH THE SOUL STIRRERS The Gospel Soul Of, Vol. 1, Specialty SPS 2116 |
| 18 | 18 | 35 | SENSATIONAL NIGHTINGALES You & I & Everyone, ABC/Peacock PLP 177 |
| 19 | 19 | 73 | JAMES CLEVELAND WITH THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I'll Do His Will, Savoy MG 14284 |
| 20 | 28 | 10 | RANCE ALLEN GROUP A Soulful Experience, Gospel Truth GTS 4207 |
| 21 | 14 | 100 | JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270 |
| 22 | 12 | 10 | SWANEE QUINTET Ups And Downs, Creed 3062 (Nashboro) |
| 23 | 23 | 40 | JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy MG 14322 |
| 24 | 20 | 18 | THE ANGELIC GOSPEL SINGERS I'm Bound For Mt. Zion, Nashboro 7150 |
| 25 | NEW ENTRY | | BEAUTIFUL ZION CHOIR Coming Again So Soon, Creed 3052 (Nashboro) |
| 26 | 31 | 5 | SWAN SILVERTONES I've Got Myself Together, Hob HBX 2177 (Scepter) |
| 27 | 29 | 5 | ANDRAE CROUCH Souffly, Light LS 5581 (Word/ABC) |
| 28 | NEW ENTRY | | SENSATIONAL NIGHTINGALES The Almighty Hand, ABC/Peacock PLP-59219 |
| 29 | NEW ENTRY | | VOICES SUPREME We Can Make It Together, Glori 1025 |
| 30 | NEW ENTRY | | DIXIE HUMMINGBIRDS Thanks To Thee, ABC/Peacock PLP-59217 |
| 31 | 24 | 35 | N.Y.C. COMMUNITY CHOIR Great Is Thy Faithfulness, Savoy MG 14337 |
| 32 | 32 | 5 | THE CONSOLERS Let God Be First, Nashboro 7146 |
| 33 | 33 | 5 | FIVE BLIND BOYS Reach Out And Touch Somebody's Hand, Hob HBX 2174 (Scepter) |
| 34 | 35 | 5 | MARION WILLIAMS Prayer Changes Things, Atlantic SD 18142 |
| 35 | NEW ENTRY | | THE REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR He's Able To Carry You Through, HOB HBX-2178 (Scepter) |

Gospel

Gaithers In New Recording Deal

NASHVILLE—The Gaither Trio has signed a long-term, exclusive recording contract with Heart Warming/Impact Records, a division of John T. Benson Publishing Company. The trio has been a part of the Heart Warming/Impact family for the past 11 years and has produced 16 albums that the company distributes internationally.

The Trio, husband and wife team, Bill and Gloria and Bill's brother Danny, have been singing together since the mid-'50s, originally with Bill and Dan's sister, Mary Ann. From singing in meetings and churches around their home town of Alexandria, Ind., they won the 1974 prestigious Grammy Award for "best inspirational performance" with the album "Let's Just Praise The Lord."

Bill Gaither is one of the best known gospel songwriters of today. He started publishing his music in 1961 through his own Gaither Music Co. Today he has more than 200 songs to his credit and has annually won Gospel Music Assn.'s Dove

award as "Gospel Songwriter of the Year" since its inception in 1969.

In addition to contributing to her husband's songs, Gloria has written two books, "Make Warm Noises" and "Rainbows Live At Easter." They are published by Impact Books.

The trio's latest album, "Jesus, We Just Want To Thank You," pro-

duced by Robert MacKenzie, has just been released. Recorded at Woodland Sound Studio in Nashville and Gaither's own Pinebrook Studios in Alexandria, Ind., the album features five new Gaither songs. Heart Warming/Impact has also released a single from the album entitled "This Is The Time I Must Sing."

BOOK REVIEW

Wolfe's 'Music You Wear' Takes a Look At Culture

NASHVILLE—A book that takes a long look at the message and the effects of music on people during the past two decades, "Music You Wear," has just been published here.

The author is William E. Wolfe, a 20-year broadcaster who writes a music tip sheet called "Music And The Young," which has been published for five years. He produces a top 40 syndicated radio program, "Lifetime," which has been on the air for 10 years. In addition, he produces a cassette series called the "Young Culture Lifetime Cassette Service," which provides resources for leaders of youth throughout the world.

Both the radio program and the cassette series were honored recently in Washington, D.C., when the interfaith Religious Public Relations Council presented the cassette series an award of excellence and the radio program an award of special merit.

"Music You Wear" is a denim-covered book that deals with the way contemporary music both reflects and manipulates young culture. Trends and messages of the past 20 years of music are traced to help the reader realize the significance of music in the life of the young. The book includes more than a dozen interviews with top performers of the past two decades such as Kris Kristofferson, Chicago, Joan Baez, Three Dog Night, Hoyt Axton, Fifth Dimension and Mary Travers.

The book also contains a chart illustrating the way contemporary music has changed in similar man-

ner to the changes that have occurred in politics, economics, sociology and literature. The book suggests that the real joy to be derived from music is realizing and appreciating its diversity with no judgment made to favor one kind of music over another.

Wolfe feels that churches are now beginning to discover this pluralistic approach to music. "This means that churches have the freedom to use a folk prelude, a traditional call to worship, a gospel hymn, a rock anthem, a classical offertory, a country response, and a soul benediction one day," he says. "Next week they can switch it all around, if they want to and if it fits the worship concept chosen for that service."

Jim Foglesong, president of ABC/Dot Records, wrote the foreword and in it he estimates that more than 80 percent of all records are bought by people under 25 years of age. He also notes the record business now brings in more revenue than movies and television combined. "Parents, religious leaders, educators and all those in authority should get into the minds of the young," Foglesong urges. "One of the simplest means is through the music and poetry of today and tomorrow."

While "Music You Wear" sounds like a church book, it is not. Like the approach to music he describes, Wolfe believes persons of all ages and interests should seek more deliberately to understand what popular music, as a mirror of our time, is reflecting. **COLLEEN CLARK**

Shaped Notes

The Blackwood Singers have just completed a new Heart Warming album, produced by Gary Paxton, Joe Huffman and Phil Johnson. The producers think this is one of their finest yet, complete with brass, violins, rhythm section and some of the finest Nashville musicians playing on the session. . . . The Blackwood Brothers will hold their 41st anniversary banquet at the Hyatt Regency, Oct. 4 at 3 p.m. during the National Quartet convention. . . . Johnny Cook has bought a new home in Madisonville, Ky. . . . Rick Taylor, minister of music and youth at the First Church of God in Hutchinson, Kan., has signed a recording contract with Herald Records.

The Happy Goodman Family celebrated the sale of one million albums while in concert in Fort Worth with Richard and Patti Roberts of the Oral Roberts Evangelistic Assn.

The identical twins who served as Dove awards girls in the 1975 Dove presentation are daughters of Cecil D. and Sara Simmons. Sonny heads Century II Promotions in Nashville.

Amarillo members of the Southern Gospel Music Assn. held their third annual SGMA Convention Sept. 19-21 at the Villa Inn Convention Center in Amarillo. The week of Sept. 15, preceding the convention, was proclaimed Gospel Music Week by John C. Drummond, mayor of that city. **COLLEEN CLARK**

Hart Family To Morris Agency

NASHVILLE—The Hart Family Show with Aliene and Larry Hart has signed a booking and representation contract with the William Morris Agency, according to Bob Neal, director of the Nashville office.

The Hart Family group is a versatile, wholesome family show with an investment of well over \$50,000 in equipment and costuming. "We feel that the Hart Family is dynamic entertainment and meets a great need for clean family shows," says Neal. "Every effort will be made to expose this group in television as well as in personal appearances."



3064

6 New Albums & Tapes from Nashboro/Creed Records

- # 3063—"TESTIFY"—Kenny Lupper
- # 3064—"BY THE GRACE OF GOD"—Rev. Isaac Douglas
- # 3065—"SILVER ANNIVERSARY"—The O'Neal Twins
- # 7158—"TELL THE CHILD"—The Consolers
- # 7159—"DESTINY"—The Gospel Keynotes
- # 7160—"CAST YOUR BREAD"—Rev. Cleophus Robinson

All Numbers Available On 8-Track Tape

NASHBORO RECORD COMPANY

1011 Woodland Street
Nashville, Tenn. 37206 — (615) 227-5081

Gradsky Receives MW Star Of Year Award

MOSCOW—U.K. magazine Music Week's Star of the Year award was presented here to Alexander Gradsky, songwriter, singer, group leader and guitarist, for his outstanding contribution to Russian popular music in 1974.

Presentation of the award was made by Vadim Yurchenok, Billboard/Music Week correspondent in Russia. Among those present were Arkadii Petrov, jazz and pop music critic, journalist and disk jockey, and Valery Mysovsky, one of the top critics and teachers in Russia. Petrov was one of the jury which had named Gradsky as Star of the Year.

Gradsky has been in the pop business for some 10 years, his background ranging from guitarist and singer in a pop group to group leader and top pop writer. He has led his rock group Skomorohki for years, scoring a great success at several national pop festivals.

An opera singer by education, Gradsky was to show great talents as a contemporary performer, adding in ability as a writer. Melodiya re-

leased his first records two years ago, but his great success was attained last year when he composed music, and performed all his own songs, for the movie "A Lover's Romance," which received the Crystal Globe, main prize of the international film festival at Karlovy Vary, Czechoslovakia.

A souvenir 5,000-unit batch of the soundtrack was issued by order of V/O Sovexportfilm (a Soviet company dealing with exporting Soviet films), the albums pressed at Melodiya's facility in Moscow, specially for promotion and advertising campaigns abroad. Melodiya is releasing, for national distribution, the soundtrack this fall, with a two-million-unit release as an initial campaign.

Gradsky is writing music for two more films. His recent concert activities included a tour of Bulgaria in August, plus shows in Estonia in September, and Estonian audiences are the most knowledgeable pop-rock folk in the country.

FORTE REPORT SHOWS

Luxembourg Popularity In Dip: U.K. Record Buyers

LONDON—Radio Luxembourg popularity has undergone a decline among recorded music buyers during the first half of 1975, according to the FORTE report from the British Market Research Bureau.

In the four commercial radio regions covered by the survey, Capital, BRMB, Piccadilly and Clyde, the report says that each has increased its popularity with music buyers, with the exception of Clyde which had reached a saturation level.

On the other hand, the report con-

cludes that Luxembourg has undergone a decline, so that it reaches a smaller audience among recorded music buyers than the local commercial station.

Julian Beauchamp, Luxembourg's sales and marketing controller, confirms that the station has lost some of its listeners, but from an independent survey it has been found that the loss was from the over-35 age group. He says: "This report covers all forms of records and tapes, whereas we are only interested in pop music. If we have lost the over-35s, then it isn't particularly surprising for we have never aimed for that audience."

Capital is now listened to by 25 percent of record buyers, BRMB by 31 percent, Piccadilly by 30 percent and Clyde by 53 percent.

Despite the differing claims by the commercial stations that they have either larger or smaller listenerships than BBC's non-commercial Radio 1, the BBC network has increased its percentage in the Clyde and BRMB areas, but lost ground in London and Manchester. In each case, Radio 1 has a higher percentage than the commercial station.

Express Success Accents Jazz Growth in Finland

HELSINKI—Though Finnish country music is still in its infancy, further evidence of big strides forward is shown through the achievements of local act Country Express.

They took part in a Nordic competition for country bands, held in Sweden, and in spite of heavy competition managed to win the coveted first prize, a guest appearance in the forthcoming Country Music Festival to be held at London's Wembley Empire Pool.

The Nordic championships were organized by the newspaper Göteborgs Tidningen and the Liseberg amusement park, and the finals featured six bands going through from preliminary heats. The jury comprise of Swedish journalists and

Pye's Benjamin Sees Upturn In Depression Fight

LONDON—Speaking at the Pye annual sales conference, held under the theme slogan "Pull yourself up by your bootlaces," chairman Louis Benjamin said he was sure the company was starting to overcome recent depressions.

He said, "I need hardly labor the fact of the general economic climate of the country which has caused us to condense our conference this year, but it is sensible in the interests of security and welfare of everyone employed by the company to make sensible economies where we can."

"The fact is that we have had problems before, but I think this is the first time that outside conditions have affected us so greatly. We are all convinced, however, that we have started to overcome the depressed period we have been through."

He said he was delighted at the progress of Pye records in the charts but added: "There is just a slight disappointment in that very few of the aforementioned chart records are wholly Pye product. It is always a great thing to see our associated colleagues doing so well, but it is essential that Pye product in its own right should have chart placings at all times."

He said he was not stressing that simply to achieve better profit margins in the U.K. but rather "to give our overseas licensees every opportunity to develop our artists in their particular territories."

"Overseas income is absolutely vital to our profit structure and this year in particular—the first of our two young companies in the U.S. and Holland—and it is necessary to give them hit records with which they can prove themselves. A chart position in the U.K. is the most massive boost one can give an overseas representative to promote our product with enthusiasm and confidence."

"But this has to take place without any dilution of effort on our distributed and licensing lines."

"I am aware that the majority of the industry has suffered similarly over the past few months but we have never accepted that we should keep in line with industry problems or use those problems as any form of an alibi."

Among the Pye and associated-label presentations was a classical one by Jed Kears in which he revealed the signing for two new albums by Leopold Stowkowski, now 94, plus previously unreleased classical items from Sir Adrian Boult, product discovered recently in the Pye studio.

broadcasting personalities, strengthened by the presence of U.K. country music promoter Mervyn Conn.

And the jury, as well as the crowd of 7,000, unanimously agreed on the ability and style of Country Express.

Country Express has been among the leading Finnish country acts for some years, having made many successful concert and television appearances. The group emanates from Karis, a bi-lingual town in southern Finland.

Current lineup comprises: Goran Gronqvist, steel guitar; Rolf Lofberg, lead guitar and vocals; Jan Bjorklund, drums; Borje Bjorkqvist, acoustic guitar and vocals; Ingmar Gronqvist, bass; Guy Laine, vocals and guitar; and Stig Totterman, vocals.

Moscow FMers

Stereo Spurred As 8 New Stations Are Set

MOSCOW—A network of FM stations airing stereo programs will be substantially expanded here when eight new stations start operations through 1976, mainly in the Caucasus and Middle Asia areas.

At present there are 12 FM stations partly broadcasting in stereo, in Moscow, Leningrad, Kazan, Novosibirsk, Khabarovsk, Gorki, Ulyanovsk, Saratov, Kiev, Tallin, Riga and Vilnius.

One FM station, Leningrad, working daily on 4.44 m band, transmits about 34 hours in stereo each week. It takes a mainly classical format, leaving only seven or eight hours of easy listening and pop—that is, less than a quarter of the total operating time.

Marketing studies conducted here some two years ago revealed that there were only 70,000 stereo radio receivers in private use in this coun-

try, mainly deluxe and first class radio-player combinations, having FM bands (Soviet FM system).

Stereo broadcasting will considerably extend its prospects in Russia when the national companies will introduce lines of inexpensive mass production tuners. The first nationally manufactured FM tuner, the Rondo 101 Stereo, will be offered to retail outlets in 1976. It is made by the Priboi radio plant in Taganrog, the company planning some 10,000 units a year, with a retail price of around \$108.

So a new product will be added to the lineup of stereo equipment, manufactured by Russian national companies and so far including record players, radios, tape hardware and amplifiers. It is also an important new stage of stereo broadcasting development in Russia.

From The Music Capitals Of The World

LONDON

Paul Simon coming to U.K. for gigs in Manchester and Birmingham, plus three concerts at the London Palladium, in December, his first visit in two years. . . . Though WEA acquisition of Island Records believed to be virtually complete, with only signatures required, statement from Ahmet Ertegun repudiated any take-over talk.

Freddie King on extensive European tour, opening in Paris on Saturday (4), in London on Oct. 26, backed up by release of "Larger Than Life" album and, from it, single "Boogie Bump" . . . Mervyn Conn Organisation has taken over exclusive personal representation of George Hamilton IV in Europe, Conn having promoted his U.K. tours for seven years. . . . Phonogram sponsoring world darts championships in London Saturday (4) with 32 finalists from 12 countries.

United Artists released an album of yoga tuition, coinciding with 13-week TV series "Wake Up To Yoga," with a book out soon by the same title. . . . Warner Brothers cassettes and cartridges here to be distributed by Precision in addition to their sale through the CBS/WEA distribution setup. . . . U.S. promoter Sid Bernstein in town expressing confidence about his efforts to launch the Bay City Rollers as superstars in the U.S.

Phonodisc here has completed final stages of its move from Ilford to new, landscaped offices in Chadwell Heath, Essex. . . . Local group Pilot presented with a gold disk for 500,000 sales in the U.S. of their single "Magic," at a big EMI reception launching their new single "Just A Smile" . . . Winner of BBC Records' competition of two air tickets to Gibraltar went to Sunderland dealer Tommy Atkinson, the contest being arranged to encourage retailers to stock the single from Gibraltarian rock band Buddy.

GM Records has terminated its pressing and distribution deal with Phonogram "by mutual consent" . . . Promotional activity here for Alan Rich, son of Charlie, and his single "Friday Night" . . . First-ever U.K. tour for Todd Rundgren opened this week and runs through to Oct. 11. . . . Mike Gibbs, winner of

five Melody Maker jazz poll awards last year, out with "The Only Chrome-Waterfall Orchestra," his debut on the Bronze label.

Platters favorably reviewed for their first cabaret season at the Talk Of The Town. . . . Demis Roussos, settled into a new countryside mansion near Paris, installed burglar alarm which when set off can be heard six miles away. . . . David Essex producer Jeff Wayne now producing established hit-maker Tony Christie. . . . Kinks' album "Schoolboys In Disgrace" set for U.S. release Nov. 10, coinciding with their upcoming tour, and the album will be performed on stage as a full production, following on their "Preservation" and "Soap Opera" LPs.

There are now over 250 hospital broadcasting services in the U.K., serving over 1,000 hospitals and giving patients a personal radio service. . . . First single, "12 After 6," by Jerry Allen out on the new Alamo label, set up by Allen with Monty Babson. . . . Chappell Music here invested around \$700,000 in a new storeroom in the Bond Street headquarters, containing more than 20,000 sheet music titles as well as pianos and guitars. . . . Bay City Roller fans banned from all shows involving the group by London Weekend Television here after recent riot scenes.

Songwriter Barry Mason, who wrote several hits for Tom Jones and Engelbert Humperdinck, made his own solo record, "Without You," written by Peter Shelley, who penned most of Alvin Stardust hits. . . . Ringo Starr has bought new home for his ex-wife Maureen and has himself moved back into John Lennon's Tittenhurst Park \$1 million pad. . . . New rock musical based on H.G. Wells' "War Of The Worlds" to be made by Jeff Wayne.

It's said that Elvis Presley is now personally prepared to work in Britain if "a workable plan" is presented to manager Colonel Tom Parker. . . . Stage production of ex-Deep Purple man Roger Glover's "The Butterfly Ball and Grasshoppers' Feast" for the Royal Albert Hall, Oct. 16. . . . Marc Bolan to do celebrity interviews for a television current affairs program here. . . . Lynyrd Skynyrd in

(Continued on page 57)

Uruguay Pricing Itself Out Of Mart: Clave Exec

• Continued from page 10

company has also been forced to raise list prices, he claims that the four other major manufacturers, which also own retail stores, have raised their list prices considerably more. "In the past few years, we have raised our list some 70 percent, but the others have increased their prices by more than 100 percent."

Jurburg also deplors the single-price structure used by the other companies. "All the pop they carry is the same price and all classical, although a bit higher, also carries the

same price. Thus all prices spiral together and create an inflationary concept."

Clave, which also owns two retail stores, one pressing plant and a label, uses flexibility regarding its list prices. Clave also introduced a budget line to Uruguay. The company's pricing structure is divided basically into four categories: top, which consists of all WEA family product (except Nonesuch Records), Motown, and London Phase 4, and sells for \$3; regular, which has a \$2.66 suggested list; distinguished, a

\$2.25 price; and budget, which lists for \$2. All the figures represent increases introduced as of Wednesday (1).

Such a diversified price listing has resulted in less margin but in increased volume, which has overturned the business slack experienced generally by the other manufacturers, claims Jurburg.

To stimulate sales even more, Clave also introduced to Uruguay the concept of a sales meeting, without the frills of product presentation. Held about a year ago in a Montevideo hotel, the meeting attracted some 50 persons, mainly other dealers, who were offered an across-the-board discount on the wholesale level on a large part of the catalog carried by Clave.

The meeting was so successful, maintains Jurburg, that another was held in April with similar results. Jurburg cites such innovations as contributing heavily to Clave's high-ranking market position, achieved only recently. The company's share of the total market is about 25 percent, he says.

The executive says that U.S. and U.K. rock are the largest sellers, followed by "Argentina" pop (local Argentine artists), and, of course, the staples of tango and other Latin music.

Uruguay's high-volume season is December to March; April and May the bottom and, interestingly, dealers do not begin stocking product until about Dec. 15, a cautious concept which Clave is attempting to change through meetings with dealers.

International Turntable

Betty Burns, previously secretary and assistant to Lisa Denton, manager of pop product at Phonogram in London, has been appointed to the a&r department of the company. She will be assistant to Nigel Grainge, a&r manager of U.S. pop product.

David Munns, EMI international division licensing manager for the U.S., Canada, Australia, New Zealand and Japan, has been appointed senior EMI label manager. He succeeds Neil Stafford, who has become a director of Purple and Oyster Records.

Appointed merchandising manager at RCA, in London, responsible for head of services and pop product and tape managers, is David Rozzalla. He was previously at Phonogram for two-and-a-half years, where he worked in marketing, and prior to that had a post in finances at RCA.

David Borg has resigned as a director of Wilde Rock, the U.K. company which promotes new record releases via 8-track and cassette tapes syndicated to retailing shops throughout the country. The business is now being run jointly by Bruce Higham and Richard Figgis.

Ron Bayless, 46, who has worked in Hong Kong for 20 years, latterly running his own production and publishing company, has been appointed to the board of Line Records, the South London-based budget company who recently entered the singles market in the U.K. with records by the England football squad and the England Rugby League team. Bayless becomes label

(Continued on page 60)

From The Music Capitals Of The World

• Continued from page 56

for first bill-topping tour later this month. PETER JONES

PARIS

French singer Tino Rossi has recorded "Love Said Goodbye" from the film "The Godfather Part 2" for Columbia, and has also recorded numbers from the first version of the movie. ... Tamla Motown has released here a Temptations' album so far not released in either the U.S. or U.K. and is the first "live" recording by the group in five years.

A Festival of Music was held in the Cote Basque to celebrate the centenary of the birth of Maurice Ravel. ... Direct transmission by France Musique instead of using disks has been criticized by listeners. The programming of the station has been completely changed by new director Louis Dandrel and listeners object to the much-appreciated program "The Tribune Of Record Critics" being replaced by a feature called "Music For My Cat." The new formula has introduced a wide variety of national music from such territories as India and the Far East, as well as the works of unknown writers and a lot of musique concrete. Late-night jazz and pop are included.

Composer Michel Legrand has written a musical called "Monte Cristo," and the star of the show will be Philippe Clay, who has been off the light entertainment scene for some time. The musical is included among upcoming Christmas productions and will be recorded by Polydor. ... Gloria Gaynor, in Paris, received a Gold Disk award for her "Never Can Say Goodbye," from Polydor, and while here she appeared at the Bus Paladium in Montmartre and on French television. HENRY KAHN

STOCKHOLM

The Stockholm fairground, the Grona Lund, which also stages outdoor concerts, has closed for the season. Last artists to appear there were Dave Mason and Albert Hammond, and the biggest audience this year was drawn by Abba, who drew an audience of 19,000, while Alice Cooper pulled in 17,000, and the all-time record is held by Paul McCartney who had a 23,000-strong audience in 1973.

EMI artist Harpo, having his first international hit with "Moviestar," will tour the U.K. with his Banana Band this month when his followup single "Motorcycle Mama" is released there through DJM. ... New acquisitions for April Music (Scandinavia) include Dickie Bird Music (Minnie Riperton), Indaba Music (Dave Mason), Mine Music (Janis Ian), and Kamakazi Music (Barry Manilow).

