

# Blank Tape Sales Boom

08120

45036SNYDER008 1307 FEB 76 \*\*  
50 05 156 250052000410 BB  
R SNYDER  
3639 MARY ANN DR OH 45036  
LEBANON

NEWSPAPER

# Billboard

81<sup>st</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

July 26, 1975 • \$1.50

## Radio Forum To Bare 'Innermost Secrets'

By CLAUDE HALL

LOS ANGELES—The radio audience's innermost secrets will be unveiled August 14 at the four-day eighth annual International Radio Programming Forum at the Fairmont Hotel, San Francisco, by Sebastian Stone of Entertainment Response Analysts, San Francisco, and Keith James, vice president of programming, research, and development for Moffat Communications, Calgary, Alberta, Canada.

Stone's firm specializes in bio-feedback studies; James has used such research widely.

These two radio authorities are the latest of several speakers added to the Forum, which is being conducted Aug. 13-16, according to George Wilson, chairman of the

(Continued on page 93)

## Tape Bins Unlocked By Marsh Firm

By STEPHEN TRAIMAN

NEW YORK—J.L. Marsh has unlocked its tape bins for browsers at its Musicland retail locations in Minneapolis, Chicago and Milwaukee as a result of the initial tape pilferage test program announced by GRT Corp. to help determine sales of open display cartridges versus purchases from locked cases (Billboard, June 21).

Thus the industry will have the results of two key retailer tests by next month, with the GRT program now underway in a dozen cross-country

(Continued on page 94)

Classical recordings sales buck the economy gloom trend—spotlighted this issue on pages 25-34.

## Musicians Tasting Fat \$9.9 Mil Melon

By IS HOROWITZ

NEW YORK—One busy horn player in Los Angeles will bank an extra \$35,000 next week when he receives his slice of the \$9,915,620 melon to be distributed by the Phonograph Record Manufacturers Special Payments Fund.

Checks going out Aug. 1 represent the largest payoff since the fund was established in 1964. The total is some 30 percent over the \$7.6 million dispensed in 1974. This year's sum will be divided among just over 41,000 union musicians, also a record number, who played at least one record date during the past five years.

Smallest checks, for \$9.90, will go

(Continued on page 16)

## TV Disco Programs Just Keep Coming On

By JEAN WILLIAMS

LOS ANGELES—Discotheque shows for TV seem to be coming out of the woodwork. Two new national entries are "Disco America" packaged by and starring the Checkmates and "Discomania" produced by Family Of Man Films, Ltd. Already announced is "Disco 76" produced by Steve Marcus and Arnie Wohl in Miami (Billboard, July 19).

While "Discomania" and "Disco 76" both feature artists performing danceable music, "Disco America" will include the element of dance instruction and will be geared as an

(Continued on page 39)



A banjo is a banjo—that is, until Earl Scruggs starts to play. For twenty-five years Earl has pioneered the instrument, and "Anniversary Special" is the celebration of another great chapter in musical history. Friends as diverse as Alvin Lee, Loggins and Messina, Leonard Cohen, Michael Murphey, Johnny Cash, Ramblin' Jack Elliot, Larry Gatlin, Dan Fogelberg, Roger McGuinn, Billy Joel, the New Riders of the Purple Sage, and Loudon Wainwright pay respect to Earl by appearing on this memorable album. PC 33416. New Riders of the Purple Sage is a registered trademark. On Columbia Records and Tapes. (Advertisement)

## '74 U.K. Disks/Tapes Hit Sales High

By BRIAN MULLIGAN

LONDON—Britain's disk and tape sales during 1974 rose to a record-breaking level of \$319.66 million, an increase over 1973 of nearly \$50.6 million, at manufacturers' price.

The increase, equivalent to about 16 percent, is revealed in statistics just published by the British Phonographic Industry, based on returns from 22 companies. Tape sales

showed the most dramatic rise, up 24 percent to nearly \$84.5 million.

Several companies, including such mass-volume merchandisers as Pickwick, Arcade and Ronco did not submit returns and the committee responsible for collating the information estimates that the figures published represent 95 percent of singles, 85 percent of albums, 90 per-

(Continued on page 79)

## Spanish Talent Scoring In Mexico

By MARV FISHER & ENRIQUE ORTIZ

MEXICO CITY—Mexico is in the midst of a "Spanish wave." Of the approximate 40 percent imported records sold in this country, a majority lately have been coming from Spain.

And because of a few recent hits, Argentinians are running a close second. Three big reasons for the latter are Orfeon's King Clave, Pol-

ydor's Elio Roca and Gamma's Alberto Cortez.

Riding at the top of the Mexican hit parade as of July 4, was Camilo Sesto, the young Spaniard who records for Ariola and who is released here via Discos Musart.

According to a spokesman at Mercado De Discos, the leading spe-

(Continued on page 85)



America's great contribution to British rock—FIREBALLET. On their debut Passport album, "Night On Bald Mountain," produced by ex-Crimson reed-man Ian McDonald, they deliver the power and the intensity you expect from only the best. FIREBALLET, on Passport Records, marketed by ABC. (PPSD 98010) (Advertisement)

(Advertisement)

**A new taste from Paradise.**

"Inside My Love": Minnie's new single from her great new album