Electra Grammofoon now launching its Disco Soul Campaign, which features artists like K.C. and the Sunshine Band, Betty Wright, Gwen McCrae, the Hues Corporation, Al Green, Carol Douglas, and George McCrae. ... Swedish TV team currently doing a documentary on Polar president Stig Anderson, to be televised here in December. ... Sonet launching the A&M low-price album series The Hamlet Collection with a first release of 10 albums.

CBS working heavy promotion through press advertisements on Billy Swan's album "Rock'n'Roll Moon" and Bruce Springsteen's "Born To Run." ... After one concert tour and one television appearance this summer, U.K. group Bay

City Rollers finally seem to be making breakthrough in Sweden, with EMI reporting heavy sales on the group's two albums. ... Glendisc released the album by vocal group Glenmarks, now broken up after four years and with group members Ann-Louise Hanson and Andy Glenmark going solo.

Swedish TV now running the "Kojak" series here and Electra pushing Telly Savalas' MCA album "Telly," and Phonogram the DJM album "This Is Telly Savalas." ... Albums promoted through film commercials in cinemas by EMI in September were new signing Ulf Lundell's "Vargmane" (Harvest) and Leo Sayer's "Another Year" (Chrysalis). ... Swedish TV-2 channel has produced a show named "Made In Sweden—For Export" featuring all the Swedish recording stars who have found international success. It will be shown internationally at the TV exhibition in Cannes, France, next spring, and artists included are Abba (Polar), Sylvia Vrethammar (Sonet), Lill Lindfors (Metronome), Bjorn Skifs (lead singer with Blue Swede, EMI group) and Merit Hemmingson (EMI).

Continental hit "Paloma Blanca" now also hit here via the George Baker Selection, a top-ten success, and with the first local version recorded by Juni-71. ... Charles Tyler Ensemble touring here Oct. 8-29. ... Abba just back from television appearances in Italy, London (Supersonic) and France (Ringparad), with a promotion visit to the U.S. planned perhaps for October. Abba's new European single is "Fernando," backed with "Dancin' Queen." LEIF SCHULMAN

MOSCOW

Jazz enthusiasm here in many cities in Russia, with several international bands on extended tours of the country, including the Polish Jazz Show, featuring saxists Zbigniew Namyslowski and Jan "Pyaswyn" Wroblewski, along with the Chalturik jazz group. ... Japan's Sharps and Flats on their second tour in Russia gave performances in Khabarovsk and several cities in Siberia, the group having been known to Russian jazz fans by an album released by Melodiya last year, and the Jazz orchestra of Radio Television Belge played concerts in Riga and Moscow.

Bulgarian Radio and TV Orchestra for light music under Vili Kazasian was part of a large touring show presenting Bulgarian talent here, with top singers Mimi Ivanova, Katia Filippova and Mustafa Tchaushev on the bill. ... Male chorus from Radevornawald (West Germany) welcome guests here for concert appearances. ... Pop concerts held at Yubileinyi Sport Palace, in Leningrad, featuring Poland's Niebesko-Czarny group, Russia's Vana Tomas, Lyra and VIA Maria.

Yugoslavian act Sacha Subota and his Academic rock group completed seven-town tour of Russia. ... Soviet singer R. Mkrtschian received third prize at the 15th International Song Festival at Sopot, Poland, and a special prize was given to Estonian singer Jaak Josla, the youngest participant, an artist who enjoys great popularity in his homeland.

First Russian rock opera "Orpheus And Euridica" by Leningrad-based composer Zhurbin was premiered at Kirov Palace of Culture in Leningrad, the cast including rock

(Continued on page 59)

Growth By EMI Electrola Sparks Company's Shifts

COLOGNE—The continuous growth of EMI Electrola and the rich variety of repertoire offered has required certain structural and organizational changes.

At the start of the new season the following special departments were formed out of the total sales forces and the former marketing department: classical, international and general marketing and sales, this latter division servicing department stores, chain stores and jukebox operators.

These special sales divisions concentrate particularly on the major buyers to whom EMI does a major proportion of its selling. Middle-range and smaller customers will continue to be looked after by the normal distribution services which, in future, will only handle fast-selling product.

A central sales office has been established for direct telephone contact with big buyers, department stores and bulk purchasing groups of retailers. EMI hopes that the speed and flexibility of the new setup will help combat the direct import problem.

EMI Electrola held its annual fall sales meeting in Lahnstein. The meeting included presentations on distribution problems and market-

ing concepts for the coming season. Delegates from nearly all European EMI companies participated in the meeting and took part in round-table talks.

All this was supplemented by live shows for information and entertainment. Artists appearing during the convention included Edda Moser; Michel Beroff, the young French pianist; Otto; Vince Weber; the Hansche Weiss Quintet; and the Cologne-based avant-garde rock group, Can.

The annual sales convention of the German MFP company was held in Heilingenhaus. In his review of two years of successful operations, managing director Wilfried Jung said that the company's effective and efficient sales forces had contributed a good deal to establish MFP as number one budget line firm in West Germany.

Jung also revealed that Cologne producer and vocalist Peter Orloff has signed an exclusive recording contract with EMI Electrola. On his own label, Aladdin, Orloff will produce exclusively for EMI various acts and his own recordings. The first item to be realized will be a single with the vocal sung by all Radio Luxembourg disk jockeys.

WEA Germany Holds Meet —'75 Is Seen As Best Year

HAMBURG—The annual German sales conference of WEA Musik was held in Dusseldorf, with Siegfried E. Loch, managing director of the German company and vice-president of WEA International, addressing his opening speech not only to the sales and promotion force but a group of executives from the U.S., led by Neshui Ertegun, president of WEA International.

He said that 1975 will prove to be the best-ever year in the short history of the German company, resulting so far in a total increase of turnover of 29 percent against the previous year, figures beyond all expectations.

The excess was achieved mainly by George Baker. "La Paloma Blanca" was without doubt the record of the year and WEA has sold more than one million copies in Germany alone, with the album (including tapes) selling more than 250,000 copies.

WEA believes it has sold on its first number one in Germany more singles and albums than any competitor has on any number one for at least the last three years.

Other major success has been achieved with Joy Fleming, the Ger-

man entry for the Eurovision Song Contest as well as the Rentnerband, who were honored with the award as best new artist of the year through The Golden Europe, presented by radio station Europawelle Saar.

There had also been a significant increase in WEA's German repertoire which will be continued steadily, in small steps, but on solid foundations. It was hoped to develop international potential of German acts on the label with a view to following up on the success of Passport, whose 5th album got into the U.S. LP charts.

The U.S. companies, for the first time, had the chance not only to present their new product but to discuss the exploitation and merchandising possibilities with the representatives of the German company.

There was a tremendous amount of new product both from the international markets as well as from Jurgen Otterstein, the head of German a&r activities.

The WEA sales force starts the new season with a big "bucket" of releases by established superstars such as Rod Stewart and the Eagles as well as hopes for tomorrow, such as Rentnerband and Marius Muller-Westernhagen.



Caytronics

y W H O M Radio

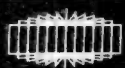
Presentan

El Super Show Latino De C B S Internacional

5 DE OCTUBRE 1975

Dos Shows

1:30 Y 6:30 P.M.



madison square garden

Pennsylvania Plaza, 7th Ave., 31st to 33rd Sts.

ROBERTO
CARLOS

LEO DAN

RAUL

ABRAMZON

CLAUDIA

DE

COLOMBIA

SONIA

LOPEZ

VALENTINA

LEYVA

SONORA

SANTANERA

ARTISTAS

INVITADOS

MARCO
ANTONIO

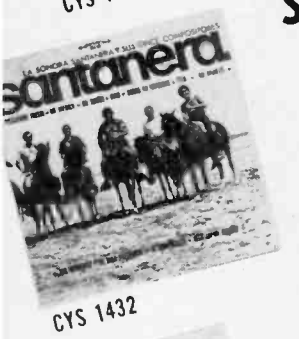
MUÑIZ

ANTONIO

MARCOS

LYDA

ZAMORA



FOR SALES PROMOTIONS & INFO CALL:

New York (212) 541-4090
California (213) 737-0197

Texas (512) 222-0106
Florida (305) 822-6967

Chicago (312) 521-1800

Puerto Rico (809) 726-5205

Latin

Acts' Fees Too High For Mexico

Buyer Says He Can't Compete With Las Vegas' Palaces

By MARV FISHER

MEXICO CITY—Presentations of top attractions from other parts of the world are starting to come of age in Mexico, "but it would be an even greater market in the future if some of the asking prices were lowered," contends Antonio Basurto, one of the leading independent impresarios here for more than a decade.

Basurto, who lately has been making frequent trips to the U.S. and Europe in search of names who would spell big boxoffice, believes salaries demanded for Mexico are just "too high" yet. He particularly emphasizes the situation is that way with American agents.

"Right now," he states, "myself and others have to hand-pick artists and groups we think will have minimum risk at the going price. But if they would stop treating us as though we were Las Vegas, we could establish a steadier, more lucrative territory."

Playing attractions today is different from the 1960s, cites the energetic promoter. Formerly, the only logical location was in a straight-line night club, maybe some television.

Now the Mexican showman can add plush hotel rooms, large arenas such as the National Auditorium here, outdoor and indoor plazas as in Puebla and Guadalajara plus specials for television. Besides the large Telvisa network, the government is getting ready to open huge facilities for more sophisticated staging.

Some American attractions beginning to find repeat business coming their way include Ray Charles, Ray Anthony, Sergio Mendes and Vikki Carr. Spanish and other Latin American stars getting return bookings are Joan Manuel Serrat, Alberto Cortez, Elis Regina. Even Rafael, who is in the throes of straightening out his tax woes, can just about call his shots when he wants to play in this country.

"A lot of people thought we were crazy when we dared to bring back Mendes for a fifth time last summer," Basurto points out. "However, we really pulled off a surprise package." In conjunction with Hugo Lopez of Artimexico, Basurto has set the Brazilian-born musician-arranger to a record sixth time in Mexico to start next spring. He adds that this time there will be less playing

Radio London's Simmons Pushes Latin Records

LONDON—Although he has difficulty obtaining current American records, Dave Simmons of Radio London consistently programs Latin music over the 50,000-watt station and he's winning listeners here with his plugging of salsa.

After a six-month hiatus, Simmons and his "Soul 77" show will return to the air Oct. 17 and will be simulcast on AM and FM.

"I play all the salsa I can get," he says.

Simmons weaves soul and Latin disks into a highly entertaining stanza and stands as one of the few disk jockeys in the United Kingdom and Europe who constantly broadcasts Latin performances.

He maintains a New York office at 630 Fifth Ave., 10020, and records sent to that address will be aired to him in London within 24 hours, he says.

His office here is at Harewood House in Hanover Square.

time in the capital and more concentration throughout the provinces. Ditto for Anthony and Charles when they appear in this territory within the next few weeks.

Though the aforementioned get money in the five figures, "they at least are reasonable for the Mexican end to come out with profits." But when a group or artist hits the charts with consistency in the States, they make too high a demand for Mexico, Basurto opines. "The guarantees are just still a little too expensive for us in this unusual and characteristically unpredictable Mexico."

Basurto points out not too many understand the type of negotiations which makes it possible for a foreign attraction to appear here. He indicates that the Mexican side cannot accept the first price thrown at them. "When dealing for a contract, we

also must keep in the back of our minds such other factors as transportation, rooms, displacements (Mexican musicians' union requires additional scale salaries to be paid for every traveling sideman), visas, orchestra, added baggage costs, percentages for co-promoters and publicity, among other hidden costs which sometime do not exist in other parts of the world."

Some of the bargaining retorts by most American reps, as experienced by Basurto (and others), goes something along these lines: "If you want it (them) for Mexico, this is the price. Or forget about it!" Thus, Mexico oftentimes has to turn elsewhere.

One of the upcoming tests this fall for a "returnee" on the scene is Sandro. Basurto claims the speculation is that he will have substantial success again.

Billboard SPECIAL SURVEY for Week Ending 10/4/75

Billboard Special Survey Hot Latin LPs

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

IN LOS ANGELES

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|--|-----------|--|
| 1 | CAMILO SESTO Camilo Sesto, Pronto Pts-1011 | 8 | GERARDO REYES Rey de Los Caminos, Caytronics 1440 |
| 2 | ANGELICA MARIA Before the Next Teardrop Falls, Sonido Internacional SI-8014 | 9 | CELIA & JOHNNY Tremendo Cache, Vaya XVS-37 |
| 3 | VICENTE FERNANDEZ Hijo Del Pueblo, Caytronics 1441 | 10 | BARRETTO Barretto, Fania XSLP-00486 |
| 4 | KING CLAVE Mi Corazon Llora, Orfeon-38024 | 11 | ANACANI Anacani, Anahac ANC-880 |
| 5 | FREDDIE FENDER Before the Next Teardrop Falls, ABC 2020 | 12 | EDDIE PALMIERI The Sun of Latin Music, Coco 109XX |
| 6 | LOS FREDDYS Aquel Amor, Peerless 1021 | 13 | LOS BABYS Un Viejo Amor, Peerless 1849 |
| 7 | VIKKI CARR Hoy, Columbia 3334 | 14 | HECTOR LAVOE La Voz, XSLP-Fania 461 |
| | | 15 | JUAN TORRES Organo Melodico Vol. 22, Musart 1653 |

IN TEXAS

| | | | |
|---|--|----|---|
| 1 | LATIN BREED U.S.A., GC 115 | 8 | KING CLAVE Los Hombres, Orfeon 38023 |
| 2 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 | 9 | JULIO IGLESIAS A Mexico, Alhambra 21 |
| 3 | SUNNY & SUNLINERS Carinosamente, Keyloc 3021 | 10 | AUGUSTINE RAMIREZ Mas Tierra Chicana, TC 1001 |
| 4 | KING CLAVE Mi Corazon Llora, Orfeon 38024 | 11 | LOS CLASICOS Da Vinci, GC 114 |
| 5 | LITTLE JOE Manana, Freddie 1030 | 12 | ANGELICA MARIA My Most Recent Hits, Sonido Internacional SI-8015 |
| 6 | LOS UNICOS Volume II, UN 1004 | 13 | ROYAL JESTERS Their Second Album, GC 112 |
| 7 | FREDDIE MARTINEZ Don Freddie Martinez, Freddie 1028 | 14 | AUGUSTINE RAMIREZ Mas Exitos, EZ 1102 |
| | | 15 | XAVIER PASSOS Viva Matamoros, Fran 01 |



THE BEST OF THE LE BRON BROTHERS



Compatible Stereo XCS-1080

Dist. By Fania Records, Inc.

Dist.: R & J Records, New York, N.Y. 10034 (212) 942-8185
Allied Wholesale: Calle Cerra, 610 Santurce, P.R. 00927 (809) 725-9255



Michel DeMay, international manager, A&M (left); Guido Rignano, managing director G. Ricordi and Dischi Ricordi (center); Lucio Salvini, Dischi Ricordi and Edizioni Musicale Ricordi. On right are Tom Hayes, international manager, Island Records (left); Luigi Mantovani, international manager, Dischi Ricordi (center); and Lucio Salvini, responsible for Dischi Ricordi and Edizioni Musicale Ricordi (right).

Major Shifts On Italian Record Scene

• Continued from page 3

rights than any other record company in Italy."

On the singles comeback phenomenon, Rignano said: "In the present economic chaos, buying power is limited and with the increased costs of LPs, singles have become more attractive. Also the new trend back to an importance in the subject matter of the song, a return to traditional melody, and a decline in interest and sales of hard and protest rock finds its most natural format in the single record."

Dealing with the retail price problem, Rignano said: "Inflation and consequent price increases should force us to change our prices, but we fear a negative public reaction. So we have postponed our decision, but unfortunately other companies have increased their prices and our resistance is useless. I feel we will eventually make a similar decision."

Rignano announced the opening of a second Ricordi building in Milan, a six-story structure, in Via Salomone beside the first Ricordi building. Ricordi's directional and artistic offices are still located on Via Berchet, in downtown Milan.

As part of the restructuring of Ricordi's Organizzazione Commerciale Ricordi (OCR) which currently has a chain of 22 stores throughout Italy, its leading shop, at Via Berchet, is being transformed into a self-service operation. Opening soon, the shop is considered to be one of the most modern of its kind in Europe and

will offer instruments, music, hi fi equipment and tapes.

Another important real estate expansion announced by Rignano is the purchase of a new, large warehouse in Rome by G. Ricordi, mother company of the Ricordi group.

Lucio Salvini, responsible for Dischi Ricordi and Edizioni Musicale Ricordi, told delegates that the company turnover for 1974 was 23 percent up on the previous year. During the same period, sales of records on the Ricordi labels (Domestic products only) increased 67 percent. The increased sales of Produttori Associati (PA), which has only Italian product, was 51 percent.

Salvini added that the increases in 1974, compared with the previous year, of the Ricordi label were 80 percent on singles, 33 percent on albums, and 37 percent on tapes. But he said there was, nevertheless, a recession in tape sales, mainly due to pirating.

Pinpointing the 1975 situation, Salvini announced that during the first half of the year, total sales of labels owned, represented and distributed by Dischi Ricordi were up 15 percent compared with the same period of 1974. Of the total, album sales remained stationary during the period, while tape sales were off 25 percent.

Sales figures for singles were up 26 percent for the Ricordi label only and up 70 percent for all labels together.

TAXES STARTED RUMORS

Bay City Rollers Deny They Will Quit England

LONDON—Stories that the Bay City Rollers may quit Britain for tax reasons have been dismissed as "unbelievable" by a&r manager at Bell, Andrew Bailey.

The Rollers have been cited along with names like Rod Stewart and Mick Jagger as artists suffering from the "crippling tax burdens" in the U.K.

Sir Geoffrey Howe, shadow Chancellor of the Exchequer, has told the Institute of Taxation in Notting that income tax revenue would increase if the top rates were reduced. Describing it as a "fame drain," Howe said that the emigration of pop singers represented a large and disproportionate loss to the Exchequer... "something in the region of several hundred million pounds a year."

Barry Perkins and Tam Paton, re-

spectively the Rollers' business and personal managers, are reported to have discussed the possibility of the group leaving the U.K. and had indeed apparently advised the group to do so.

Andrew Bailey says that taking the Rollers out of their home environment would take a lot out of the group and that it would be culturally wrong to deprive them of their youth and it would certainly be a shame for the group, and would also help kill the music scene in Britain."

Bailey estimates that the Bay City Rollers will this year sell more than one million album units.

Sir Geoffrey Howe had said that the total surtax yield in its last full year of operation was only \$740 million, which represented only 2.3 percent of the total tax revenue.

During the convention a deal was signed by Alfredo Rossi, president of Ariston Dischi and Guido Rignano, managing director of Dischi Ricordi, under which Ariston records and tapes will be distributed in Italy by Dischi Ricordi.

The three-year agreement is unusual in that Ariston is a medium-sized record company with good sales and many important artists, such as the McCoy's, I Vianella, Equipe 84, Rosanna Fratello, Luciano Rossi and the Stylistics. It also has its own recording facilities, pressing and duplicating plant and warehouse. Ariston is the first record company of this caliber to assign its distribution to a third party, thus dismantling its own distribution organization.

Ducale, also distributed by Dischi Ricordi, has just renewed its agreement for another two years. This pact includes Arion records, licensed to Ducale for Italy.

Also during the convention the acquisition of two new labels for Italy, the U.S. Capricorn and the British Main Route, was announced by Ricordi.

Salvini said increased prices had influenced the sales of foreign product more negatively than those of domestic material, also because the former offered a wider selection of the same type of product. These facts were recently verified by Ricordi during surveys conducted over several months on the road, in schools and at concerts all over Italy.

Ricordi was meeting the challenge of changing trends in the Italian position on many fronts, Salvini explained: "Another aspect is that no great Italian talents exist. Therefore the product has become more important than the artist. This has created the phenomenon of the one-hit artist in Italy, as elsewhere. Consequently Ricordi has tripled its investments in the search for new talent and has broadened its circle of creative associates."

Renzo Benini, sales manager for Dischi Ricordi, confirmed Salvini's report of a 25 percent fall in Ricordi's tape sales due to piracy and reported that he personally witnessed offers of three cassettes for \$7 on Italian beaches.

Benini announced a Ricordi sales campaign called "Forza Tutta" (Full Speed) to be carried out over the remainder of the year. The campaign involves retailers and agents, with special offers for both. The entire catalog distributed by Ricordi will be promoted in the campaign and those agents who exceed their budget will be awarded a 10-day trip to Bangkok in 1976. Another special premium to agents, an Alfa-Sud auto, is being offered by Ariston.

From The Music Capitals Of The World

• Continued from page 57

orientated group **Singing Guitars**, under **Anatolii Vasilieff**, and the opera officially presented on the posters as "Songe Oper," will be performed in several cities prior to Moscow and Leningrad... According to the latest statistics, there are 61 million TV sets in use in Russia today.

Special medal presented to Soviet violinist **Igor Oistrakh** at the 15th annual "Ohridsko Leto" classical music festival in Yugoslavia, for his frequent participation in the event... First-ever model of nationally manufactured stereo tuner to receive Soviet system's FM stereo programs is introduced by the Priboi radio plant at Taganrog... U.K. singer **Robert Young** to build on reputation created by his tour of Russia in August and September.

VADIM YURCHENKOV

BELGRADE

Prices for domestically-pressed records on the Yugoslav market are to be increased by 18 percent, which means that locally-produced singles cost 15.80 dinars (93 cents) and albums 58.90 dinars (\$3.46)... And licensed LPs are now priced 76.60 dinars (\$4.51), with pre-recorded cassettes up to 72.36 dinars (\$4.26), but as the prices of all goods are going higher and higher, it does not seem the price changes will significantly influence record sales.

Ike & Tina Turner touring Yugoslavia for the second time this autumn, with gigs in mid-November in Belgrade, Zagreb, Novi Sad and Subotica, and as the RTV Ljubljana has acquired United Artists catalog, they plan to issue the "Nutbush City Limits" album by the Turners, together with albums by **Bobby Goldsboro**, **Paul Anka**, **Hawkwind** and **War**.

Pop group **Bijelo Dugme** has scored a huge success here with their first album for Jugoton and the Sarajevo-based group's reward has been ten days in London to make

SONG IS 'DUE'

Drupi Wins Festivalbar

VERONA—Italy's 12th Festivalbar contest was won this year by Ricordi artist Drupi, who received a total of 94,921 votes for the song "Due."

Awards night was presented before an estimated 30,000 customers crowded into Verona's giant Arena, with an overflow of 10,000 others outside, who had to listen to the show over a loudspeaker system. And the RAI-TV network taped the ceremony show for a later presentation.

The awards were presented for the first time at the giant Roman-built arena. Previously the presentations were in the small Venetian town of Asiago. The Arena, which up to two weeks before had hosted its famous yearly operatic-ballet season, was packed with enthusiastic pop fans and stilled momentarily the laments of the prophets of doom here who have been declaring the final death of interest in Italian pop music.

Organized by Vittorio Salvetti, Festivalbar gets underway each summer when the selected records, this year 30 in number, are placed in 35,000 jukeboxes in bars and restaurants and 1,000 discotheques all over Italy. The public then decides on the winners by the number of times each

recordings for the second album in the EMI studios there... Jugoton is the EMI representative partner here and the arrangement stems from that agreement... Group member **Goran Brgovic**, who writes all the band's material, has prepared all the new songs.

RTB record production division here is preparing the second edition of the Hit Parade series, based on a concert presenting 18 domestic artists with newly-composed songs and it is to be shown on the national television network. The show itself will again be staged in Belgrade and the planned date is Oct. 25.

BORJAN KOSTIC

HAMBURG

Slide Hampton and the **Joe Haider Orchestra** are on tour through Germany... **Monty Alexander** will release a new album "Love And Sunshine" for the MPS label in October... **Meyers Dampfkappelle** getting big reaction for its second album "Spiegelbilder" (Metronome), and the record company is launching a publicity campaign with a film in all Germany cinemas.

Peter, Sue and Marc from Switzerland released a new album in Germany... New releases on Metronome's Brain label include LP's released by **Grobschnitt**, **Klaus Schulze**, **Tangerine Dream**, **Edgar Froese** and **Novalis**, and a sampler called "Electronic Dreams"... **Petra Pascal** recorded a new album for Jupiter Records in Munich.

U.S. actor **Ron Ely** released a single here under the direction of **Reiner Schone** for the Ariola label... Germany has at least eight versions of the international hit "Paloma Blanca," reports Budde Musikverlag in Berlin... **Alice Cooper's** horror-show was filmed by Germany television... Italian act **Drupi** is in the charts here with "Due"... Trumpeter **Roy Etzel** has the German version of the French "Dolannes Melody" for the Jupiter label.

record is played and also by filling out a special postcard made available to them.

Festivalbar runners-up this year were: Gloria Gaynor, "Reach Out, I'll Be There" (Phonogram), 90,700 votes; The Beano, "Candy Baby" (Decca), 89,135; Demis Roussos, "From Souvenirs To Souvenirs" (Phonogram), 88,470; Barry White, "What Am I Gonna Do With You" (Phonogram), 79,212; Gianni Morandi, "Il Mondo Di Frutta Candida" (RCA), 75,350; Mia Martini, "Donna Con Te" (Ricordi), 62,700.

Then came Piergiorgio Farina, "Padrino, Parte II" (Produttori Associati), 53,109; I Cugini Di Campagna, "64 Anni" (Pull-Ricordi), 50,404; Santo and Johnny, "Senza Perdona" (P.A.), 47,985; Daniel Santacruz Ensemble, "Aquador" (EMI), 45,200; Baiano and Caetano, "Bate Pa Tu" (CBS), 42,907; Paolo Fresura, "Bella Dentro" (RCA), 41,303; Gary Walker, "Hello How Are You" (CBS), 40,700; and Genova and Steffan, "Piano Piano" (Ricordi), 40,300.

In addition to Festivalbar winners, final night highlights included performances by Charles Aznavour (Barclay) and operatic tenor Placido Domingo, who sang a song by Tony Renis.

London In Reorganization

MONTREAL—London Records of Canada Ltd., one of the longest established record companies in Canada, is in a period of expansion and reorganization.

Gary Chalmers, who began with London six years ago as Winnipeg sales and promotion representative and then, in 1974, was appointed Canadian label manager and worked out of the company's head office in Montreal, has been appointed national promotion manager for the label. Chalmers, who will report to Ken Verdoni, London's product exploitation manager, will be responsible for coordinating all phases of promotion as well as

handling the company's existing Canadian distribution labels.

London's new pressing plant recently built on the site of the company's head offices in Montreal is not fully operational as yet but their singles pressing facility has already caused much discussion within the Canadian industry. London is now the only company in this country with the ability to press singles with centers already built in like those found in England and other countries in Europe.

London has signed a long-term exclusive contract with Gilbert Beaud for his future English and French recordings. Beaud was the first French songwriter to successfully hit the American and English charts with his material like "Let It Be Me," "What Now My Love" and "It Must Be Him" recorded by top international singers. Beaud's latest release is "A Little Love And Understanding" which placed high on the British charts and is currently picking up airplay in Canada.

London Records of Canada also recently signed an exclusive, worldwide recording contract with singer, composer and arranger Joey Miller. He is currently in the RCA Studios in Toronto completing tracks for his first release with production being handled by Harry Hinde.

London's promotion efforts with Nana Mouskouri and 10cc will be greatly aided by Canadian tours this month. Ms. Mouskouri will tour western Canada for the first time with dates in Vancouver, Edmonton, Calgary, Winnipeg and Regina. 10cc has dates planned for Toronto, Montreal, Quebec City, Edmonton and Vancouver for late October and early November.

Richard Riendeau, London's national sales manager, recently presented Pierre Lefort of Deram in Quebec with the London Salesman of the Year Award for 1974/75. The award is presented to the salesperson who achieves the highest percentage over quota during the year. Deram distributes the majority of London's French product.

Platinum Struck By Dommage

MONTREAL—The second album by Beau Dommage, entitled "On Est Passee La Noce?" achieved platinum status (100,000 units) in Canada before its mid-September release date, according to Capitol Records-EMI of Canada Ltd. It is the first time that a recording by a Canadian act has "shipped platinum" in this country.

The band's debut album on Capitol also achieved platinum status in Canada.

It is significant to note that both albums, produced by Michel LaChance at Tempo Studios in Montreal, sold almost exclusively in the predominantly French-speaking province of Quebec.

The band recently returned from Europe where they represented Canada at the Twelfth Spa Festival of Song with other participants from Belgium, France and Switzerland. France's weekly news magazine called Beau Dommage the "revelation" of the festival and indicated that they were on their way to a very big career in France. Their first single, "La Complainte Du Phoque," is selling very well in France.

BTO Gross Is \$1.2 Mil

VANCOUVER—Figures released from Bachman-Turner Overdrive's recent tour of Canada indicate that the band grossed over \$1.2 million over the 14 dates. That figure is a little less than the \$1.5 million gross predicted but sets a new record as well as a new standard for tours across Canada.

The total attendance for the whole tour was 160,390 with most of the tickets being sold well in advance.

A highlight of the tour was the band's return to Vancouver where they drew 17,500 to the Coliseum of the Pacific National Exhibition setting a new attendance record there.

The kick-off date in Regina at the Exhibition Grounds which drew 12,363 was the largest crowd to ever attend a single concert in the history of the province of Saskatchewan.

The only date on the tour that was not completely sold out was their concert at the Montreal Forum.

The Canadian tour was coordinated by Don Tarlton of Donald K. Donald Productions in association with Don Fox of the New Orleans-based Beaver Productions.

"Four Wheel Drive," a cut from their album of the same name, is starting to get significant airplay in Vancouver, and Allan Katz, the national promotion director of Polydor Ltd., indicates that it might become the third single from the LP.

Cap's Retail Wing Revamped

TORONTO—Brian Josling, the general manager of the Sherman/Mister Sound, retail division of Capitol Records-EMI of Canada Ltd., has reorganized the administration of that division across Canada.

Bob Muckle has been named Alberta region manager with responsibility for the seven Mister Sound stores in Alberta including the new store in Edmonton which is due to open in November.

David Rodgers replaces Muckle as Ontario region manager and assumes responsibility for the stores in London, Hamilton and Toronto.

Brian Greene will remain as buyer for the Ontario region and manager of the Toronto warehouse but in addition will be responsible for the Rockwood and Northtown stores in Toronto.

States Josling: "These changes were made to further strengthen the senior management of the two regions in anticipation of the major growth expected in fiscal year 1976. Sales and profits have increased substantially in the fiscal year which ended June 30, not only in Ontario and Alberta, but also in the Quebec region.

From The Music Capitals Of The World

TORONTO

Harry Peebles, a Wichita promoter, is suing Anne Murray and her agents for \$2.5 million in an alleged breach of contract for an appearance at the Missouri Fair on Aug. 21. Allan Strahl, Ms. Murray's business manager; Marvin Josephson Associates, Inc. of Los Angeles; and Alive Enterprises Inc., her New York-based management firm, were also named in the action. Peebles has accused Ms. Murray of breaking a contract that they had entered into last Jan. in order "to appear elsewhere under more advantageous terms."

Axe Records has completed a deal with Private Stock in the U.S. for the release of the Major Hoople's Boarding House single "I'm Running After You." Private Stock has world rights to the band outside of Canada. ... Attic Records has signed singer/songwriter Ken Tobias to deal whereby Capitol Records will release future product by him in the U.S. and internationally. Attic and Capitol have simultaneously released his new single "Every Bit Of Love" which is also the title of Tobias' new album. Capitol's Al Coury and Rupert Perry finalized the contract with Attics' Al Mair. A schedule of American dates in key markets is currently being arranged. ... United Artists has announced that the Electric Light Orchestra LP "Eldorado" has attained gold status in Canada. ... The Guess Who intend to record a single for the French market in the latter part of this year.

Bimbo Jet from France were presented with a gold album for "Bimbo Jet" by Capitol Records-EMI of Canada during their recent engagement at the Zodiac I club in Toronto. ... Anne Murray's back-up band Richard with Dianne Brooks has been booked into the Zodiac I club Nov. 3-10. ... CBS/Sony in Japan have released Tony Kesineo's Smile Records album "Consider the Heart" in Japan. ... Following the release of "Things That Go Bump In the Night" on RCA, singer/songwriter Willi is preparing a cross-country radio station tour to coincide with the release of a followup single "Pistolero." Production on the singles was done by 3 Hats Productions in Toronto. ... Canadian booking agency Canadian International Talent showcased ten acts recently at the Zodiac I Club in Toronto including Barry Hall & Delegation, Northern Dancer, Nicholas Sloan, Bitter Blue and Canada. There were door prizes which included a trip for two to Las Vegas and a color television set. ... Copper Penny's first album for Capitol Records-EMI Ltd. entitled "Fuse" will be released this month. ... Anne Murray's investiture into the Order of Canada will take place on Wednesday (15) in Ottawa.

Peter Foldy has just completed two weeks of recording in Los Angeles at Wally Heider's studio with Milan Kymlicka producing. Jim Gordon played drums on the session. ... Overnite Productions has had its first single released by Axe Records. The single "Beauty Skool Dropout" is the first for the group On the Rocks. Overnite is headed up by Jon Bojicio. ... Fiedler-Finklestein, in association with Richard Flohil, will present Bonnie Raitt in concert with Tom Waitts at Toronto's Massey Hall on Nov. 2. ... Will Webster and Ed Cowan of Thunder Sound Studios in Toronto have set up a production company under the name Mitre Productions. The first signing to the company is Bryan Way who is being produced by John Capek. A

deal has been signed with Quality Records which calls for one album plus a single. Way's song "Say My Goodbye's To the Rain" has been picked up by Roger Whittaker for recording.

Harvey Glatt's Treble Clef record distribution network is handling the new Stringband album on Nick Records. The band's first album sold close to 4,300 copies almost by word of mouth. ... Jack Genare, a Windsor entertainer, is currently working as host of a half-hour show in that market called "Music Makers." ... Jack Nestor has formed a St. Catharines-based agency under the name Panther Productions. The agency, which has five sub-agents, will concentrate on coordinating tours and booking lounges. ... Toronto-band Steps debuted their act on Sept. 23 in Toronto.

MONTREAL—Michel Pagliaro is mixing his new single at Tempo Studios with George Lagios. Pagliaro, who is signed to Columbia Records, just returned from France where he recorded some material for an upcoming album at Le Chateau. ... Charley Prevost, the former publicity director for A&M Records of Canada Ltd. is now in England as road manager for Supertramp. ... American-born Nanette Workman has emerged as one of the top female artists in the predominantly French-speaking Quebec market with two disco hits under her belt, "Danser, Danser" and "Lady Marmalade." ... Offenbach are in the middle of a tour of Quebec with Aut'Chose. One of the highlights of the eight-date excursion will be a concert appearance by both bands at La Salle Maisonneuve of the Place Des Arts in Montreal on Wednesday (8) presented by Kebec-Spec and CKVL-FM.

The new April Wine single on Aquarius in Canada is "Tonight Is A Wonderful Time To Fall In Love." ... Moonquake's current single "Wild Little Story" on Aquarius is doing well in Winnipeg and the Maritimes. ... Brian Chater of B.C. Management recently signed a con-

tract with R. Dean Taylor for representation of Taylor's publishing companies Hot Egg Music and Ragamuffin Music Worldwide in Canada. Besides representing Taylor's own material, it handles all new material by English group Strife who release through Chrysalis and material by Sabu on Pye Records.

VANCOUVER—"Magic Man," the single by Heart on Mushroom Records, was a top ten record in most markets across Canada. The band, who is currently readying their first album for release, opened for the Bee Gees in Victoria, Kamloops and Lethbridge recently. ... Mushroom Records' newly appointed promotional coordinator is Gerildine Danish. ... Jayson Hoover's new single on Mushroom is "Holding Out." ... Bim opened for Three Dog Night in Calgary and Edmonton on Sept. 23 and 24, respectively.

Valdy will play the Queen Elizabeth Theatre on Dec. 7. ... Jerry Libin of Sounds of the World has set up an extensive western Canada tour for Paul Horn which will open with two concerts on Oct. 24 and 25 at the Playhouse in Winnipeg. ... Bruce Davidson's IPC Ltd. is bringing the Preservation Hall Jazz Band into Spokane's Opera House on Tuesday (7) and into the Queen Elizabeth Theatre in Vancouver on Saturday (11). ... The Irish Rovers are in the middle of a tour of Western Canada and five dates in the western U.S.

MARTIN MELHUSH

Farley To CTI

TORONTO—Lee Farley, national promotion director of Quality Records Ltd., has resigned to become general manager of CTI Records of Canada. Farley has been with Quality for 20 years.

Gene Lew, who joined Quality three years ago as Ontario promotion manager, has been appointed director of national promotion. Lew will report directly to Jack Vermeer, vice president of marketing.

International Turntable

• Continued from page 57

co-ordinator in charge of promotions, campaigns and liaison with President Records' sales and marketing division.

Pierre Tubbs has signed an exclusive writing, record production and publishing deal with United Artists. The arrangement, announced last week by UA managing director, Martin Davis, maintains a six-year association—since Tubbs first joined the company. As head of creative services, he has been responsible for print-buying, advertising and other related areas.

Tubbs will be retained by UA as a creative services consultant, but the emphasis of his future work will be on finding and producing new talent for the firm. United Artists Music will co-publish (with Tubbs' own company) all his material worldwide.

Singles with which Tubbs has been involved and due for release in future weeks feature Maxine Nightingale, Al Southern, Heroes and Jackson. Other projected product involves Kim Graham, Ceda Aznavour and the Love Generation. Tubbs will be involved with UA's European affiliates in Germany and France, where he is expected to participate in local production. He is currently represented in the U.K. chart as writer, producer and com-

poser of Al Matthews' single "Fool."

Plans to expand A&M Records' international office in London have resulted in a move for marketing director Keith Lewis, who will now be responsible for handling European business for both British and U.S. catalogs.

Reporting to Lewis will be European promotion manager Mary Rigby and overseas development manager Mike Sutcliffe, while Lewis continues to report to A&M managing director Derek Green. The realignment of international division structure was finalized by A&M president Jerry Moss and international director Dave Hubert during a London visit.

Green says the expansion illustrates the importance now placed on European business. He adds that it is a logical move for the company to set up the London office, with Michel DeMay in the Paris office with ability to maneuver throughout Europe. Succeeding Lewis as new marketing manager is Mike Deane (29) who joins the company from Book Club Associates, where he was audio marketing manager.

BILLBOARD IS BIG INTERNATIONALLY

CBS Records Expanding Artists & Staff

• Continued from page 3

Yetnikoff indeed has reason for smiles—August and September have given the company its highest sales months in its history, he says. And sales of singles, LPs and tapes two weeks ago for Columbia and Epic and its custom labels, produced the “greatest sales week in the company’s history.” What are these sales figures? Yetnikoff points to CBS policy against breaking them down as the reason he can’t give them out.

In fact, for several weeks Columbia and Epic had four of the top 10 LP positions on the national best seller charts, with titles by Earth, Wind and Fire, the Isley Brothers, Janis Ian and Bob Dylan with his basement tapes, followed by Pink Floyd, Bruce Springsteen and Aerosmith also getting into respected top posts.

Although a lot of its product is produced outside, Yetnikoff points to CBS’ own internal production staff as accounting for much of the commercial hits. A recent addition to the New York staff is Bob James, the jazz arranger/producer who has been associated with CTI projects and who will now delve in what Yetnikoff calls the “progressive area.”

More in-house production “is a direction we’re going to go toward,” Yetnikoff says. He speaks of using “younger guys—perhaps within a workshop.”

Heading the pop a&r staff for Columbia in New York is Mickey Eichner; Steve Popovich is his counterpart there for Epic on a national basis. The other Eastern Columbia pop producers include Ted Macero, Gary Klein, Goddard Lieberman (in his role as consultant), Bob James, Mark Spector and Hank Cosby.

Epic’s Eastern a&r staff includes Tom Werman, Lenny Petzie and Bill Craig.

In Los Angeles, Columbia has Don Ellis as a&r chieftan plus Lorne Safier, Joe Wizzard, Jack Gold, Torry Powell and Mike Dilbeck. Epic is represented here by Greg Geller.

In Nashville, Billy Sherrill is the top honcho with Ron Bledsoe, the operations vice president doing some a&r. In San Francisco, Ellen Bernstein handles a&r administration, with engineer Roy Siegel working with Sly Stone on his LP.

Yetnikoff says he and his other top executives will be coming to the coast more often than in the past. The reason: closer touch with artists residing here.

During his recent trip he spoke with Barbra Streisand, Neil Diamond, Bill Withers, Ray Conniff, Mack Davis, Jim Messina and bumped into Janis Ian on the plane out.

Does the former head of CBS International find it awkward or difficult to be in the shadow of Lieberman, whose lengthy career with CBS earned him prestige worldwide?

“I’m not going to try and step into Goddard’s footsteps,” Yetnikoff replies. “I’m at least 30 years away from being a legend. I view what happened as taking over a job. Goddard had his ways and I have mine and I don’t have to do things Goddard’s way. I really don’t have to step into his shoes.”

Yetnikoff says one of the reasons for CBS’ strength is that it has specialists in various repertoire areas which he likens to small companies within the big one.

He finds fascination seeing develop the likes of David Allen Coe, Willie Nelson, Billy Swan and Joe Stampley in the country field—an area he feels is creating a kind of “underground country” school of music. In the black progressive crossover field, CBS sports Earth, Wind and Fire, the Isleys, Ramsey Lewis and Herbie Hancock. The latter two are also included in the “new jazz” with Weather Report and Mahavishnu (both of whom are not new anymore).

Hancock’s “Headhunters” LP is close to one million sales unit, which will make it the industry’s top jazz seller, Yetnikoff points out.

In the classical field, the opera “Carmina Burana” is close to 100,000 units sold with a second opera “Navaraise,” coming on as another potent commercial item.

Much of CBS’ success with black music—outside of jazz—is a result of its distribution deal with Philadelphia International, run by Kenny Gamble and Leon Huff. Recent federal payola indictments against Gamble and Huff haven’t affected the flow of product to CBS, but the subject is one which Yetnikoff doesn’t feel comfortable speaking about.

Epic stands strong with r&b flavored material through Sly and the Family Stone who have just completed their next LP and LaBelle, which is often indescribable. Minnie Riperton, Epic’s new queen of song, is basically pop with jazz feelings.

Upcoming are new LPs by Paul Simon and Art Garfunkel (each of which has a cut involving the duo), Chicago’s greatest hits, Bill Withers, Dave Mason, Hancock, Phoebe Snow, Earth, Wind and Fire and Dan Fogelberg.

Artists being recorded on the coast include Andy Williams, Ray Conniff, Percy Faith, Jim Speeris, Spanky and Our Gang, Bill Withers, Steppenwolf (which has left Mums), Johnny Rivers, Boz Scaggs and the Flying Burrito Brothers.

With more and more artists coming to record companies for career

guidance, “we’re building up our artist development department,” Yetnikoff says. Sam Hood is the department head and he’s sort of an unofficial artist manager-agent-impresario, guiding acts in terms of TV and personal appearances. There are three in this department and Yetnikoff wants more manpower to work on tours and TV appearances.

As head of the CBS Records Group, Yetnikoff oversees domestic and international record operations. “I’m responsible for the world of music for CBS,” he says wryly.

After five years as head of CBS International, Yetnikoff can easily compare domestic versus international operations. The latter is more complete because of the many markets one deals with. “And control elements are different internationally in terms of time and language. The business of business overseas is incredibly difficult.”

When he was the world-girdling head of CBS International, Yetnikoff was on the road four months of the year. Now that he’s firmly planted in the U.S., he finds he spends a lot of nights out at concerts and just playing personal contact man with roster artists—a role many label presidents have moved into.

In a breakdown of sales by repertoire, rock pop accounts for 57 percent, soul 24 percent, jazz 2 percent, MOR 2 percent, classical 5 percent, country 9 percent, show 1 percent.

Next year CBS will get its first product from the Jackson Family when its contract with Motown expires. On the way is new product from Maurice White and Jim Guercio’s new Colorado-based label handled through Epic.

CBS has one Broadway caster, “Chorus Line” (produced by Lieberman) and co-authored by former Columbia producer Ed Kleban. Yetnikoff points to growing interest in Broadway musicals and comments that CBS might be doing more play recording “because there’s interest in it and besides I have my consultant (Lieberman).”

ELIOT TIEGEL

Arista Parley Activities

• Continued from page 6

son, Terry Gathwaite, Alrto, Eric Carmen, Melissa Manchester, Barry Manilow, Gil Scott-Heron and Tony Orlando and Dawn.

During his speech, Goldman reviewed the success of the label in its first year, pointed out directions for future growth and the importance of individual creativity. Bossin added that each member of the field staff must be less specialized and more attuned to become a jack-of-all-trades.

“Sales people are much too specialized in sales, and promotion people are usually only into promotion, and we hope to change this so that everyone can do everything in the future,” he said. “Because of the large number of our acts on the road, this philosophy of everyone being a complete all-around record maven, can do nothing but help our continued growth.”

Stax’s Bell In Innocent Plea

MEMPHIS—Al Bell, Stax’s board chairman, entered a plea of innocent Sept. 24 to a federal indictment charging him with fraud in obtaining loans from Union Planters National Bank totaling close to \$19 million.

Bell was arraigned before U.S. Magistrate Aaron Brown Jr. along with Joseph Harwell, a former bank official. Harwell also pleaded innocent to the charge.

Bell was released on unsecured bond of \$100,000. Harwell was brought here from a federal prison in Springfield, Mo., where he is serving a five-year sentence for embezzlement of \$280,000 from the bank in another case.

Klenfner, organizer of the Sunday music festival, spoke on several key subjects including the establishment of an FM image or a credible album base for a progressive artist, which makes it much easier to break a subsequent single. He also told the gathering that artist relations was one of the most important responsibilities of each employee.

Talbert stressed the importance of store reports, while Karamanos emphasized the role of secondary station airplay in building momentum for singles. During his presentation, Feisinger outlined the ways to successfully merchandise an artist and said the secret to accomplishing this is to “visibly promote our acts at every possible location.”

Feiden encouraged a&r involvement at all levels in the company, while Backer offered his thoughts on maintaining a balance between commercial accessibility and artistic excellence in his area of the progressive music roster.

Bossin said the impressive aspect of the meetings was that it initially started out as a gathering of 25 persons and turned into a full scale convention.

The music festival was a success in many respects, including exposing artists to both the public and staff members. Performing were Urszula Dudziak, Anthony Braxton, Harvey Mason, the Brecker Brothers, Larry Coryell and the Eleventh House, Gil Scott-Heron and the Midnight Band, David Pomeranz, Linda Lewis, Loudon Wainwright, Patti Smith, Melissa Manchester and Barry Manilow.

All profits from the two concerts will be donated to the city of New York, although no profit figures have yet been made available.

CBS-TV Loses Lawsuit

• Continued from page 11

copyright proprietors would not compete with one another on a price basis if CBS sought direct licenses,” he said, in dismissing the charge of illegally fixing prices.

• He said no case had been established that CBS was required to license rights to “unwanted music” in order to secure “wanted music.”

• CBS failed to prove that ASCAP members and BMI affiliates refused to deal directly with CBS on an individual basis. For this reason the charge of “copyright misuse” was also dismissed.

• Also rejected were charges of monopolization. “ASCAP and BMI are not the sole source of the performance rights CBS needs; they are merely the sole source of the blanket licenses which CBS does not want.”

In chiding CBS for not making a serious effort to explore methods other than blanket licensing, Judge Lasker himself undertook to provide a number of leads. He said the facilities of the Harry Fox Agency might be used in some cases to furnish a combined synchronization-performance license on specific properties.

It might negotiate favorable performance rights with its producers who have publishing affiliates. “It could build up a large reservoir of music by requiring program packagers affiliated with major publishers to make their catalogs available

for direct licensing in accordance with a fee schedule.”

Other suggestions offered by the judge included attempts to work out “mini-blanket” licenses with independent publishers, “or direct licenses using a fee schedule. . . . There is an astonishing lack of evidence that CBS considered such possibilities . . . before commencing suit.”

Judge Lasker also gave short shrift to CBS’ claim that writers affiliated with the American Guild of Authors and Composers might erect effective barriers against direct licensing by publishers. While some AGAC members did complain about direct deals made years ago with 3M, the organization “has not even attempted to lobby against the practice since 1966,” he declared.

Despite complaints from time to time against publishers, ASCAP and BMI, the judge said AGAC had never brought suit against anyone. “Its principle technique appears to be the enthusiastic use of rhetoric,” he said.

CBS launched the civil antitrust action Dec. 31, 1969. It followed a move by BMI to terminate its blanket license with CBS after court approval was sought by ASCAP and CBS for license fee adjustments that would have widened the traditional margin between totals earned by the two rights agencies from CBS-TV performances.



Get the complete history of Billboard's "Soul" Charts!

- 184 pages, including:
- Every Rhythm & Blues artist and record to make Billboard's "Hot Soul Singles" charts from 1949-1971
 - A Trivia Section listing top artists and their record achievements
 - Pictures of the Top R&B artists

- Each listing includes:
- Date (month/day/year) record first hit charts
 - Highest position record reached
 - Total number of weeks on charts
 - Label and number of record

\$25 postpaid in U.S.A.



Supplements...

also available.

Updates the 'Soul' charts through 1974. Check coupon for books you'll need most!



Mail your check or money order to: Record Research, P.O. Box 82, Menomonee Falls, WI 53051

- Top R&B '49-'71 \$25.00
- Top Pop '55-'72 (Soft cover) \$30.00
- Top Pop '55-'72 (Hard cover) \$40.00
- Top Pop '40-'55 \$20.00
- Top C&W '49-'71 \$25.00
- Top LP's '45-'72 \$30.00
- Top Easy Listening '61-'74 . . . \$25.00

- SUPPLEMENTS . . . \$10.00 Each
- Top Pop '74
 - Top R&B '74
 - Top Pop '73
 - Top R&B '72-'73
 - Top LP's '74
 - Top C&W '74
 - Top LP's '73
 - Top C&W '72-'73

Overseas orders add \$3.00 per book, and \$1.00 per supplement.

Name _____
 Address _____
 City _____
 State _____ Zip _____

The William Morris Agency
is proud to announce
the world-wide representation of
Minnie Riperton.



Warner Bros. Production

• *Continued from page 8*
rectors of the Bartell and Hefel chains and the program directors of KSTP in Minneapolis and WCOL in Columbus.

Emmylou Harris and Al Jarreau were the WB artists entertaining the gathering. Joe Smith, Warner president, led the team of top label executives attending the four-day meeting at Camelback Inn.

The sessions were organized and conducted by Davis along with assistant national promotion directors Don McGregor and David Urso.

"One of the most important things about the way we're now working is that our local promotion men have the authority to operate on their own," say Davis. "They make the decisions about policy in their areas and receive full support from the home office. This has been the key to much of our success in the past year and I feel it will make us even more effective in the years ahead."

John Montgomery, WB director of FM promotion, says, "It is now apparent that the old days of radio

promotion are over. It's no longer enough to just walk into a station with product and lay it down. We have to find out what the consumer wants to hear and take it to radio. This means our getting involved with research development."

Postal Rates Are Hiked . . . Again

• *Continued from page 1*
cents and 10 cents for the amount needed to make these special fourth class mailings self-supporting by 1979, the last in an eight-year series of increases.

Two previous raises for special

fourth class rates took them to 19 cents the first pound, 9 cents each additional on July 6, and on Sept. 14 the first pound rate went to 20 cents.

Library record and book mailing rates, which have a longer phase-in period (16 years, double the eight-

year span for commercial mailings) will go to 8 cents the first pound, 4 cents each additional after Christmas up from 7 cents and 3 cents. Their final self-supporting rate in 1987 has a target of 29 cents the first pound, and 8 cents each additional.

TEXAS & OKLAHOMA? THE CHARTS TELL THE STORY

Billboard **HOT 100**
FOR WEEK ENDING AUGUST 30, 1975

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|-------------------------------|---------------|
| 13 | 16 | 11 | WASTED DAYS AND WASTED NIGHTS | Freddy Fender |
| 21 | 25 | 7 | TUSH | ZZ Top |
| 52 | 63 | 5 | LADY BLUE | Leon Russell |

Billboard **Hot Country LPs**
Billboard SPECIAL SURVEY for Week Ending 9/20/75

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|--------------------------------|---------------------|
| 2 | 2 | 14 | REDHEADED STRANGER | Willie Nelson |
| 6 | 7 | 11 | CHARLEY | Charley Pride |
| 14 | 18 | 17 | JUST GET UP AND CLOSE THE DOOR | Johnny Rodriguez |
| 32 | 36 | 2 | TEXAS GOLD | Asleep At The Wheel |

Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY for Week Ending 4/8/74

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|-----------------------------|------------------|
| 10 | 15 | 5 | MY THIRD ALBUM | Johnny Rodriguez |
| 15 | 13 | 8 | THE ENTERTAINER OF THE YEAR | Roy Clark |
| 23 | 31 | 3 | THE ENTERTAINER | Roy Clark |
| 29 | 21 | 15 | AMAZING LOVE | Charley Pride |
| 30 | 32 | 7 | HOUSE OF THE RISING SUN | Jody Miller |
| 32 | 25 | 20 | ROY CLARK'S FAMILY ALBUM | Roy Clark |

Billboard **TOP LPs & TAPE**

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|--------------------------------|-----------------|
| 10 | 11 | 18 | FANDANGO | ZZ Top |
| 34 | 37 | 22 | BEFORE THE NEXT TEARDROP FALLS | Freddy Fender |
| 61 | 65 | 30 | BLUE SKY NIGHT THUNDER | Michael Murphey |
| 100 | 112 | 20 | WILL O' THE WISP | Leon Russell |

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 4/19/75

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|--------------------|---------------|
| 57 | 60 | 7 | CHARLEY IS MY NAME | Charley Pride |

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 3/22/75

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|-------------------------------------|------------------|
| 1 | 1 | 1 | BEFORE THE NEXT TEARDROP FALLS | Freddy Fender |
| 5 | 12 | 7 | I JUST CAN'T GET HER OUT OF MY MIND | Johnny Rodriguez |
| 8 | 11 | 7 | ROSES AND LOVE SONGS | Ray Price |
| 21 | 22 | 11 | OH BOY | Diana Trask |
| 36 | 37 | 8 | COVER ME | Sammi Smith |

Billboard **Hot Country LPs**
Billboard SPECIAL SURVEY for Week Ending 7/12/75

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|--------------------------------|------------------|
| 1 | 1 | 12 | BEFORE THE NEXT TEARDROP FALLS | Freddy Fender |
| 5 | 6 | 7 | JUST GET UP AND CLOSE THE DOOR | Johnny Rodriguez |
| 19 | 24 | 4 | REDHEADED STRANGER | Willie Nelson |
| 28 | 29 | 11 | MICKEY'S MOVIN' ON | Mickey Gilley |

Billboard **Hot Country Singles**
Billboard SPECIAL SURVEY for Week Ending 5/31/75

| This Week | Last Week | Weeks on Chart | Title | Artist |
|-----------|-----------|----------------|-------------------------------|---------------|
| 2 | 5 | 12 | WINDOW UP ABOVE | Mickey Gilley |
| 7 | 8 | 10 | I AIN'T ALL BAD | Charley Pride |
| 21 | 28 | 9 | THE MOST WANTED WOMAN IN TOWN | Roy Head |

Senate Group

• *Continued from page 3*
to oversee statutory rates and settle great disputes.

The 1974 powerhouse that voted to freeze the \$8 dollar jukebox rate unless Congress itself voted to change it, will lack its most potent leader—former judiciary committee member Sen. Sam Ervin (D-N.C.). But jukebox interests are counting on other traditionalists on the committee and very likely in floor votes of both Senate and House to help them hold the line against a tribunal review.

The Senate judiciary committee members will come under heavy pressure from lobbyists in the traditional standoff of cable tv versus copyright owners and broadcasters over copyright fees for the cable systems. Other sticky issues will be the broad exemptions in the bill for library and educational photocopying, and the drive of the public broadcasters to get a low rate compulsory license for performance of music and other copyrighted works.

Last year's controversial record performance royalty, knocked out in the 1974 floor vote, is not proposed in S.22. Sen. Hugh Scott (R-Pa.), author of a separate record royalty bill (S.1111), has expressed little hope of getting it considered during the revision makeup session, or made part of the general revision bill.

College Concerts

• *Continued from page 30*
off in Grace Hall with folk-rock singer Don McLean plus the folk jazz music of Livingston Taylor joined by Bill Elliott on piano and Walter Robinson on double bass. Mary Lou Williams and her trio appeared in Colton Chapel at Lafayette College in Allentown for "The Art Of Jazz," featuring her "Mary Lou's Mass."

In Southern New Jersey, Atlantic Community College in Mays Landing offered a second annual Fall Folk Festival to start the new school year. The Student Government Assn. brought into Jonathan Pitney Hall Ola Belle Reed, bluegrass songstress; country guitarist John Jackson, the banjo and Irish ballads of Debbie McClatchy, bluegrass music of The Pineconers; Saul Brody's harmonica, with Jim Albertson the emcee.

The Serendipity Singers kicked off a bicentennial concert series at the Gloucester (N.J.) County College.

Some of music's biggest stars make their homes—and their music—in Texas and Oklahoma! Billboard will cover the stars and the other reasons these two states are becoming major music markets:

- the studio scene—jingles, video and film
- the Latin scene... Pop, Country... and the cultural side of Texas and Oklahoma
- The Texas/Oklahoma tape piracy aftermath
- Oil and water don't mix... do oil and music?
- the Bob Wills influence
- ... plus radio, campus activities, clubs, promoters... more!

TELL YOUR TEXAS/OKLAHOMA STORY! CALL A BILLBOARD REPRESENTATIVE TODAY.

**ISSUE DATE—NOVEMBER 15
AD DEADLINE—OCTOBER 24**

LOS ANGELES:
Bill Moran
9000 Sunset Boulevard
L.A., Calif. 90069
(213) 273-7040

CHICAGO:
Bill Kanzer
150 No. Wacker Drive
Chicago, Ill. 60606
(312) 236-9818

NEW YORK:
Ron Willman
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

NASHVILLE:
John McCartney
1717 West End Ave., #700
Nashville, Tenn. 37203
(615) 329-3925

**... OR SEE BILL MORAN AT THE HILTON INN
IN TULSA: SEPT 29, 30; OCT 1 OR THE RED
CARPET, OKLAHOMA CITY: OCT 2, 3**

OCTOBER 4, 1975, BILLBOARD

Number of LPs reviewed this week **51** Last week **62**

Spotlight

Pop

THE EDGE WINTER GROUP WITH RICK DERRINGER—Blue Sky PZ33798 (CBS). With his preceding two albums respectively platinum and gold, one of glitter rock's kings is sure to find another eager welcome in the marketplace. This is a beautifully produced album, technically gemlike. With three of the group's foursome now contributing effective songs, the range of material on this LP is wider and more pleasing than previously. Winter is taking more of the lead vocals as well as writing more, and his contributions seem to make the difference between a set of all-out rock and the more musically ambitious package we find here.

Best cuts: "Diamond Eyes," "Chainsaw," "Let's Do It Together Again," "Infinite Peace In Rhythm."

Dealers: Edgar is currently on a major tour, including some stadium dates with brother Johnny.

BLACK OAK ARKANSAS—X Rated, MCA 2155. One of rock's most underrated groups is back again. Lead singer Jim Dandy, with his sandpaper vocals and a band that is excellent on all counts debut for MCA with a set of songs that, if not raunchy in spirit, are at least raunchy in title. Nothing much different than previous LPs (which have all sold far better than anyone might think), but more care seems to have gone into the songs themselves as well as the production (fine job from Richard Podolor). Straight, ballsy rock and roll is what BOA have always been known for, and that's exactly what they serve up here, in a more intense manner than ever. And, like them or not, they are close to the best at what they do.

Best cuts: "Bump 'N' Grind," "Strong Enough To Be Gentle," "Wild Men From The Mountains," "Ace In The Hold" (instrumental), "Too Hot To Stop."

Dealers: Group tours without stopping and are their own best promoters.

THE MIRACLES—City Of Miracles, Tamla T6-339S1 (Motown). Long talked-about concept LP is a vivid musical description of life in Los Angeles, with extremely effective lyrics describing the impressions that probably hit most people about the city. Songs describe homosexuality, the dreams L.A. can offer, night life and other realities. Album is basically the story of a boy who comes to Los Angeles after his girl friend, winds up in the music business, the various tragedies that befall him and his eventual departure from the city. Fine vocal and instrumental arrangements, with the harmony singing winding deftly in and out of the music and the music fitting perfectly to the mood of each song. One of few LPs where synthesizer is tasteful rather than overdone. Songs work with the story or can stand alone. Written by the group with superb production from Freddie Perren.

Best cuts: "City Of Angels," "Ain't Nobody Straight In L.A.," "Love Machine," "Poor Charlotte," "Smog."

Dealers: LP slated for big push from Motown.

AMAZING RHYTHM ACES—Stacked Deck, ABC ABCD-913. Group that hit both the pop and country top 20 with "Third Rate Romance" comes up with one of the most versatile debut LPs of the year. Mixing the best of humor and sentimentality into all of their songs, the band also manages to combine blues, rock, straight country and even a touch of category dubbed Southern rock into their music. Nothing seems put on, and though a lot of the sound appears familiar to some of the better rock of the past, none is a direct copy. Excellent instrumentals and vocals adaptable to country and rock from this group of former top studio musicians, who many feel came up with one of the three or four best singles of the year.

Best cuts: "Third Rate Romance," "Life's Railway To Heaven," "Hit The Nail On The Head," "Who Will The Next Fool Be," "Amazing Grace (Used To Be Her Favorite Song)," "My Tears Still Flow," "King Of The Cowboys."

Dealers: Should hit pop and country.

BAKER GURVITZ ARMY—Elysian Encounter, Atco SD 36-123 (Atlantic). First Atco release for the quintet (which was a trio last time around) is another set of quality heavy metal sparked by Ginger Baker's always frenetic drumming and the exceptionally tasteful often underrated guitar work of Adrian Gurvitz. As well as the wall of sound atmosphere, however, the band has taken to adding some melodic interludes that work well and balance the wilder material perfectly. Nothing really new here, but in a time when so many groups are content to simply turn up the amps and hope to get their audience off by blasting them off, it is refreshing to hear a group that has some planning behind their music. Listen carefully to Gurvitz's guitar. He's one of the best.

Best cuts: "The Key," "The Gambler," "The Dreamer," "Remember."

Dealers: Baker and Gurvitz are well known individually, and a tour is due shortly.

THE SENSATIONAL ALEX HARVEY BAND—Live, Atlantic SD 18148. The lovable looney from England has always come across best in front of a live audience, with his feeling of spontaneity and wild antics backed by an excellent rock band. Until the videodisk comes along, this set cut live in England is the closest the record buyer will come to the feeling of excitement he generates—and it works. He's one of the few artists capable of combining his own special brand of humor with more serious material in one short set, and this, too, comes across well. Audience reaction greatly enhances the



OLIVIA NEWTON-JOHN—Clearly Love, MCA 2148. Still another set from one of the real superstars of pop, and one in which she opens up a bit more than on past efforts and tries a few more types of music. The usual Olivia breathy ballads are here, as well as some country flavored material. In addition, however, we find her latest single, which is a happy go lucky little song that reminds one of a ragtime selection from a Broadway show, and even a good hard rocker. As a singer, Miss Newton-John continues to improve and the choice of more varied material is a wise one. As always, John Farrar has come up with excellent production. LP should suit pop fans, country fans and the Las Vegas club type audience she has been steadily building over the past year. Nothing radically different here, but enough to keep her from getting caught in a rut.

Best cuts: "Something Better To Do," "Summertime Blues," "He's My Rock," "Clearly Love," "Let It Shine," "He Ain't Heavy... He's My Brother."

Dealers: Artists is at the point where she can do no wrong.



GEORGE HARRISON—Extra Texture (Read All About It), Apple SW-3420 (Capitol). Rockdom's best-selling guru happily concentrates on his seemingly endless vein of memorably beautiful love ballad melodies this time around, rather than stridently preaching. Some of the songs named in "best cuts" here are clearly destined to live a long time as standards ranking with Harrison's most memorable. The usual level of all-star supporting cast is present, with Billy Preston, Gary Wright, Tom Scott, Leon Russell and lots more studio luminaries appearing on various cuts. Harrison is near-unbeatable when he's content with being commercial rather than transcendent.

Best cuts: "You," "This Guitar," "Ooh Baby," "Tired Of Midnight Blues," "The Answer's At The End."

Dealers: This is the only ex-Beatle solo project coming in early fall.

project, particularly on the cuts in the more humorous vein. With all the antics, however, don't ignore the fine rock instrumentals, especially from guitarist Chris Glen. Best of this type since the Bonzos.

Best cuts: "Faith Healer," "Tomahawk Kid," "Delilah," "Framed."

Dealers: Harvey due for a tour soon, so watch for him. His product always moves well after an appearance.

FRANKIE VALLI—Inside You, Motown M6-852S1. Kind of a longshot here, but these session cut just before Valli left Motown and around the same time as the sessions which produced his mammoth Private Stock hits are just as good as the Private Stock material. The disco orientation is here, but the vocals sound a bit more like the artist's Four Seasons days.



NEIL SEDAKA—The Hungry Years, Rocket PIG-2157 (MCA). Last year's comeback of the year was no fluke, for this set of fresh material is really quite an improvement over the blend of three British LPs that made up "Sedaka's Back." The artist is and has been for years one of the finest and perhaps most overlooked pop writers as well as one of its most dynamic performers. With this grouping of rockers and ballads, some of his in-person dynamics come across on record for the first time. "Bad Blood" is a truly classic rock song, while the ballads, backed up by the lush string arrangements of Richard Carpenter and the production of Sedaka and Robert Appere are love songs in the best tradition of pop. Another plus here—we get the best of the new Sedaka but we also find some of the sounds as well as one of the songs that made him such a major star in the '50s and '60s. A child of rock, Sedaka is one of the few who have grown up with the music.

Best cuts: "Lonely Night (Angle Face)," "Stephen," "Bad Blood," "Tit For Tat," "When You Were Lovin' Me," "Breaking Up Is Hard To Do" (a completely revamped version), "The Hungry Years" (a beautiful song).

Dealers: "Bad Blood" with Elton dueting on vocals looks like one of the major hits of the year.



DAVID CROSBY/GRAHAM NASH—Wind On The Water, ABC ABCD-902. An extremely pretty and pleasurable label debut from two of the less-heard solo members of the Crosby, Stills, Nash & Young super alliance. ABC has a lot to work with here, the Crosby-Nash sound now is only slightly less full than the classic ballads of all CSN&Y and very much in that almost heartbreakingly beautiful vein. A number of cuts have some heavy backup help from the impressive likes of Carole King and James Taylor. Crosby & Nash effectively share near-equally in the lead singing and writing as well as working together excellently.

Best cuts: "Carry Me," "Bittersweet," "Mama Lion," "Wind On The Water," "Naked In The Rain."

Dealers: The pair has been on a very well received tour in recent weeks and ABC is going all out on the LP.

Productions from Bob Crewe and Bob Gaudio, who have been working with him recently. Several potential singles here should Motown work the album properly. Again, this is not outdated material—it is every bit as current as the hits he is enjoying now.

Best cuts: "Just Look What You've Done," "Inside You," "Life And Breath," "The Night."

Dealers: Valli is currently hot, so stock with new product.

TED NUGENT—Epic PE 33692. Heavy metal freaks are sure to get off on this one. Nugent's playing skills hold up well throughout, as does the bulk of the material. Production gives the feel of a live recording, and it's a real plus. While "metal" category best suits Nugent, his playing is a bit more laid back than his U.K. counterparts and, consequently, the listener

can enjoy a more direct appreciation of what's musically going down. Expect strong FM play.

Best cuts: "Stranglehold," "Snakeskin Cowboys," "Stormtroopin'" and "Queen Of The Forest."

Dealers: Don't judge this one on the artist's past sales.

Country

FREDDIE HART—The First Time, Capitol ST-11449. Mostly love songs that Freddie conveys so well featuring his current single "The First Time." Hart is writing more now and wrote several of the cuts. Good selection of material for Hart's style.

Best cuts: "You Are The Song (Inside Of Me)," "A Tree In The Meadow," "Warm Side Of You" and "Sexy."

Dealers: Hart is hot again and touring heavy.

ROY ORBISON—I'm Still In Love With You, Mercury SRM-1-1045. It's been a long time since Orbison had an album out following so many gold records. This is a collection of lonely love songs in a new Orbison style, but they're good. It's a reunion for producer Kennedy and Orbison as Kennedy once played with Orbison, and the production is great.

Best cuts: "Spanish Nights," "Heartache," "Still," "Sweet Mamma Blue" and "All I Need Is Time."

Dealers: Label is planning big promotion push.

TOM T. HALL—Greatest Hits—Vol. 2, Mercury SRM-1-1044. Greatest hits is just what it is. A collection of some of Tom T.'s best over the past year. Interesting liner notes by Hall himself.

Best Cuts: "I Love," "Country Is," "Old Dogs—Children and Watermelon Wine."

Dealers: Display up front and album will sell itself.

BILL BLACK COMBO—World's Greatest Honky-Tonk Band, Hi Records SHL 32093. This album has a little of everything from the classic bluegrass "Orange Blossom Special" to the 50's sound of Billy Swan's "I Can Help" to cajun fiddles on "Fire On The Bayou" to the funky sounds of "Memphis Stroll" to pure country of "Carroll County Blues." There's even a polka. Great collection or collection of tunes by One Of The World's Greatest Bands.

Best cuts: "Fire On The Bayou," "Memphis Stroll," "Rangers Waltz."

Dealers: Group has a long following. Play in store and watch sales go.

Soul

THE UNDISPUTED TRUTH—Higher Than High, Gordy G6-972S1 (Motown). Another set of frenetic disco-oriented material with synthesizers abounding. Best material here, however, is the few ballads. The disco cuts are almost too frantic and tend to sound repetitious at times, and the singing on these cuts is too derivative of every other soul group. Ballads, however, offer the group a chance to display fine lead and harmony vocal interchanges and offer a showcase for the marvelous arrangements and production of Norman Whitfield.

Best cuts: "Life Ain't So Easy," "I'm In The Red Zone," "I Saw You When You Met Her," "Ma."

Dealers: Side two is by far the better of the two.

THE CROWN HEIGHTS AFFAIR—Dreaming A Dream, De-Lite DEP-2017. Already on the Top LPs chart this week before the review copy arrived, this nine-member group is right in the disco-soul groove of such current favorites as MFSL, Van McCoy and BT Express. Generally the cuts are as much instrumental as vocal in their leads, although featured singer Philip Thomas anchors the group well on the vocal side. The Heightsmen are excellent instrumentalists and display the chops to stay around long past today's disco styles.

Best cuts: "Dreaming A Dream," "Foxy," "Na Na Hey Hey," "Every Beat Of My Heart."

Dealers: The band's sales are already proven in the pop market as well as soul.

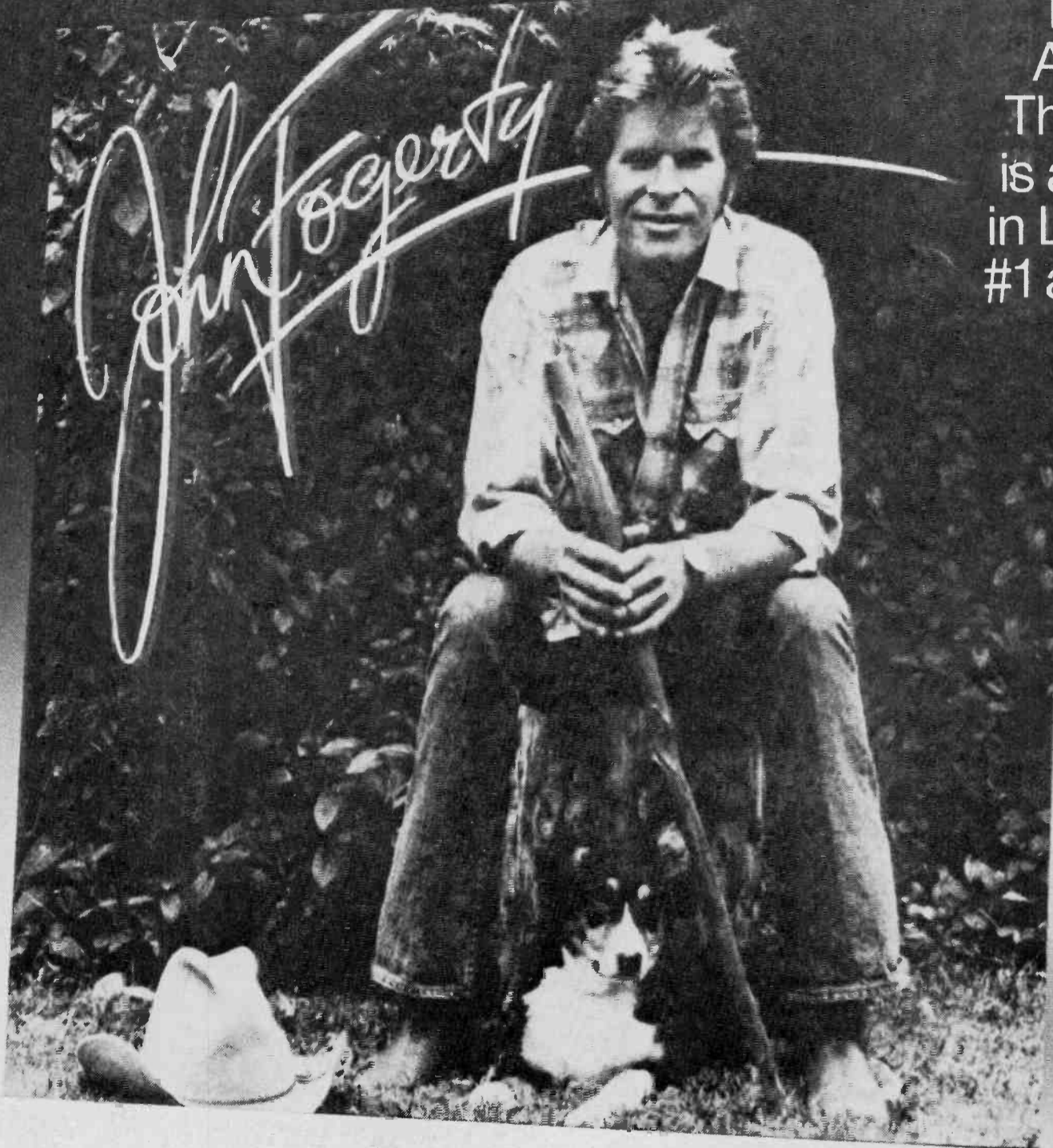
Jazz

BLUE MITCHELL—Stratosonic Nuances, RCA APL1-1109. Trumpeter-flugelhornist Blue Mitchell has put together a very impressive first effort for this label. Perhaps the most striking part of the package is the excellent cross-section of material (from Thelonius Monk to Stevie Wonder to originals to Barry White) and wide choice of accompanying musicians (especially tenor sax great Harold Land and pianists Cedar Walton and Hampton Hawes). Overall, this is the best playing in

(Continued on page 66)

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, Colleen Clark, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Fogerty



"Rockin'
All Over
The World"^{E 45274}
is a Smash
in Louisville!
#1 at WAKY.

7E-1046

"Rockin' All Over The World,"
the new single from John Fogerty kicks off the new album
by the man behind the sound that was Creedence Clearwater
Revival. The sound you can't forget. And now, the sound is
back as John rars through ten new high rent rockers,
including his own "Almost Saturday Night," a raunchy be-
ringing version of Frankie Ford's "Sea Cruise," and Jackie
Wilson's solid gold "Lonely Teardrops." Yes indeed,
that sound is back! JOHN FOGERTY.
We think you've waited long enough!



Top Single Picks

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Pop

WINGS—Letting Go (3:30); producer: Paul McCartney; writer: McCartney; publishers: McCartney/ATV, BMI, Capitol 4145. One of the less surrealistic productions from Wings, this is simply a rock song that moves irresistibly along at mid-tempo, helplessly catching up the listener into the hymn-to-nature lyrics packaged with a vaguely ominous minor chord progression.

ROD STEWART—Sailing (3:31); producer: Tom Dowd; writer: Gavin Sutherland; publisher: Acke, BMI, Warner Bros. 8146. The fascinating contrast of Rod's uniquely raspy voice and a soft, pretty ballad works outstandingly once again. Coming from the hot current Stewart album, "Sailing" is a metaphysical concept song about the eternal search for freedom. The setting is uncluttered but provides the right fills wherever needed.

ANNE MURRAY—Sunday Sunrise (3:16); producer: Tom Catalano; writer: Mark James; publishers: Screen Gems-Columbia/Sweet Glory, BMI, Capitol 4142. A happy mid-tempo song that builds to a big-voiced climax, this is Ms. Murray's most promising commercial outing in some months. A redoubtable all-star studio team of Catalano, Omartian and Steiner provides cooking tracks for the cheerful vocal.

recommended

JOHNNY RIVERS—Can I Change My Mind (3:10); producer: Johnny Rivers; writers: B. Despenza-C. Wolfolk; publisher: Dakar, BMI, Epic 8-50150.

LOGGINS & MESSINA—A Lover's Question (3:19); producer: Jim Messina; writers: B. Benton-J. Williams; publishers: Eden/New York Times/Hill & Range, BMI, Columbia 3-10222.

THE SOUTHER, HILLMAN FURAY BAND—For Someone I Love (2:54); producer: Tom Dowd; writer: R. Furay; publisher: Song Mountain, ASCAP, Asylum 45280.

THE HUDSON BROTHERS—Lonely School Year (2:39); producer: Bernie Taupin; writers: Bill, Mark & Brett Hudson-Michael Parker-Bernie Taupin; publishers: Lornhole/Big Pig, BMI/ASCAP, Rocket 40464 (MCA).

JACKIE DeSHANNON—Let The Sailors Dance (3:30); producer: Michael Stewart; writers: J. DeShannon-R. Edelman; publishers: Piano Picker/Plain & Simple/Music of the Times/New York Times, BMI/ASCAP, Columbia 3-10221.

CECILIO & KAPONO—Goodnight And Goodmorning (2:45); producer: Dave Kerchenbaum; writers: D. Hall-J. Oates; publishers: Chappell/Young Ideas, ASCAP, Columbia 3-10223.

THE ROWANS—Take It As It Comes (3:17); producer: Richard Podolor; writer: Lorin Rowan; publishers: Great Spirit/Blackwood, BMI, Asylum 45281.

POLLY BROWN—Special Delivery (2:55); producers: Phillip Swern & Gerry Shury; writers: G. Shury-P. Swern; publisher: Almo, ASCAP, Ariola America 7603 (Capitol).

THE 5TH DIMENSION—Magic In My Life (3:17); producer: Jimmy Webb; writer: not listed; publisher: Durango, ASCAP, ABC 12136.

DAVE EDWARDS—Partners On The Road (3:07); producer: Jeff Barry; writer: Dave Edwards; publisher: Cartier, ASCAP, RCA JH-10366.

AL MATTHEWS—Fool (3:15); producer: Pierre Tubbs; writer: P. Tubbs; publisher: Acton Green, ASCAP, Columbia 3-10224.

BETTY LAVETTE—Thank You For Loving Me (3:11); producer: George Mcgregor; writer: George Mcgregor; publisher: Unified, BMI, Epic 8-50143 (CBS).

THE ELEVENTH HOUSE Featuring **LARRY CORYELL—Some Greasy Stuff (3:02)**; producer: Skip Drinkwater; writer: Alphonze Mouzon; publisher: Mouzon, ASCAP, Arista 0154.

THE JONESES—Name Of The Game (Pt. 1) (3:15); producer: Lee Valentine; writer: G. Dorsey; publishers: Landy/Unichappell, BMI, Mercury 73719.

LYN COLLINS—If You Don't Know Me By Now (5:22); producer: James Brown; writers: K. Gamble-L. Huff; publisher: Blackwood, BMI, People 659 (Polydor).

Soul

THE MIRACLES—Love Machine Pt. 1 (2:55); producer: Freddie Perren; writers: W. Moore-W. Griffin; publishers: Jobete/Grimora, ASCAP, Tamia 5462F (Motown). Rather in the Eddie Kendricks "Boogie Down" vein but with more lyrical depth. This "love machine that won't work for anybody but you" song is studded with catchy hooks and is in fact a hit machine. The melody is constantly curling back on itself in one phrasing surprise after another.

SOUTH SHORE COMMISSION—We're On The Right Track (2:59); producers: Stan Watson & Norman Harris; writers: Norman Harris-Allan Felder; publishers: Nickel Shoe/Six Strings, BMI, Wand 11291 (Scepter). This group established themselves the first time out and can't help adding to their track record with "Right Track," with its big satisfying central phrase that turns up throughout the full throttle production. The big melody works outstandingly well with the love-at-last lyrics.

recommended

THE HUES CORPORATION—You Showed Me What Love Is (3:06); producer: David Kerchenbaum; writers: Ben Raleigh-Sam Fox; publisher: WB, ASCAP, RCA JH-10390.

BOBBY BLAND—I Take It On Home (3:28); producers: Don Grant & Ron Chancey; writer: K. O'Dell; publisher: House Of Gold, BMI, ABC 12133.

THE STAPLE SINGERS—Let's Do It Again (3:28); producer: Curtis Mayfield; writer: Curtis Mayfield; publisher: Warner-Tamermilane, BMI, Curtom 0109. (Warner Bros.).

JIM GILSTRAP—I'm On Fire (2:59); producer: Wes Farrell; writer: Stanton Eyers; publisher: Pocket Full Of Tunes, BMI, Roxbury 2016.

First Time Around

TOUCH OF CLASS—I'm In Heaven Part 1 (3:00); producer: John Davis; writers: M. Steals-M. Steals; publishers: Diagonal/Steals Bros., BMI, Midland International JH-10393 (RCA). Subtle excitement rather than an all-out attack is the key to the approach of this new group with strong material and production. The mid-tempo soul ballad gets a sound slightly reminiscent of the Stylistics.

NEW EXPERIENCE—Soul Music (3:06); producers: L. Simons-B. Sigler; writers: B. Sigler-R. Tyson; publisher: Blackwood, BMI, Ariola America 7605 (Capitol). The kind of memorabilia song usually associated with rock is now done in a highly energetic soul package with Philly's Bunny Sigler involved in the producing and writing. The Ariola group sounds as if it has a lot of zip going for its vocals.

5000 VOLTS—I'm On Fire (2:47); producer: Tony Eyers; writer: T. Eyers; publisher: P.R.S., ASCAP, Phillips 40801 (Phonogram). If you remember "Black Is Black" by Los Bravos of some years back, you've got a pretty good idea of the riff which this fast-paced soul tune is based on. The lead vocal is high and blasting, against a near-chanted choral backing. In its strange way, the record really works well, however.

SILVIA MORA—If Only I Knew (3:25); producer: Lee Young; writer: G. Sklerov; publisher: Up-Tight, ASCAP, Columbia 3-10218. A solid MOR voice and gutsy emotional styling marks the debut of a fem vocalist who had the conviction to independently promote her own release before Columbia picked it up. Bravo.

Country

TOMMY OVERSTREET—From Woman To Woman (2:17); producer: Ricci Mareno; writer: J. Gillespie, R. Mareno; publisher: Ricci Mareno Music, SESAC, ABC/Dot DOA-17580. A change of pace for Overstreet, but he handles it well. Up-tempo, even a little Cajun-flavored at times, but it's all mixed together well. Flip: no info.

LOIS JOHNSON—The Door's Always Open (2:35); producer: Jim Vienneau for Curb-Vienneau Productions; writer: Bob McDill & Dickey Lee; publisher: Jack Music, BMI; 20th Century TC-2242. Ms. Johnson has made a strong comeback after a little dry spell. Her last two releases on 20th have done real well under the careful guidance of Vienneau and this one will add to the collection. A good country song with lots of country pickin'. Good harmony by Ms. Johnson. Flip: no info.

JACKY WARD—Dance Her By Me (One More Time) (2:27); producer: Jerry Kennedy; writer: D. Wolfe; publisher: LeBill Music, BMI; Mercury 73716. It's been a while since Ward has had a release but it was worth waiting for. The most commercial thing he's had in some time, it's a beer-drinking song with lots of honky-tonk piano. Good jukebox tune. Flip: Just Because (2:40); producer: same; writer: L. Price; publisher: ABC/Dunhill Music, BMI.

BILLY "CRASH" CRADDOCK—Easy As Pie (2:58); producer: Ron Chancey; writer: R. Bourke/J. Wilson/G. Dobbins; publisher: Chappell & Co., ASCAP, ABC/Dot DOA-17854. Craddock has had one hit after another, mostly with old rockers, but this is a new one. Soft and pretty ballad that builds to strong bridge with good background chorus. Excellent production. Flip: no info.

FREDDY FENDER—Secret Love (3:35); producer: Huey Meaux; writer: F. Fain/T. F. Webster; publisher: Warner Bros. Music, ASCAP, ABC/Dot DOA-17585. It really is the old Doris Day song done with a Spanish accent. Done strictly Fender style as only he can do it complete with Spanish verse. Good production. Flip: no info.

MICKY GILLEY & BARBI BENTON—Roll You Like A Wheel (2:09); producer: Eddie Kilroy; writer: Vic McAlpin; publisher: Acclaim Music, BMI; Playboy P 60645-A. Everyone was wondering when they were going to do it and here it is. Really up, a mover, with lots of piano. Good selection for their first, look for lots more from the new duo. Flip: no info.

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.

OCTOBER 4, 1975, BILLBOARD

First Time Around

GUY FINLEY—Ignus Fatuus (The Show), Tom Cat BYL 1-1198 (RCA). First solo effort from artist, who used to be half of the Finley & Martin team, is a strong, MOR flavored album. Good showcase for the artist's powerful, almost Broadway show styled voice and the lush orchestral arrangements of Rick Jarrard and Perry Botkin, Jr. Finley penned all of the cuts with the exception of one collaboration with Bob Gaudio, and covers can be expected on most. Best material is the love songs. LP should break MOR, with some possible light pop exposure.

Best cuts: "Somehow She Has Moved Me," "All The World Needs Is You," "If This Is My Moment," "I'm Sorry," "Let It Show."

Dealers: Expect strong RCA push.

THE RIGHTEOUS ROCK OF ROGER DOLLARHIDE—Tom Cat, BYL 1-1127 (RCA). Kind of an interesting mix here from a singer who sounds like Tim Hardin at times and carries the same vocal intonations as Tony Joe White at others. Most of the material deals with rural stories with some strong religious overtones. All the songs are good stories, which may bring up the thought of White. Fairly simple instrumentation throughout, with crosses between swampy rock, gospel and rock. Interesting and deserving of a listen.

Best cuts: "Highway 82-E," "Song For Kate," "The Light Of Love," "Easy Go," "Good Good Monday/Solo."
Dealers: Play in store. LP is unique enough to attract attention.

Billboard LPs

Continued from page 64

some time by Mitchell, an established veteran with dues in the aggregations of Ray Charles, Horace Silver and John Mayall. Take a careful listen.

Best cuts: "Satin Soul," "Creepin'," "Bump It," "Nutty," "Melody For Thelma."

Dealers: Mitchell picked up a following in the rock audience with his Mayall stand.



Comedy

PROCTOR & BERGMAN—What This Country Needs, Columbia PC 33687. The title here says more than it's supposed to, but this duo comedy team has built up a fairly solid following already, without any further suggestions needed. The material can be funny, but the major flaw seems to be that the routines (recorded live at New York's Bottom Line) are visually oriented. To a degree, this effort suffers because of it.

Best cuts: Humor, falls in the same category as religion and politics—it's always a hard choice.

Dealers: Group tours a lot.

Billboard's Recommended LPs

pop

MICKY MOUSE CLUB SONG HITS—Disneyland 3815. A lot of people scoffed at the last LP of Mouseketeer collection, but it rose rapidly into the charts spurred by the TV show. Cast photo album also included. **Best cuts:** On a set like this, they're all worth listening to and fun.

ANDY FAIRWEATHER LOW—La Booga Rooga, A&M SP-4542. Second solo LP from former Amen Corner member is much like the first featuring his distinctively gruff vocals and a mix of rockers and easy going ballads with a few country flavored cuts added for good measure. Members of Stealer's Wheel as well as B.J. Cole, Kenny Jones, Georgie Fame, Gallagher & Lyle and others lend a hand. Production from Glyn Johns. **Best cuts** are the raucous ones, which are ideally suited to the frenetic Fairweather Low voice. **Best cuts:** "My Bucket's Got A Hole In It," "La Booga Rooga," "If That's What It Takes," "Grease It Up."

TIM WEISBERG—Listen To The City, A&M SP-4545. Flautist/piccolo man Weisberg has been classified jazz, but he is basi-

cally simply a fine musician who has managed to escape categorization and seems at home in any form. Backed by keyboards, synthesizers, bass, drums and guitar, this instrumental concept set works simply because Weisberg has chosen a vital subject and adapts his musical moods well to each subject—urgent when needed, quiet when needed, happy, sad and so on. Really a visual act, but the LP is his best yet. **Best cuts:** "Listen To The City," "High Rise," "The Dealer," "Weekend."

DAVID BLUE—Comin' Back For More, Asylum 7E-1043. Blue was regarded as one of the brighter names on the musical scene several years back but somehow failed to fulfill his promise. This LP, however, with its loose concept lines, interesting lyrics capturing some of the feelings of us now and low-key instrumentals is by far the best thing he has done since his first LP. Vocals sound a bit like Leonard Cohen's at times. A few good rock cuts as well as the excellent ballads. **Best cuts:** "Comin' Back For More," "Who Love," "Lover, Lover, Lover," "Hollywood Babe."

TOM T. HALL—Greatest Hits Vol. 2, Mercury SRM 1-1044. Hall, of course, is a country star, but his songs generally cross over to pop and with the success Mercury is having with the Statler Brothers Greatest Hits package pop wise, there is no reason not to expect the same here. LP full of the fine stories Hall is so adept at, including his recent children's songs that scored so well. **Best cuts:** "Country Is," "I Love," "I Like Beer" (his current single), "Old Dogs—Children And Watermelon Wine," "Sneaky Snake."

NARVEL FELTS—Greatest Hits Vol. 1, ABC/Dot D0SD-2036 (ABC). Basically known as a country star, Felts began his career as a rocker and his crossed back to the pop charts recently while consistently hitting the top of the pop charts. One of the finest, most versatile voices in any kind of music today and a voice that reminds one in spots of some of the best of early rock and rockability. LP contains Cinnamon material cut before joining Dot. **Best cuts:** "Drift Away," "Raindrops," "All In The Name Of Love."

DEL SHANNON—The Vintage Years, Sire SASD 3708-2 (ABC). Shannon was several years ahead of his time in his use of exotic instruments and his easy vocalizing of the kind of goodtime but sophisticated rock that is still popular today. Double set contains all his hits, with fine liner notes from Greg Shaw and lots of photos. **Best cuts:** "Runaway," "Hats

Off To Larry," "Little Town Flirt," "Stranger In Town," "Handy Man."

LUCY SIMON—RCA, APL1-1074. Carly Simon's sister (remember the Simon Sisters?) comes up with her first effort in a number of years, showing a somewhat less ballsy, generally more peaceful voice than Carly's and a talent for handling love ballads and folk oriented material. Best material is written by the artist. Strong but simple orchestration. **Best cuts:** "From Time To Time," "Sally Go Round The Sun," "I Heard You Say Come Back," "From Time To Time (version 2)."

MICHEL LEGRAND—The Concert Legrand, RCA BGL1-1028. Legrand, a perennial favorite of the easy listening set does it again, although this time it's with a fuller, mellower sound. Liner notes say that 50 musicians were used. Material and arrangements aren't as spry and defined as past efforts from the artist, but they should be well received anyway. **Best cuts:** They're basically pretty even.

soul

CHOCOLATE MILK—Actions Speak Louder Than Words, RCA APL1-1188. The title cut has already given the group momentum, and it should carry over, interest wise, here. It's doubtful, though, that MC's followers will be satisfied with this full offering. The material tends to be bland. Ditto for their interpretations on "Tin Man" and several self penned songs contained here. **Best cuts:** Everything rests on the title cut.

jazz

MOSE ALLISON—Creek Bank, Prestige P-24055 (Fantasy). Allison's distinctly soft vocal style and his two handed flowing piano combine to produce a warm and happy combination on these 1958 sides. Two disks showcase this special performer well. **Best cuts:** "Don't Get Around Much Anymore," "How Long Has This Been Going On," "The Seventh Son," "Creek Bank."

ERIC DOLPHY/RON CARTER—Magic, Prestige P-24053. Some pioneers of what presages free-form jazz are brought together on these 1960-'61 sides with Dolphy's trumpet, alto, flutes weaving majestically in and out of melodies and chord changes. Booker Little's trumpet is also majestic. Ron Carter's bass is strong and pulsating. **Best cuts:** "Bird's Mother," "Far Cry," "Rally," "Yes Indeed," "Tenderly."

A beautiful, moving instrumental featuring the guitar work of Mickey Lespran (who also wrote this single).

EL CHICANO MICHAEL'S THEME

MCA 40457



From their new album "Pyramid of Love and Friends" MCA-2150
Produced by Lenny Roberts for Garrett Music Enterprises
and El Chicano

MCA RECORDS

Billboard Hot 100 *Chart Bound

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SAILING—Rod Stewart (Warner Bros. 8146)
SUNDAY SUNRISE—Anne Murray (Capitol 4142)
SEE TOP SINGLE PICKS REVIEWS, page 66

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--------------|---|
| 1 | 2 | 15 | FAME —David Bowie (David Bowie, Harry Maslin), D. Bowie, J. Lennon, Alomar, RCA 10320 B-3 | 34 | 34 | 6 | YOU'RE ALL I NEED TO GET BY —Tony Orlando & Dawn (Hank Medress, Dave Appell), N. Ashford, V. Simpson, Elektra 45275 SGC | 68 | 71 | 4 | EVERYDAY I HAVE TO CRY SOME —Arthur Alexander B-3 (Al Carter, George Soule), A. Alexander, Buddah 492 |
| 2 | 1 | 8 | I'M SORRY —John Denver (Milton Okun), J. Denver, RCA 10353 CLM | 35 | 35 | 8 | WHAT A DIFF'ERENCE A DAY MAKES —Esther Phillips (Creed Taylor, M. Grever, S. Adams, Kudu 925 (Motown) | 69 | 70 | 5 | I WANT A DO SOMETHING FREAKY TO YOU —Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2228 SGC |
| 3 | 3 | 19 | RHINESTONE COWBOY —Glen Campbell (Dennis Lambert, Brian Potter), L. Weiss, Capitol 4095 SGC | 36 | 38 | 7 | I ONLY HAVE EYES FOR YOU —Art Garfunkel (Richard Perry), A. Dubin, H. Warren, Columbia 3-10190 WBM | 70 | 22 | 11 | THE PROUD ONE —Osmonds (Mike Curb), Gaudio, Crewe, Kolob 14791 (MGM) SGC |
| 4 | 5 | 10 | RUN JOEY RUN —David Geddes (Paul Vance), P.J. Vance, P. Cone, Big Tree 16044 (Atlantic) HAN | 37 | 37 | 8 | I GOT STONED AND I MISSED IT —Jim Stafford (Phil Gernhard, Lobo, Tony Scotelli), S. Silverstein, MGM 14819 | 71 | 83 | 3 | DIAMONDS AND RUST —Joan Baez (David Kershenbaum, Joan Baez for JCB Prod.), J. Baez, A&M 1737 |
| 5 | 14 | 5 | MR. JAWS —Dickie Goodman (Bill Ramal, Dickie Goodman), B. Ramal, D. Goodman, Cash 451 (Private Stock) CHA | 38 | 42 | 5 | ROCKIN' ALL OVER THE WORLD —John Fogerty (John C. Fogerty), J.C. Fogerty, Elektra 45274 HAN | 72 | 72 | 6 | HOLLYWOOD HOT —Eleventh Hour (Bob Crewe), B. Crewe, C. Bullens, 20th Century 2215 HAN |
| 6 | 25 | 4 | BAD BLOOD —Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, P. Cody, Rocket 40460 (MCA) WBM | 39 | 39 | 7 | IF I EVER LOSE THIS HEAVEN —Average White Band (AWB) (Arit Mardin), L. Ware, P. Sawyer, Atlantic 3285 ALM | 73 | 74 | 3 | HELP ME MAKE IT (To My Rockin' Chair) —B.J. Thomas (Chips Moman), B. Emmons, ABC 12121 SGC |
| 7 | 9 | 17 | BALLROOM BLITZ —Sweet (Phil Wainman), M. Chapman, N. Chinn, Capitol 4055 SGC | 40 | 43 | 6 | THIS WILL BE —Nataie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy (Capitol 4109 CHA | 74 | NEW ENTRY | | LETTING GO —Wings (Paul McCartney), P. McCartney, Capitol 4145 |
| 8 | 12 | 12 | DANCE WITH ME —Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45261 SGC | 41 | 49 | 3 | YOU —George Harrison (George Harrison), G. Harrison, Apple 1884 (Capitol) | 75 | 79 | 3 | ARE YOU SURE HANK DONE IT THIS WAY —Waylon Jennings (Jack Clement, Waylon Jennings), W. Jennings, RCA 10379 SGC |
| 9 | 11 | 9 | AIN'T NO WAY TO TREAT A LADY —Helen Reddy (Joe Wissert), H. Schock, Capitol 4128 SGC | 42 | 45 | 6 | BLUE EYES CRYIN' IN THE RAIN —Willie Nelson (Willie Nelson), F. Rose, Columbia 3-10176 A-R | 76 | 56 | 9 | YOUR LOVE —Graham Central Station (Larry Graham), L. Graham, Warner Bros. 8105 SGC |
| 10 | 24 | 12 | ROCKY —Austin Roberts (Bob Montgomery), J. Stevens, Private Stock 45020 B-3 | 43 | 50 | 5 | THERE GOES ANOTHER LOVE SONG —Outlaws (Paul A. Rothchild), H. Thomason, B.L. Yoho, Arista 0150 SGC | 77 | 88 | 2 | A FRIEND OF MINE IS GOING BLIND —John Dawson Read (Guy Fletcher), J.D. Read, Chrysalis 2105 (Warner Bros.) ALM |
| 11 | 8 | 16 | WASTED DAYS AND WASTED NIGHTS —Freddie Fender (Huey P. Meaux), B. Huerta, W. Duncan, ABC/Dot 17558 B-3 | 44 | 52 | 3 | SWEET STICKY THING —Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck, Mercury 73713 (Phonogram) | 78 | 78 | 5 | PARTY MUSIC —Pat Lundy (Dennis Ganim, Buddy Scott, Pete Mollica), M. Manchester, D. Wolfert, Vigor 1723 SGC |
| 12 | 16 | 16 | FEELINGS —Morris Albert (Morris Albert), M. Albert, RCA 10279 SGC | 45 | 46 | 9 | KATMANDU —Bob Seger (Bob Seger, Muscle Shoals Rhythm Section), B. Seger, Capitol 4116 | 79 | 89 | 2 | MANHATTAN SPIRITUAL —Mike Post (Mike Post), B. Maxted, P. Kaufman, MGM 14829 |
| 13 | 17 | 11 | IT ONLY TAKES A MINUTE —Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 4111 SGC | 46 | 54 | 6 | SKY HIGH —Jigsaw (Chas Peate), D. Dyer, C. Scott, Chelsea 3022 | 80 | 41 | 16 | THIRD RATE ROMANCE —Amazing Rhythm Aces (Barry "Byrd" Burton for Southern Records), H.R. Smith, ABC 12078 WBM |
| 14 | 18 | 9 | THEY JUST CAN'T STOP IT (The Games People Play) —Spinners (Thom Bell), J.B. Jefferson, B. Hawes, C. Simmons, Atlantic 3284 | 47 | 20 | 12 | DAISY JANE —America (George Martin), Beckley, Warner Bros. 8118 WBM | 81 | 85 | 10 | MAMACITA —Grass Roots (Dennis Lambert, Brian Potter, Rob Grill), B. Mann, C. Weil, Haven 7015 (Capitol) SGC |
| 15 | 15 | 11 | I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE —Paul Anka & Oda Coates (Rick Hall), P. Anka, United Artists 685 MCA | 48 | 68 | 3 | LOW RIDER —War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, United Artists 706 | 82 | NEW ENTRY | | NIGHTS ON BROADWAY —Bee Gees (Arit Mardin), B. R. & M. Gibb, RSO 515 (Atlantic) WBM |
| 16 | 6 | 15 | COULD IT BE MAGIC —Barry Manilow (Barry Manilow, Ron Dante), B. Manilow, A. Anderson, Arista 0126 SGC | 49 | 28 | 13 | GET DOWN TONIGHT —K.C. & The Sunshine Band (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1009 SGC | 83 | 86 | 4 | SALSOU HUSTLE —Salsou Orchestra (Vincent Montana Jr.), J. Montana Jr., Salsou 2002 (Caytronics) |
| 17 | 30 | 7 | WHO LOVES YOU —Four Seasons (Bob Gaudio for Mike Curb Prod.), B. Gaudio, J. Parker, Warner Bros./Curb 8122 SGC | 50 | 51 | 10 | I LOVE MAKIN' LOVE TO YOU —Erie Sands (Dennis Lambert, Brian Potter), B. Weissman, E. Sands, R. Germinaro, Haven 7013 (Capitol) B-3 | 84 | 94 | 2 | I GO TO PIECES —Cotton, Lloyd & Christian (Mike Curb, Michael Lloyd), D. Shannon, 20th Century 2217 |
| 18 | 40 | 4 | LYIN' EYES —Eagles (Bill Szymczyk for Pandora Prod.), D. Henley, G. Frey, Asylum 45279 WBM | 51 | 58 | 3 | BORN TO RUN —Bruce Springsteen (Bruce Springsteen, Mike Appel), B. Springsteen, Columbia 3-10209 | 85 | NEW ENTRY | | FANCY LADY —Billy Preston (Malcolm Cecil, Robert Margouleff, Billy Preston), B. Preston, S. Wright, A&M 1735 |
| 19 | 23 | 10 | BRAZIL —The Ritchie Family (J. Morali), A. Barros, 20th Century 2218 PSP | 52 | 66 | 3 | SOMETHING BETTER TO DO —Olivia Newton-John (John Farrar), J. Farrar, MCA 40459 WBM | 86 | 90 | 3 | KEEP ON TRYIN' —Poco (Poco, Mark Harman), T. Schmit, ABC 12126 |
| 20 | 21 | 12 | HOW LONG (Betcha' Got A Chick On The Side) —Pointer Sisters (David Rubinson & Friends), A. Pointer, J. Pointer, ABC/Blue Thumb 265 HAN | 53 | 76 | 5 | SOS —Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3265 SGC | 87 | 87 | 2 | LEFTOVERS —Millie Jackson (Brad Shapiro, Millie Jackson), P. Mitchell, Spring 161 (Polydor) |
| 21 | 7 | 17 | AT SEVENTEEN —Janis Ian (Brook Arthur), J. Ian, Columbia 3-10154 B-3 | 54 | 55 | 5 | THE AGONY AND THE ECSTASY —Smokey Robinson (Smokey Robinson), W. Robinson, Tamia 54261 (Motown) SGC | 88 | 93 | 3 | NOTHIN' HEAVY —David Bellamy (Phil Gerhard, Tony Scotti), D. Bellamy, Warner Bros./Curb 8123 HAN |
| 22 | 27 | 7 | MIRACLES —Jefferson Starship (Jefferson Starship, Larry Cox), M. Balin, Grunt 10367 (RCA) | 55 | 57 | 6 | MONEY —Gladys Knight & The Pips (Eugene McDaniels), E. McDaniels, Buddah 487 HAN | 89 | NEW ENTRY | | SUMMER OF '42 —Biddu Orchestra (Biddu), M. LeGrand, Epic 8-50139 (CBS) WBM |
| 23 | 26 | 8 | GONE AT LAST —Paul Simon & Phoebe Snow (Paul Simon, Phil Ramone), P. Simon, Columbia 3-10197 BB | 56 | 48 | 16 | 7-6-5-4-3-2-1 (Blow Your Whistle) —Gary Tom's Empire (Rick Bleiweiss, Bill Stahl), R. Cook, PIP 6504 WBM | 90 | NEW ENTRY | | MEXICO —James Taylor (Lenny Waronker, Russ Titelman), J. Taylor, Warner Brothers 8137 |
| 24 | 4 | 16 | FIGHT THE POWER Pt. 1 —Isley Bros. (E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper), E. Isley, M. Isley, R. Isley, O. Isley, C. Jasper, T-Neck 8-2256 (Epic/Columbia) | 57 | 60 | 8 | DREAMING A DREAM —Crown Heights Affair (Freda Nergis, Brit Britton), F. Nergis, B. Britton, De-Lite 1570 (PIP) | 91 | 92 | 3 | ROCKIN' AND ROLLIN' ON THE STREETS OF HOLLYWOOD —Buddy Miles (Buddy Miles), B. Miles, Casablanca 839 |
| 25 | 10 | 14 | FEEL LIKE MAKIN' LOVE —Bad Company (Bad Company), P. Rodgers, M. Ralphs, Swan Song 70106 (Atlantic) CHA | 58 | 36 | 10 | SOLITAIRE —Carpenters (Richard Carpenter), N. Sedaka, P. Cody, A&M 1721 WBM | 92 | 97 | 2 | WE BEEN SINGIN' SONGS —Baron Stewart (Dallas Smith), B. Stewart, United Artists 686 |
| 26 | 29 | 10 | LADY BLUE —Leon Russell (Denny Cordell, Leon Russell), L. Russell, Shelter 40378 (MCA) SGC | 59 | 5 | 5 | I GET HIGH ON YOU —Sly Stone (Sly Stone), S. Stewart, Epic 8-50135 (Columbia) | 93 | 96 | 2 | DEAR PRUDENCE —Katifish (Bob Herne), J. Lennon, P. McCartney, Big Tree 16045 (Atlantic) WBM |
| 27 | 13 | 14 | THAT'S THE WAY OF THE WORLD —Earth, Wind & Fire (Maurice White), M. White, C. Stepney, V. White, Columbia 3-10172 HAN | 60 | 63 | 7 | EIGHTEEN WITH A BULLET —Pete Wingfield (Pete Wingfield, Barry Hammond), P. Wingfield, Island 026 SGC | 94 | 100 | 2 | EASY EVIL —Travis Wammack (Rick Hall), A. O'Day, Capricorn 0242 (Warner Bros.) HAN |
| 28 | 31 | 8 | CAROLINA IN THE PINES —Michael Murphey (Bob Johnston), M. Murphey, Epic 8-50131 (Columbia) | 61 | 75 | 3 | PEACE PIPE —B.T. Express (Jeff Lane), S. Taylor, M. Barkan, Roadshow 7003 (Scepter) SGC | 95 | 53 | 7 | ONLY YOU CAN —Fox (Kenneth Young, K. Young, Ariola America/GTO 7601 (Capitol) WBM |
| 29 | 33 | 7 | DO IT ANY WAY YOU WANNA —Peoples Choice (Leon Huff), L. Huff, Tsop 8-4769 (Epic/Columbia) | 62 | 73 | 3 | MR. D.J. (5 For The D.J.) —Aretha Franklin (Jerry Wexler, Aretha Franklin), A. Franklin, Atlantic 3289 SGC | 96 | 61 | 5 | BRAND NEW LOVE AFFAIR —Chicago (James William Guercio), J. Pankow, Columbia 3-10200 SGC |
| 30 | 19 | 16 | FALLIN' IN LOVE —Hamilton, Joe Frank And Reynolds (Jim Price), D. Hamilton, A. Hamilton, Playboy 6024 SGC | 63 | 65 | 5 | YOU AIN'T NEVER BEEN LOVED (Like I'm Gonna Love You) —Jessi Colter (Ken Mansfield, Waylon Jennings), J. Colter, Capitol 4087 SGC | 97 | NEW ENTRY | | COME AND GET YOUR LOVE —Roger Daltrey (Russ Ballard), R. Ballard, MCA 40453 |
| 31 | 44 | 5 | HEAT WAVE/LOVE IS A ROSE —Linda Ronstadt (Peter Asher), Holland-Dozier-Holland, M. Young, Elektra 45282 WBM | 64 | 65 | 5 | TO EACH HIS OWN —Faith, Hope & Charity (Van McCoy), V. McCoy, RCA 10343 WBM | 98 | 98 | 2 | LET'S LIVE TOGETHER —Road Apples (David Kershenbaum), F. Finnelly, Polydor 14285 |
| 32 | 32 | 9 | THEME FROM THE UNIVERSAL MOTION PICTURE SOUNDTRACK "JAWS" —John Williams (John Williams), J. Williams, MCA 40439 MCA | 65 | 64 | 8 | (All I Have To Do Is) DREAM —Nitty Gritty Dirt Band (William E. McEuen), B. Bryant, United Artists 655 SGC | 99 | 99 | 2 | SO IN LOVE —Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 0105 (Warner Bros.) |
| 33 | 80 | 2 | THE WAY I WANT TO TOUCH YOU —Captain & Tennille (Morgan Cavett), T. Tennille, A&M 1725 ALM | 66 | 67 | 6 | OPERATOR —Manhattan Transfer (Tim Hauser, Ahmet Ertegun), W. Spivery, Atlantic 3292 | 100 | NEW ENTRY | | I DON'T WANT TO BE A LONE RANGER —Johnny "Guitar" Watson (Johnny Watson), J. Watson, Fantasy 739 |

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ●Recording Industry Association Of America seal of certification as "million seller." (Seal indicated by bullet.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing.; 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)

| | | | | | | | |
|---|----|--|----|--|-----|---|----|
| The Agony And The Ecstasy (Bertram, ASCAP)..... | 54 | Carolina In The Pines (Mystery, BMI)..... | 28 | How Long (Betcha' Got A Chick On The Side) (Polo Grounds, BMI/EBetts Field, ASCAP)..... | 20 | Rocky (Strawberry Hill, ASCAP)..... | 10 |
| Altno No Way To Treat A Lady (Colgems, ASCAP)..... | 9 | Fallin' In Love (J.C. BMI)..... | 30 | I Believe There's Nothing Stronger Than Our Love (Spanka, BMI)..... | 15 | Run Joey Run (Music Of The Times, ASCAP)..... | 4 |
| All I Have To Do Is Dream (Acuff-Rose/Hofner Of Bryant, BMI)..... | 66 | Feel Like Makin' Love (Adco, ASCAP)..... | 25 | I Don't Want To Be A Lone Ranger (Jowat, BMI)..... | 100 | Salsou Hustle (Little Jack/Anatom, BMI)..... | 5 |
| Are You Sure Hank Done It This Way (Baron, BMI)..... | 75 | Feelings (Fermata International Melodies, ASCAP)..... | 16 | I Got Stoned And I Missed It (Evil Eye, BMI)..... | 84 | So In Love (Mayfield, BMI)..... | 99 |
| At Seventeen (Mina/April, ASCAP)..... | 21 | Fight The Power (Bovina, ASCAP)..... | 12 | I Got Stoned And I Missed It (Evil Eye, BMI)..... | 87 | Sweet Sticky Thing (Ohio Players/Unichappell, BMI)..... | 44 |
| Bad Blood (Don Kirshner, BMI/Kirshner Songs, ASCAP)..... | 6 | Friend Of Mine (Is Going Blind) (Big Secret, ASCAP)..... | 12 | I Love Makin' Love To You (Big Cider/ Common Good/Pocket Full Of Tunes/Touch Of Gold, BMI/Bien/ Every Little Turn/ American Dream, ASCAP)..... | 50 | That's The Way Of The World (Saggliame, ASCAP)..... | 27 |
| Ballroom Blitz (Chinnichap/RAK, BMI)..... | 7 | Game People Play (Mighty Three, BMI)..... | 14 | I Want To Do Something Freaky To You (Jim-Edic, BMI)..... | 73 | There Goes Another Love Song (Hustler, BMI)..... | 43 |
| Blue Eyes Cryin' In The Rain (Milene, ASCAP)..... | 42 | Get Down Tonight (Sherlyn, BMI)..... | 14 | If I Ever Lose This Heaven (Almo/Jobete, ASCAP)..... | 72 | This Will Be (Jaws Enterprises/Chappell, ASCAP)..... | 40 |
| Born To Run (Laurel Canyon, ASCAP)..... | 42 | Gone At Last (Paul Simon, BMI)..... | 23 | Just Too Many People (Meisner/Manhattan, BMI)..... | 73 | Who Loves You (Seasons/Jobete, ASCAP)..... | 17 |
| Brand New Love Affair (Make Me Smear/Big Elk, ASCAP)..... | 96 | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Let's Live Together (Landers-Roberts, ASCAP)..... | 98 | Who Loves You (Seasons/Jobete, ASCAP)..... | 17 |
| Brazil (Peer, BMI)..... | 19 | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Letting Go (McCartney/ATV, BMI)..... | 74 | Your Love (Nineteen Eighty-Four, BMI)..... | 64 |
| | | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Low Rider (Far Out, ASCAP)..... | 48 | Your Love (Nineteen Eighty-Four, BMI)..... | 64 |
| | | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Mama's Back (Screen Gems/Columbia/Summerhill, BMI)..... | 81 | | |
| | | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Manhattan Spiritual (Zodiac, ASCAP)..... | 79 | | |
| | | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | Mexico (Country Road, BMI)..... | 90 | | |
| | | Heat Wave/Love Is A Rose (Jobete, BMI)..... | 23 | | | | |

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

"LOVE IS THE KEY"

#5N-67020

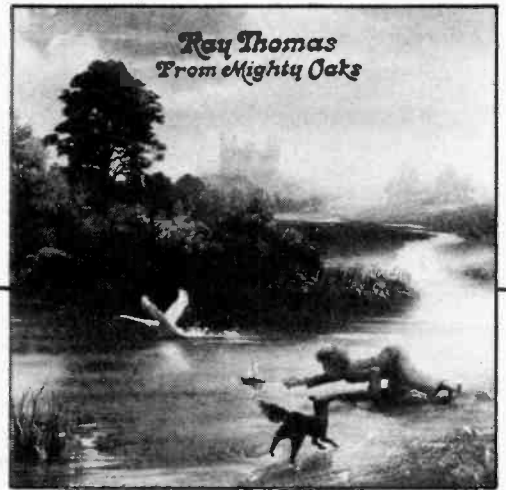
BY

RAY THOMAS

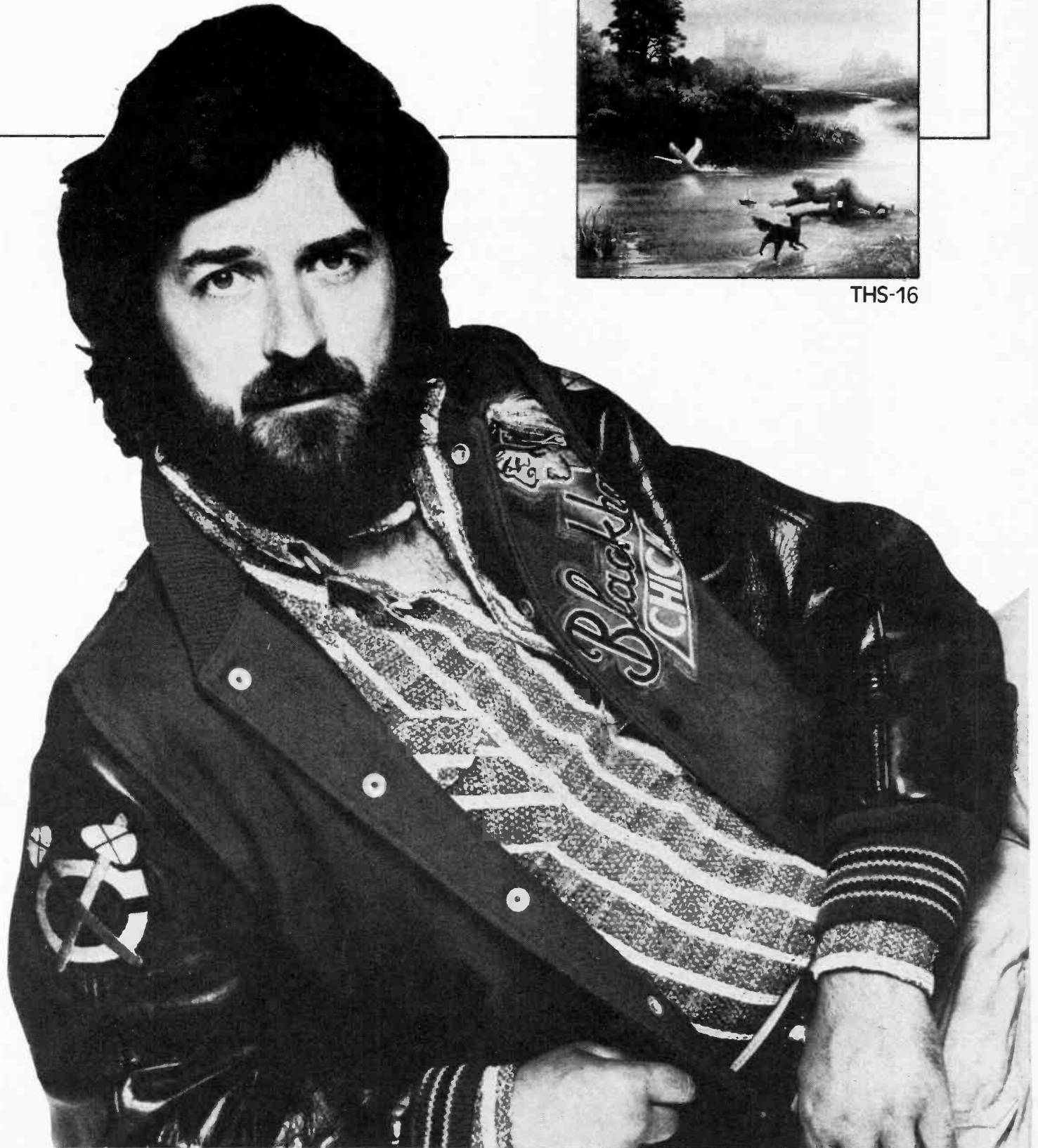
IS NOW A 3:14 SINGLE

FROM HIS HIT LP

"FROM MIGHTY OAKS"



THS-16



DISTRIBUTED BY
LONDON

Jerry Weintraub,
Management III

Billboard TOP LPs & TAPE

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| 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) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
| 1 | 12 | 2 | | PINK FLOYD Wish You Were Here Columbia PC 33453 | 6.98 | | 7.98 | | 7.98 | |
| ★ | NEW ENTRY | 4 | | JOHN DENVER Windsong RCA APL1-1183 | 6.98 | | 7.95 | | 7.95 | |
| 3 | 3 | 15 | | THE EAGLES One Of These Nights Asylum 7E-1039 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | |
| ★ | 4 | 4 | | BRUCE SPRINGSTEEN Born To Run Columbia PC 33795 | 6.98 | | 7.98 | | 7.98 | |
| 5 | 5 | 29 | | JANIS IAN Between The Lines Columbia PC 33394 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 8 | 4 | | ALLMAN BROTHERS BAND Win, Lose Or Draw Capricorn CP 0156 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| 7 | 1 | 12 | | JEFFERSON STARSHIP Red Octopus Grunt BFL1-0999 (RCA) | 6.98 | 7.98 | 7.95 | 7.95 | 7.95 | |
| 8 | 9 | 9 | | SPINNERS Pick Of The Litter Atlantic SD 18141 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | |
| 9 | 10 | 10 | | FLEETWOOD MAC Warner Bros. BS 2225 | 6.98 | | 7.97 | | 7.97 | |
| 10 | 2 | 7 | | OHIO PLAYERS Honey Mercury SRM-1-1038 (Phonogram) | 6.98 | | 7.98 | 7.98 | 7.98 | |
| 11 | 7 | 18 | | ELTON JOHN Captain Fantastic & The Brown Dirt Cowboy MCA 2142 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 14 | 7 | | RICHARD PRYOR Is It Something I Said? Reprise MS 2227 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| 13 | 6 | 17 | | ISLEY BROS. The Heat Is On Featuring Fight The Power T-Neck PZ 33536 (Epic/Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 16 | 9 | | OUTLAWS Arista AL 4042 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 17 | 10 | | KC & THE SUNSHINE BAND TK 603 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 30 | 5 | | ROD STEWART Atlantic Crossing Warner Bros. BS 2875 | 6.98 | | 7.97 | | 7.97 | |
| ★ | 19 | 29 | | DAVID BOWIE Young Americans RCA APL1-0998 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 21 | 5 | | GRATEFUL DEAD Blues For Allah Grateful Dead GD-LA494-G (United Artists) | 6.98 | | 7.98 | | 7.98 | |
| 19 | 20 | 10 | | B.T. EXPRESS Non-Stop Roadshow RS 41001 (Scepter) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 22 | 7 | | QUINCY JONES Mellow Madness A&M SP 4526 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 24 | 9 | | GLEN CAMPBELL Rhinstone Cowboy Capitol SW 11430 | 6.98 | | 7.98 | | 7.98 | |
| 22 | 23 | 10 | | GRAHAM CENTRAL STATION Ain't No 'Bout-A-Doubt It Warner Bros. BS 2876 | 6.98 | | 7.97 | | 7.97 | |
| ★ | 61 | 2 | | JETHRO TULL Minstrel In The Gallery Chrysalis CHR 1082 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| ★ | 26 | 5 | | ERIC CLAPTON E.C. Was Here RSO SO 4809 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| 25 | 11 | 13 | | HELEN REDDY No Way To Treat A Lady Capitol ST 11418 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 29 | 7 | | CRUSADERS Chain Reaction ABC/Blue Thumb BTSD 6022 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 32 | 4 | | LOGGINS & MESSINA So Fine Columbia PC 33810 | 6.98 | | 7.98 | | 7.98 | |
| 28 | 28 | 7 | | BLACK SABBATH Sabotage Warner Bros. BS 2822 | 6.98 | | 7.97 | | 7.97 | |
| 29 | 13 | 30 | | EARTH, WIND & FIRE That's The Way Of The World Columbia PC 33280 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 34 | 4 | | GRAND FUNK RAILROAD Caught In The Act Grand Funk SABB 11445 (Capitol) | 8.98 | 10.98 | 10.98 | | 10.98 | |
| 31 | 18 | 13 | | CAT STEVENS GREATEST HITS A&M SP 4519 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 36 | 9 | | TAVARES In The City Capitol ST 11396 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 38 | 11 | | SWEET Desolation Boulevard Capitol ST 11395 | 6.98 | | 7.98 | | 7.98 | |
| 34 | 35 | 10 | | ESTHER PHILLIPS w/BECK Kudu KU 23 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | |
| 35 | 15 | 16 | | BEE GEES Main Course RSO SO 4807 (Atlantic) | 6.98 | | 7.97 | | 7.97 | |
| ★ | 42 | 10 | | BARRY MANILOW I Arista AL 4007 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 44 | 5 | | RITCHIE BLACKMORE'S RAINBOW Polydor PD 6049 | 6.98 | | 7.98 | | 7.98 | |
| 38 | 40 | 27 | | AMERICA Hearts Warner Bros. BS 2852 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | |
| 39 | 41 | 21 | | JOAN BAEZ Diamonds & Rust A&M SP 4527 | 6.98 | 6.98 | 7.98 | 7.98 | 7.98 | |
| 40 | 25 | 24 | | AEROSMITH Toys In The Attic Columbia PC 33479 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 54 | 4 | | AL GREEN IS LOVE Hi HSL 32092 (London) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 42 | 45 | | JOE COCKER Jamaica Say You Will A&M SP 4529 | 6.98 | | 7.98 | | 7.98 | |
| 43 | 27 | 21 | | ZZ TOP Fandango London PS 656 | 6.98 | | 7.95 | 7.98 | 7.95 | |
| 44 | 33 | 14 | | WAR Why Can't We Be Friends? United Artists UA-LA441-G | 6.98 | | 7.98 | | 7.98 | |
| ★ | 55 | 8 | | ORLEANS Let There Be Music Asylum 7E-1029 | 6.98 | | 7.97 | | 7.97 | |
| 46 | 53 | 7 | | GARY WRIGHT The Dream Weaver Warner Bros. BS 2868 | 6.98 | | 7.97 | | 7.97 | |
| 47 | 50 | 17 | | POINTER SISTERS Steppin' ABC/Blue Thumb BTSD 6021 | 6.98 | | 7.95 | | 7.95 | |
| 48 | 48 | 6 | | KOOL & THE GANG Spirit Of The Boogie De-Lite 2016 (PIP) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 59 | 4 | | MARSHALL TUCKER BAND Searchin' For A Rainbow Capricorn CP 0161 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | |
| 50 | 37 | 11 | | BOB DYLAN & THE BAND The Basement Tapes Columbia C2 33682 | 9.98 | 9.98 | 9.98 | | 9.98 | |
| 51 | 39 | 32 | | MELISSA MANCHESTER Melissa Arista AL4031 | 6.98 | | 7.98 | | 7.98 | |
| 52 | 43 | 11 | | MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 65 | 40 | | NEIL SEDAKA Sedaka's Back Rocket 463 (MCA) | 6.98 | | 7.98 | | 7.98 | |
| 54 | 51 | 19 | | JAMES TAYLOR Gorilla Warner Bros. BS 2866 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 | |
| 55 | 31 | 9 | | ROGER DALTRY Ride A Rock Horse MCA 2147 | 6.98 | | 7.98 | | 7.98 | |
| ★ | 67 | 17 | | THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 3405 | 5.98 | | 6.98 | | 6.98 | |
| ★ | 69 | 96 | | JOHN DENVER Greatest Hits RCA CPL1-0374 | 6.98 | | 7.95 | | 7.95 | |
| ★ | 71 | 3 | | LABELLE Phoenix Epic PE 33579 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| 59 | 58 | 64 | | BEACH BOYS Endless Summer Capitol SVBB 11307 | 6.98 | | 7.98 | | 7.98 | |
| 60 | 60 | 15 | | TONY ORLANDO & DAWN Greatest Hits Arista AL 4045 | 6.98 | | 7.98 | | 7.98 | |
| 61 | 46 | 23 | | THE MANHATTAN TRANSFER Atlantic SD 18133 | 6.98 | | 7.97 | | 7.97 | |
| 62 | 47 | 73 | | EAGLES On The Border Asylum 7E-1004 | 6.98 | 7.99 | 7.97 | 8.97 | 7.97 | |
| ★ | NEW ENTRY | 63 | | LINDA RONSTADT Prisoner In Disguise Asylum 7E-1045 | 6.98 | | 7.97 | | 7.97 | |
| 64 | 49 | 16 | | HUBERT LAWS The Chicago Theme CTI 6058 S1 (Motown) | 6.98 | | 7.98 | | 7.98 | |
| ★ | 76 | 6 | | RENAISSANCE Scheherazade And Other Stories Sire SASD 7510 (ABC) | 6.98 | | 7.95 | | 7.95 | |
| ★ | 114 | 4 | | SILVER CONVENTION Save Me Midland International BKL1-1129 (RCA) | 6.98 | | 7.95 | | 7.95 | |
| ★ | 79 | 23 | | LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA) | 6.98 | | 7.98 | | 7.98 | |
| 68 | 72 | 27 | | PAUL ANKA Feelings United Artists UA-LA367-G | 6.98 | | 7.98 | | 7.98 | |
| ★ | 134 | 2 | | J. GEILS BAND Hotline Atlantic SD 18147 | 6.98 | | 7.97 | | 7.97 | |
| 70 | 70 | 14 | | WAYLON JENNINGS Dreaming My Dreams RCA APL1-1062 | 6.98 | | 7.95 | | 7.95 | |

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Association Of America seal for sales of 500,000 units. Recording Industry Association Of America seal audit available and optional to all manufacturers. (Seal indicated by bullet.)

Monterey Fest Contrasts

• Continued from page 26

wailing exercise in long-lined humorous statements. Tony Klatka's trumpet and Bill Tillman's flute were especially impressive during their moments in the spotlight.

Clayton-Thomas' shouting blues was the kind of music a Monterey festival audience thrives on. (When Betty Carter and Helen Merrill tried singing soft ballads, for example, the

each year—Bill Evans—who was marvelous—Patrice Rushen—very simplistic—and Marian McPartland—forceful and direct—plus a “vignette” feature in which a number of names worked out their styles.

These stars included Paul Desmond, Benny Golson, Toots Thielemans, Clark Terry, Svend Asmussen and Albert Mangelsdorff all assisted by the house rhythm section of all



Ed Shaughnessy: stretching the sound of drums.

crowd became restive, rude and talked loudly). BST reprised its past familiar works (“I Love You More Than You'll Ever Know,” “Go Naturally,” “Hi Dee Ho,” “You Made Me So Very Happy,” “Spinning Wheel” and “And When I Die”) with the brass and reed work behind Thomas hewing closely to jazz lines rather than playing it safe. It was nice hearing this band play jazz, unwatered down if you please on such tunes as “Spain” and “Unit Seven,” a tribute to Cannonball Adderley.

Throughout the weekend there was a piano playhouse (featuring solo and combinations of) John Lewis—festival director Jimmy Lyons, musical director and regular

stars Richard Davis, Mundell Lowe and Roy Burns.

The key to the opening concert Friday was revitalized vocalist Helen Humes, making her festival debut. She was exuberantly strong, working through short interpretations of such well-worn titles as “Sunday, Monday Or Always,” “Just In Time,” “Baby Ain't I Good To You” and “St. Louis Blues.”

Once she got past these tin pan alley works, she opened up with some preaching, blues sounds on a dope tune, “You're A Viper” and an “educational” tune in which she gave the gals advice on how to get rich and enjoy sexual gratification at the same time. Her slightly nasal voice



Jazzy retailers: Russ Solomon, left, of Tower, wears a T-shirt promoting friend Ray Avery's Rare Records shop. That's Ray on the right.

belied her enthusiasm and broad ranging ability to sing in a happy manner.

Slightly below the creative energy level Miss Humes generated with her voice was the Los Angeles-based Toshiko Akiyoshi-Lew Tabackin six-piece band. In this age of women's lib here we have slight pianist Toshiko conducting with one finger five saxes, four trumpets and four trombones while her husband Lew ripples off solid solos on tenor and flute.

The problem with this band—as contrasted with Ed Shaughnessy—is that it sound mechanical and lacks the element of swing when it plays Toshiko's compositions.

The Saturday afternoon blues program was loaded with stylistic variances, from the New Orleans-rooted Meters r&b group (which sings about its hometown) to some rural bluesmen who just couldn't get anything exciting going. Etta James,

with her raunchy songs and powerful shouting, cutting voice, worked for the grand ovation she received. Her six-piece band called the Outlaws laid down some funky backgrounds.

Mel Jackson and his eight-piece Mellow Fellows (dressed in formal wear) were a sensational backdrop for Bobby Blue Bland. The horns really blazed as Bland offered his gut level feelings, punctuated with snorts.

Sunday afternoon was devoted to

when Diz played an improvised tribute to late Ralph J. Gleason (for whom the festival has established a \$1,000 scholarship for someone to study communications). There were other tributes to Gleason and to the late Cannonball Adderley, whose appearance here always heated things up.

The entire festival was taped by the Voice of America for overseas broadcasting. And for the first time, KBCA-FM of Los Angeles, fed the entire festival to KEST in San Fran-



Billboard photos by Bonnie Tiegel

Backstage broadcasters: Jim Gosa introduces one of the artists for KBCA and KEST listeners with John Davis, KBCA's engineer, in the rear. Feed was to Northern and Southern California markets.

high school musicians who had won competitions to get to the fairgrounds stage. Special guests working with these fine youngsters included Benny Golson, John Lewis, Bill Evans, Chuck Mangione and Pat Williams.

The Sunday closer opened with the dullest Latin jam this reviewer has heard at Monterey. Dizzy Gillespie's new quartet added Cal Tjader but Cal never got any room to do anything.

A touching moment occurred

cisco, establishing a two-station “network.” There was also a TV production firm from L.A., Jimmy Baker's Bel-Aire Productions, videotaping all the action for possible U.S. syndication and overseas placement.

Although attendance was down a bit this year, this longest running jazz festival in the world proved once again that it has the staying power to keep on rolling—even if it doesn't rock like the rest of the music business.

Chains Get Better Deals?

• Continued from page 3

duce copious amounts of paper covering all procedures such as packing slips, purchase orders, bills of lading and shipping reports involving all defendants. Defendants in the main have answered that such submission of data places a grave hardship upon them and that certain of such information must be held confidential to the court. The court agreed Sept. 24.

Court files indicate that operation of the Discount Record chain moved from Scarsdale, N.Y., long-time base, to Emeryville, Calif., near here Aug. 10, 1975. A brief filed by CBS discloses that included in the CBS holdings are two retail stores which sell primarily second-hand playback equipment. These stores are called Recycled Stereo and are located in Van Nuys, Calif., and Berkeley.

The Zoslaws allege the defendants sold Discount, Tower, Warehouse, Record Factory and Banana stores, all chains in this area, at discriminatory prices lower than the plaintiffs' store, classifying the chains as subdistributors.

In an affidavit filed recently, Charles Zoslaw stated he took pictures in summer 1973 of labels on packages at the Warehouse store in Corte Medera, which carry printed addresses thereon as follows: Music West, Arleta, Calif.; CBS, Santa Maria, Calif.; Capitol, Los Angeles; and London Records, Gardena. Copies of the pictures are included with the affidavit. Zoslaw alleges he was told Warehouse had special delivery arrangements which entitled them to subdistributor price.

Another Zoslaw affidavit states that WEA Corp. issued Tower credit, purportedly for in-store promotion in the amount of thousands of dollars per month, which amount appears to be 5 percent of purchases.

Backup documentation, he continues, is not supportive of any special in-store promotion, but rather appears to be a special price reduction. “I must pay WEA in cash on the 20th of the second month following delivery to get 2 percent cash discount. Tower does not pay cash on many if not most of its shipments and is allowed to finance its purchases by non-interest bearing notes issued to WEA,” Zoslaw states. Tower obtains 2 percent cash discount from WEA and the ABC branch, he alleges.

Tower maintained orderly business record storage according to Zoslaw. He claims the Tower system works against the claim of Warehouse, which states great hardship in producing such data. “Mr. (Lee) Hartstone has no hesitation to sue others for charging lower price, yet when it comes to disclosing his own records he uses the feeble protest of burdensomeness,” Zoslaw argues.

Zoslaw also points up Tower's heavy radio advertising on Bay area stations, KFRC, KSAN, KYA and KJAZ, as hurting his business, especially since it heralds Tower's \$3.66 discount price. Solomon claims he does not compete with the plaintiff's store 20 miles away. Zoslaw counters that many of his local customers commute right past Solomon's downtown Tower. Zoslaw states that in 1974 Marlin Music Centre lowered its price to try to meet discount competition in the area. It suffered extensive losses as a result, he states.

The Zoslaws also claim that Tower gets subdistributor classification from ABC, MCA, RCA and Eric. These four defendants also provide direct shipments to Tower stores, it's further alleged. CBS invoiced Tower at regular dealer price and issued special credits for rebates at a lower price, the filing claimed.

Inside Track

Karen Carpenter's exhaustion after a solid summer of touring has led to the **Carpenters'** first tour postponement ever. Put off till March 1976 is a 40-concert tour of 17 Japanese cities which was sold out two months in advance. The \$1.2 million gross would have set a Japan record, according to promoter **Tats Nagashima**. The Carpenters are rated Japan's biggest-selling record act.

Karen was ordered to bed-rest till mid-October by her physician in order to recover from internal infection brought on by exhaustion. **Richard Carpenter** and the Carpenters' new manager, **Terry Ellis**, flew to Japan for a press conference to apologize to the Japanese people for the delay and explain the seriousness of Karen's illness. . . . The Carpenters just got a Dutch gold record for “Horizon.”

★ ★ ★

This week is the first time since August 1973 that **Elton John** hasn't had a single on the Billboard Hot 100. If Rocket had shipped the upcoming “Island Girl” a few days earlier, Elton would still be in the running to beat Pat Boone's all-time record of just over four years on the charts.

★ ★ ★

Glen Campbell's wife of 16 years, **Billie Jean**, filed for divorce. . . . The Recording Academy Los Angeles chapter trustees have written to national Academy president **Jay Cooper** suggesting postponement of the October national trustees meeting in L.A., due to current antagonism over Los Angeles replacing Chicago as site of the 1976 Grammys telecast.

Al Ross, flamboyant attorney-manager of high-paid sports superstars, is branching out into record artist management, with the **Main Ingredient** reportedly his first case.

Cher and hubby **Gregg Allman** went onstage at **La-belle's** Los Angeles Music Center opening night. . . . Rumors of **Streisand** and **Liza Minnelli** to do some concert tours soon. . . . Liza is playing title role in musical film “Carmela,” directed by daddy **Vincente Minnelli** and at \$5 million the highest budgeted AIP flick ever.

Michael Murphey's upcoming Caribou Ranch album had help from **Willie Nelson**, **Charlie Daniels** and **John Denver**. . . . **Bachman-Turner Overdrive** manager **Bruce Allen** and promoter **Don Fox** destroyed the bootleg BTO posters and T-shirts at a Canadian National Exhibition booth and talked themselves out of getting arrested.

A 30-year-old grad student at UCLA, **Richard Keeling**, has been charged with the June 29 death of singer-composer **Tim Buckley** in Los Angeles. Keeling will be

arraigned Oct. 2. Buckley died of a heroin overdose. . . . Kentucky authorities dropped drug possession charges against **Chuck Negron** of Three Dog Night, who was arrested last July 3 in Louisville. Insufficient evidence, ruled **Judge Joseph Golden**.

Maurice Jarre will compose music for Michael Klinger's “Shout At The Devil” movie in production in South Africa and on Malta with a \$6 million budget. **Billy Vaughn** cut first sides in Hollywood last week for Victor of Japan. The stereo/quad session was Vaughn's first in three years.

Ben Bartell, executive vice president of Integrity Entertainment Corp., parent of the Warehouse stores, married **Debra Ann Reynolds**, non-pro, Aug. 30 in Encino. . . . Weight Watchers: **Barrie Bergman**, president of the Record Bar chain, lopped off 50 pounds; **Marv Stuart**, Curtom Music, shed 25 recently.

Goddard Lieberson will be toastmaster of American Parkinson Disease Assn. fete saluting **Ken Glancy**, RCA Records chief. Date for event is Wednesday (8) at Waldorf-Astoria, New York. Entertainment will come from **Jack Jones**. **Joe D'Imperio** is dinner chairman.

Steve D'Acquisto, a founder of the Record Pool, New York, exited the disco-record joint distribution organization. Claims working seven days a week without pay was a bit much. . . . Jazz composer/pianist **Bob James** is still exclusive as an artist with CTI Records. CBS tie is only as progressive music director in a&r department. . . . SG-Col Music acquired Press Music from **Chips Moman**. Purchase initiated by SG-Col's **Ira Jaffe** and negotiations were handled by **Irwin Z. Robinson**, head of the division.

Arrest Records' **Mitch Litman** took part in legislative workshop sponsored by Congressional Black Caucus and the Joint Center for Political Studies, held in Washington Sept. 26. . . . Rumors that **Led Zeppelin** have firmed concerts for U.S. are being denied. . . . The **Willard Alexander** tribute to Buddy's Place in New York raised \$70,000 for the **T.J. Martell** leukemia research fund. . . . **Magic Dick**, rock 'n' blues harmonicist, was given a prototype of a Hohner bicentennial harmonica.

The Rainbow Room in New York shifted to a dance-and-dine policy Sundays starting Sept. 28. . . . **Ivan Mogull** has acquired the sub-publishing rights of Overdrive Music, owned by Capitol artist **Leo Kottke**. Deal is for Mexico, South and Central America, Spain, South Africa and Israel.

TOP LPs & TAPE

POSITION
106-200

© Copyright 1975, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 106 | 68 | 9 | RAY THOMAS From Mighty Oaks Threshold THS 16 (London) | 6.98 | | 7.98 | | 7.98 |
| 107 | 105 | 12 | GOOD VIBRATIONS—BEST OF THE BEACH BOYS Reprise/Brother MS 2223 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 108 | 123 | 4 | CLIMAX BLUES BAND Stamp Album Sire SASD 8507 (ABC) | 6.98 | | 7.95 | | 7.95 |
| 109 | 120 | 7 | 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 |
| 110 | 112 | 35 | TEMPTATIONS A Song For You Gordy G6-9651 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 111 | 109 | 40 | GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612 | 6.98 | | 7.95 | | 7.95 |
| 112 | 116 | 4 | SHAWN PHILLIPS Do You Wonder A&M SP 4539 | 6.98 | | 7.98 | | 7.98 |
| 113 | 93 | 14 | SLADE Slade In Flame Warner Bros. BS 2865 | 6.98 | | 7.97 | | 7.97 |
| 114 | 128 | 31 | AN EVENING WITH JOHN DENVER RCA CPL2-0764 | 12.98 | | 13.95 | | 13.95 |
| 115 | 111 | 165 | ROLLING STONES Hot Rocks 1964-71 London ZPS 606-7 | 11.98 | | 11.98 | | 11.98 |
| 116 | NEW ENTRY | | NITTY GRITTY DIRT BAND Dream United Artists UA-LA 469-G | 6.98 | | 7.98 | | 7.98 |
| 117 | 127 | 25 | SMOKEY ROBINSON A Quiet Storm Tama T6-337 S1 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 118 | 118 | 21 | DOOBIE BROTHERS Stampede Warner Bros. BS 2835 | 6.98 | 7.98 | 7.97 | 8.97 | 7.97 |
| 119 | NEW ENTRY | | JOHN FOGERTY Asylum 7E-1046 | 6.98 | | 7.97 | | 7.97 |
| 120 | 73 | 23 | AMBROSIA 20th Century T 434 | 6.98 | | 7.98 | | 7.98 |
| 121 | 75 | 25 | FREDDY FENDER Before The Next Teardrop Falls ABC/Dot D0SD 2020 | 6.98 | | 7.95 | | 7.95 |
| 122 | 122 | 25 | BAD COMPANY Straight Shooter Swan Song SS 8413 (Atlantic) | 6.98 | | 7.97 | | 7.97 |
| 123 | 119 | 23 | ROGER WHITTAKER The Last Farewell & Other Hits RCA APL1-0855 | 6.98 | | 7.95 | | 7.95 |
| 124 | 87 | 15 | THE CARPENTERS Horizon A&M SP 4530 | 6.98 | | 7.98 | | 7.98 |
| 125 | 89 | 16 | ISAAC HAYES Chocolate Chip Hot Buttered Soul ABCD 874 (ABC) | 6.98 | | 7.95 | | 7.95 |
| 126 | 126 | 29 | COMMODORES Caught In The Act Motown M6-820 S1 | 6.98 | | 7.98 | | 7.98 |
| 127 | NEW ENTRY | | THE RITCHIE FAMILY Brazil 20th Century T-498 | 6.98 | | 7.98 | | 7.98 |
| 128 | 136 | 6 | MIRABAI Atlantic SD 18144 | 6.98 | | 7.97 | | 7.97 |
| 129 | 80 | 12 | NASHVILLE/SOUNDTRACK ABC ABCD 893 | 6.98 | | 7.95 | | 7.95 |
| 130 | 125 | 14 | STEPHEN STILLS Stills Columbia PC 33575 | 6.98 | | 7.98 | | 7.98 |
| 131 | 131 | 5 | ALVIN LEE Pump Iron Columbia PC 33796 | 6.98 | | 7.98 | | 7.98 |
| 132 | 142 | 7 | CARAVAN Cunning Stunts BTM 5000 (Janus) | 6.94 | | 7.95 | | 7.95 |
| 133 | 135 | 6 | HEAD EAST Flat As A Pancake A&M SP 4537 | 6.98 | | 7.98 | | 7.98 |
| 134 | 90 | 19 | BACHMAN-TURNER OVERDRIVE Four Wheel Drive Mercury SRM-1-1027 (Phonogram) | 6.98 | | 7.95 | 7.95 | 7.95 |
| 135 | 150 | 5 | DEODATO First Cuckoo MCA 491 | 6.98 | | 7.98 | | 7.98 |
| 136 | 140 | 7 | 5TH DIMENSION Earthbound ABC ABCD 897 | 6.98 | | 7.95 | | 7.95 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 137 | 147 | 5 | ATLANTA RHYTHM SECTION Dog Days Polydor PD 6041 | 6.98 | | 7.98 | | 7.98 |
| 138 | 149 | 13 | EDDIE KENDRICKS The Hit Man Tama T6-338 S1 (Motown) | 6.98 | | 7.98 | | 7.98 |
| 139 | 139 | 3 | FLEETWOOD MAC Heroes Are Hard To Find Reprise MS 2196 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 140 | 146 | 3 | JIMMIE SPHEREIS The Dragon Is Dancing Epic PE 33365 (Columbia) | 6.98 | | 7.98 | | 7.98 |
| 141 | 186 | 110 | PINK FLOYD Dark Side Of The Moon Harvest st 11163 (Capitol) | 6.98 | | 7.98 | 7.98 | 7.98 |
| 142 | 81 | 10 | R.E.O. SPEEDWAGON This Time We Mean It Epic PE 33338 (Columbia) | 6.98 | | 7.98 | | 7.98 |
| 143 | 167 | 3 | CANNONBALL ADDERLEY Phenix Fantasy F 79004 | 9.98 | | 9.98 | | 9.98 |
| 144 | 161 | 4 | BEST OF THE STATLER BROTHERS Mercury SRM-1-1037 (Phonogram) | 6.98 | | 7.95 | | 7.95 |
| 145 | 155 | 26 | CHICAGO VIII Columbia PC 33100 | 6.98 | | 7.98 | | 7.98 |
| 146 | 158 | 5 | MERRY CLAYTON Keep Your Eye On The Sparrow Doe SP 77030 (A&M) | 6.98 | | 7.98 | | 7.98 |
| 147 | 141 | 28 | FRANKIE VALLI Closeup Private Stock PS 2000 | 6.98 | | 7.95 | | 7.95 |
| 148 | 152 | 16 | SYNERGY Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC) | 6.98 | 6.98 | 7.95 | | 7.96 |
| 149 | 151 | 7 | BARRABAS Heart Of The City Atco SD 36-118 | 6.98 | | 7.97 | | 7.97 |
| 150 | NEW ENTRY | | HARRY CHAPIN Portrait Gallery Elektra 7E-1041 | 6.98 | | 7.97 | | 7.97 |
| 151 | 143 | 8 | FAIRPORT CONVENTION Rising For The Moon Island ILPS 9313 | 6.98 | | 7.98 | | 7.98 |
| 152 | 164 | 3 | ASLEEP AT THE WHEEL Texas Gold Capitol ST11411 | 6.98 | | 7.98 | | 7.98 |
| 153 | 163 | 4 | MANFRED MANN'S EARTH BAND Nightingales & Bombers Warner Bros. BS 2877 | 6.98 | | 7.98 | | 7.98 |
| 154 | 154 | 4 | GET ON DOWN WITH BOBBY BLAND ABC ABCD 895 | 6.98 | | 7.95 | | 7.95 |
| 155 | 157 | 5 | FIREBALLET Night On Bald Mountain Passport PPSD 98010 (ABC) | 6.98 | | 7.95 | | 7.95 |
| 156 | 137 | 29 | ALICE COOPER Welcome To My Nightmare Atlantic SD 18130 | 6.98 | | 7.97 | | 7.97 |
| 157 | 162 | 3 | JOHNNY RIVERS New Lovers And Old Friends Epic PE 33681 (Columbia) | 6.98 | | 7.98 | | 7.98 |
| 158 | 138 | 7 | ACE SPECTRUM Low Rent Rendezvous Atlantic SD 18143 | 6.98 | | 7.97 | | 7.97 |
| 159 | 169 | 2 | EDDIE HARRIS Bad Luck Is All I Have Atlantic SD 1675 | 6.98 | | 7.97 | | 7.97 |
| 160 | 170 | 3 | STEPPENWOLF Hour Of The Wolf Epic PE 33583 (Columbia) | 6.98 | | 7.98 | | 7.98 |
| 161 | 166 | 4 | 10 cc 100 cc UK UKS 53110 (London) | 6.98 | | 7.98 | | 7.98 |
| 162 | 173 | 3 | KRAFTWERK Raik And Florian Vertigo VEL 2006 (Phonogram) | 6.98 | | 7.95 | | 7.95 |
| 163 | 174 | 67 | JOHN DENVER Back Home Again RCA CPL1-0548 | 6.98 | | 7.95 | | 7.95 |
| 164 | 175 | 2 | GLEN CAMPBELL'S GREATEST HITS Capitol AL 4049 | 6.98 | | 7.98 | | 7.98 |
| 165 | 171 | 3 | TINA TURNER Acid Queen United Artists UA-LA495-G | 6.98 | | 7.98 | | 7.98 |
| 166 | 178 | 2 | BAY CITY ROLLERS Arista AL 4049 | 6.98 | | 7.98 | | 7.98 |
| 167 | 148 | 16 | FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201 | 6.98 | | 7.98 | | 7.98 |
| 168 | 92 | 21 | BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281 | 6.98 | | 7.98 | | 7.98 |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | |
|-----------|-----------|----------------|--|----------------------|-----------|---------|----------|----------|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE |
| 169 | 181 | 8 | LEON HEYWOOD Come And Get Yourself Some 20th Century T-476 | 6.98 | | 7.98 | | 7.98 |
| 170 | 177 | 19 | MINNIE RIPERTON Adventures In Paradise Epic PE 33454 (Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 171 | 176 | 11 | MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor) | 6.98 | | 7.98 | | 7.98 |
| 172 | 172 | 32 | HAROLD MELVIN & THE BLUENOTES To Be True Featuring Theodore Pendegraft Philadelphia International KZ 33148 (Epic/Columbia) | 5.98 | | 6.98 | | 6.98 |
| 173 | 98 | 8 | A CHORUS LINE/ORIGINAL CAST RECORDING Columbia PS 33581 | 6.98 | | 7.98 | | 7.98 |
| 174 | 185 | 2 | FOCUS Mother Focus Atco SD 36-112 | 6.98 | | 7.97 | | 7.97 |
| 175 | 102 | 12 | FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215 | 6.98 | | 7.98 | | 7.98 |
| 176 | 187 | 2 | THE BEST OF MICHAEL JACKSON Motown M6 851 S1 | 6.98 | | 7.98 | | 7.98 |
| 177 | 188 | 23 | JESSI COLTER I'm Jessi Colter Capitol ST 11363 | 6.98 | | 7.98 | | 7.98 |
| 178 | 104 | 10 | URIAH HEPP Return To Fantasy Warner Bros. BS 2869 | 6.98 | | 7.97 | | 7.97 |
| 179 | 190 | 2 | RONNIE LAWS Pressure Sensitive Blue Note BN-LA452-G | 6.98 | | 7.98 | | 7.98 |
| 180 | 182 | 6 | JIM GILSTRAP Swing Your Daddy Roxbury RUX 102 | 6.98 | | 7.95 | | 7.95 |
| 181 | NEW ENTRY | | LOGGINS & MESSINA On Stage Columbia PG 32848 | 7.98 | | 8.98 | | 8.98 |
| 182 | NEW ENTRY | | THE SUNSHINE BAND The Sound Of Sunshine TK 604 | 5.98 | | | | |
| 183 | 183 | 2 | GARY TOMS EMPIRE 7-6-5-4-3-2-1 Blow Your Whistle PIP 6814 | 6.98 | | 7.98 | | 7.98 |
| 184 | 189 | 2 | FLEETWOOD MAC Then Play On Reprise MS 6368 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 185 | 192 | 12 | POCO Head Over Heels ABC ABCD 890 | 6.98 | | 7.95 | | 7.95 |
| 186 | NEW ENTRY | | THE CROWN HEIGHTS AFFAIR Dreaming A Dream De Lite DEP 2017 (P.I.P.) | 6.98 | | 7.95 | | 7.95 |
| 187 | 168 | 5 | FLEETWOOD MAC Bare Trees Reprise MS 2080 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 188 | 113 | 10 | THE TUBES A&M SP 4534 | 6.98 | | 7.98 | | 7.98 |
| 189 | 117 | 25 | 10 cc The Original Soundtrack Mercury SRM-1-1029 (Phonogram) | 6.98 | | 7.95 | | 7.95 |
| 190 | 195 | 12 | FRANK ZAPPA & THE MOTHERS OF INVENTION One Size Fits All Discreet DS 2216 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 |
| 191 | 180 | 16 | CHARLIE RICH Every Time You Touch Me (I Get High) Epic PE 33455 (Columbia) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 |
| 192 | 194 | 235 | CAROLE KING Tapestry Doe SP 77009 (A&M) | 6.98 | | 7.98 | 7.98 | 7.98 |
| 193 | 197 | 24 | O'JAYS Survival Philadelphia International KZ 33150 (Epic/Columbia) | 5.98 | | 6.98 | | 6.98 |
| 194 | 199 | 12 | JOE SIMON Get Down Spring SPR 6706 (Polydor) | 6.98 | | 7.98 | | 7.98 |
| 195 | 129 | 12 | BILLY PRESTON It's My Pleasure A&M SP 4532 | 6.98 | | 7.98 | | 7.98 |
| 196 | 130 | 9 | DYNAMIC SUPERIORS Pure Pleasure Motown M6-841 S1 | 6.98 | | 7.98 | | 7.98 |
| 197 | NEW ENTRY | | JAMES BROWN Everybody's Doin' The Hustle & Dead On The Double Bump Polydor PD 6054 | 6.98 | | 7.98 | | 7.98 |
| 198 | 200 | 2 | TRAFFIC More Heavy Traffic United Artists UA-LA526-G | 6.98 | | 7.98 | | 7.98 |
| 199 | NEW ENTRY | | JERRY JEFF WALKER Ridin' High MCA 2156 | 6.98 | | 7.98 | | 7.98 |
| 200 | 132 | 9 | MASEKELA The Boy's Doin' It Casablanca NBLP 7017 | 6.98 | | 7.98 | | 7.98 |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|------------------------|-------------|-------------------------|-----|------------------------------|--------|-------------------|-----------|
| Ace Spectrum | 158 | Carole King | 192 | Esther Phillips / Beck | 34 | Jimmy Spheeris | 140 |
| Cannonball Adderley | 143 | Gladys Knight & Pips | 111 | Shawn Phillips | 112 | Spinners | 8 |
| Aerosmith | 40, 80, 86 | Dan Fogelberg | 48 | Pink Floyd | 1, 141 | Bruce Springsteen | 4, 72, 73 |
| Morris Albert | 91 | Caravan | 132 | Poco | 185 | Statler Brothers | 144 |
| Allman Brothers Band | 6 | Carpenters | 124 | Pointer Sisters | 47 | Steppenwolf | 160 |
| Ambrosia | 120 | Harry Chappin | 150 | Billy Preston | 195 | Cat Stevens | 31 |
| America | 38 | Chicago | 145 | Procol Harum | 84 | Rod Stewart | 16 |
| Paul Anka | 68 | Eric Clapton | 24 | Richard Pryor | 12 | Steven Stills | 130 |
| Asleep At The Wheel | 152 | Jerry Clayton | 146 | R.E.O. Speedwagon | 142 | Sweet | 33 |
| Atlanta Rhythm Section | 137 | Climax Blues Band | 108 | Helen Reddy | 25 | Synergy | 148 |
| Average White Band | 101 | Joe Cocker | 42 | Barry 65 | 65 | Tavarez | 32 |
| B.T. Express | 19 | Natalie Cole | 98 | Charlie Rich | 191 | James Taylor | 54 |
| Bachman-Turner | 134 | Judy Collins | 78 | Minnie Riperton | 170 | Temptations | 110 |
| Bad Company | 122 | Al Green | 41 | Manhattan Transfer | 61 | 10 C.C. | 161, 189 |
| Joan Baez | 39 | Daryl Hall & John Oates | 90 | Herbie Mann | 95 | Ray Thomas | 106 |
| Barrabas | 149 | Eddie Harris | 159 | Bob Marley | 168 | Traffic | 198 |
| Bay City Rollers | 166 | Leon Haywood | 169 | Marshall Tucker Band | 49 | The Tubes | 188 |
| Beach Boys | 59, 74, 107 | Isaac Hayes | 125 | Masekela | 200 | Tina Turner | 165 |
| Bee Gees | 35 | Head East | 133 | Linda Ronstadt | 63 | UFO | 71 |
| Black Sabbath | 28 | J. Geils Band | 69 | Buddy Miles | 76 | Uriah Heep | 178 |
| Blue Magic | 87 | Michael Jackson | 176 | Mirabal | 128 | Frankie Valli | 147 |
| Bobby Bland | 154 | Millie Jackson | 171 | Monty Python's Flying Circus | 104 | Ginc Vannelli | 102 |
| David Bowie | 17 | Jefferson Starship | 7 | Michael Murphy | 93 | Jerry Jeff Walker | 199 |
| | | Jethro Tull | 23 | Willie | | | |



*Nigel
Olsson*

The New Single
"Something Lacking
In Me" (PIG 40455)

From The Forthcoming Album
"NIGEL OLSSON"
(PIG 2158)



the Little Company that could!

MCA RECORDS

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Billboard SPECIAL SURVEY for Week Ending 10/4/75

Top Add Ons-National

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)

Top Requests/Airplay-National

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- FLEETWOOD MAC—(Reprise)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)

National Breakouts

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAN FOGELBERG—Captured Angel (Epic)
- BONNIE RAITT—Home Plate (Warner Bros.)

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.

Western Region

TOP ADD ONS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)

TOP REQUEST/AIRPLAY:

- PINK FLOYD—Wish You Were Here (Columbia)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- ROD STEWART—Atlantic Crossing (Warner Bros.)

BREAKOUTS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Bros.)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)

KLDS-FM—Los Angeles

- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- COUNTRY JOE McDONALD—Paradise With An Ocean View (Fantasy)
- TOWER OF POWER—In The Slot (Warner Brothers)
- PINK FLOYD—Wish You Were Here (Columbia)
- EAGLES—One Of These Nights (Asylum)
- DAVID BOWIE—Young Americans (RCA)
- ROD STEWART—Atlantic Crossing (Warner Brothers)

KOME-FM—San Jose

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAN FOGELBERG—Captured Angel (Epic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- EDGAR WINTER GROUP WITH RICK DERRINGER—(Blue Sky)
- PINK FLOYD—Wish You Were Here (Columbia)
- GARY WRIGHT—Dream Weaver (W.B.)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- GRATEFUL DEAD—Blues For Allah (Grateful Dead)

KSHE-FM—St. Louis

- KISS—Alive! (Casablanca)
- FOGHAT—Fool For The City (Bearsville)
- GEORGE HARRISON—Extra Texture (Apple)
- TED NUGENT—(Epic)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- CARAVAN—Cunning Stunts (BTM)
- FLEETWOOD MAC—(Reprise)

KLLOL-FM—Houston

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements (RCA)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- ERIC CLAPTON—E.C. Was Hero (RSO)
- SHAWN PHILLIPS—Do You Wonder (A&M)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

KDKB-FM—Phoenix

- DAN FOGELBERG—Captured Angel (Epic)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- GEORGE HARRISON—Extra Texture (Apple)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)

KPRI-FM—San Diego

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- J. GEILS BAND—Hotline (Atlantic)
- DARYL HALL & JOHN OATES—(RCA)
- JOHN FOGERTY—(Asylum)
- ROD STEWART—Atlantic Crossing (W.B.)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- ROGER DALTRY—Ride A Rock Horse (MCA)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)

KZEL-FM—Eugene

- GEORGE HARRISON—Extra Texture (Apple)
- LEO SAYER—Another Year (Warner Brothers)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- GRAEME EDGE BAND—Kick Off Your Muddy Boots (Threshold)
- BONNIE RAITT—Home Plate (Warner Brothers)
- TOOTS & MAYTALS—Funky Kingston (Island)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)

KBPI-FM—Denver

- GEORGE HARRISON—Extra Texture (Apple)
- BONNIE RAITT—Home Plate (Warner Brothers)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- MIRABAI—(Atlantic)
- PINK FLOYD—Wish You Were Here (Columbia)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- FLEETWOOD MAC—(Reprise)

KY102-FM—Kansas City

- DAN FOGELBERG—Captured Angel (Epic)
- GEORGE HARRISON—Extra Texture (Apple)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- MANFRED MANN'S EARTH BAND—Nightingales & Bombers (Warner Brothers)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

WRNO-FM—New Orleans

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JERRY JEFF WALKER—Ridin' High (MCA)
- GEORGE HARRISON—Extra Texture (Apple)
- PINK FLOYD—Wish You Were Here (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunst)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ELTON JOHN—Captain Fantastic & The Brown Dirt Cowboy (MCA)
- EAGLES—One Of These Nights (Asylum)

WNAP-FM—Indianapolis

- NO REPORT

WEBN-FM—Cincinnati

- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- FOGHAT—Fool For The City (Bearsville)
- NITTY GRITTY DIRT BAND—Dream (United Artists)
- DAN FOGELBERG—Captured Angel (Epic)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- J. GEILS BAND—Hotline (Atlantic)
- FLEETWOOD MAC—(Reprise)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)

WHFS-FM—Washington

- TAJ MAHAL—Music Keeps Me Together (Columbia)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- FRANKIE MILLER BAND—The Rock (Chrysalis)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ALLMAN BROTHERS—Win, Lose Or Draw (Capricorn)
- LINDA LEWIS—Not A Little Girl Anymore (Arista)
- JERRY JEFF WALKER—Ridin' High (MCA)

WRAS-FM—Atlanta

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DON FOGELBERG—Captured Angel (Epic)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- OUTLAWS—(Arista)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

WLIR-FM—New York

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- NEIL SEDAKA—The Hungry Years (Rocket)
- DAN FOGELBERG—Captured Angel (Epic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)
- GEORGE HARRISON—Extra Texture (Apple)
- FLEETWOOD MAC—(Reprise)
- BONNIE RAITT—Home Plate (Warner Brothers)

WGRQ-FM—Buffalo

- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
- DARYL HALL & JOHN OATES—(RCA)
- J. GEILS BAND—Hotline (Atlantic)
- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- FLEETWOOD MAC—(Reprise)
- JEFFERSON STARSHIP—Red Octopus (Grunst)

WMMR-FM—Philadelphia

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LEO SAYER—Another Year (Warner Brothers)
- JOHN FOGERTY—(Asylum)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LEO SAYER—Another Year (Warner Brothers)
- JOHN FOGERTY—(Asylum)

Southwest Region

TOP ADD ONS:

- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- FOGHAT—Fool For The City (Bearsville)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- FLEETWOOD MAC—(Reprise)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

BREAKOUTS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- KISS—Alive! (Casablanca)

Midwest Region

TOP ADD ONS:

- DAN FOGELBERG—Captured Angel (Epic)
- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- J. GILES BAND—Hotline (Atlantic)
- PINK FLOYD—Wish You Were Here (Columbia)
- FLEETWOOD MAC—(Reprise)

BREAKOUTS:

- DAN FOGELBERG—Captured Angel (Epic)
- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- NITTY GRITTY DIRT BAND—Dream (United Artists)

WWWV-FM—Detroit

- THE TUBES—(A&M)
- MARSHALL TUCKER BAND—Searching For A Rainbow (Capricorn)
- DAN FOGELBERG—Captured Angel (Epic)
- GINO VANNELLI—Storm At Sunup (A&M)
- KISS—Alive! (Casablanca)
- GARY WRIGHT—Dream Weaver (Warner Brothers)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- JEFFERSON STARSHIP—Red Octopus (Grunst)

WMMS-FM—Cleveland

- FLYING BURRITO BROTHERS—Flying Again (Columbia)
- SENSATIONAL ALEX HARVEY BAND—Live (Atlantic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)
- J. GEILS BAND—Hotline (Atlantic)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)

Southeast Region

TOP ADD ONS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)

TOP REQUEST/AIRPLAY:

- PINK FLOYD—Wish You Were Here (Columbia)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- ROD STEWART—Atlantic Crossing (Warner Bros.)
- UFO—Force It (Chrysalis)

BREAKOUTS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)

WSHE-FM—Ft. Lauderdale/Miami

- CHARLIE DANIELS BAND—Nightrider (Kama Sutra)
- GEORGE HARRISON—Extra Texture (Apple)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)
- PINK FLOYD—Wish You Were Here (Columbia)
- UFO—Force It (Chrysalis)
- ROD STEWART—Atlantic Crossing (Warner Brothers)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)

Northeast Region

TOP ADD ONS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAN FOGELBERG—Captured Angel (Epic)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BONNIE RAITT—Home Plate (Warner Bros.)

TOP REQUEST/AIRPLAY:

- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- FLEETWOOD MAC—(Reprise)

BREAKOUTS:

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- DAN FOGELBERG—Captured Angel (Epic)

WNEW-FM—New York

- HARRY CHAPIN—Portrait Gallery (Elektra)
- KISS—Alive! (Casablanca)
- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- STRAWBS—Nomadness (A&M)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- PINK FLOYD—Wish You Were Here (Columbia)

WAAF-FM—Worcester

- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- BONNIE RAITT—Home Plate (Warner Brothers)
- JOHN DENVER—Windsong (RCA)
- DAN FOGELBERG—Captured Angel (Epic)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- NATALIE COLE—Inseparable (Capitol)
- FLEETWOOD MAC—(Reprise)
- JEFFERSON STARSHIP—Red Octopus (Grunst)

WPLR-FM—New Haven

- DAVID CROSBY/GRAHAM NASH—Wind On The Water (ABC)
- BRIAN AUGER'S OBLIVION EXPRESS—Reinforcements (RCA)
- DAN FOGELBERG—Captured Angel (Epic)
- NITTY GRITTY DIRT BAND—Dream (United Artists)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- TOWER OF POWER—In The Slot (Warner Brothers)
- JETHRO TULL—Minstrel In The Gallery (Chrysalis)
- LABELLE—Phoenix (Epic)

WRBU-FM—Providence

- COMMANDER CODY & HIS LOST PLANET AIRMEN—Tales From The Ozone (Warner Brother)
- BONNIE RAITT—Home Plate (Warner Brothers)
- LINDA RONSTADT—Prisoner In Disguise (Asylum)
- DAN FOGELBERG—Captured Angel (Epic)
- BRUCE SPRINGSTEEN—Born To Run (Columbia)
- J. GEILS BAND—Hotline (Atlantic)
- TAJ MAHAL—Music Keeps Me Together (Columbia)
- TRACY NELSON—Sweet Soul Music (MCA)

OCTOBER 4, 1975, BILLBOARD

©Copyright 1975 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

What's new in Country?

A black and white photograph of country music artists Mickey Gilley and Barbi Benton. Mickey Gilley is seated on a piano, wearing a dark, patterned, sequined jacket over a light-colored shirt and dark pants. Barbi Benton is leaning over his shoulder from behind, wearing a light-colored, sleeveless top with a floral pattern and dark, wide-leg jeans. She has her hand on his shoulder. The piano keyboard is visible in the foreground.

Mickey Gilley and Barbi Benton.

Together, for the first time.
On a new single,
"Roll You Like a Wheel." (P60-51)
Produced by Eddie Kilroy

 Playboy Records, Inc.

NARVEL FELTS "FUNNY HOW TIME SLIPS AWAY"

DOA-17569



A SMASH COUNTRY AND POP HIT

A GREAT MULTI-FORMAT VERSION FOR YOUR RADIO STATION
OF THE OLD JIMMY ELLEDGE ROCK HIT
WRITTEN BY WILLIE NELSON

abc Dot Records

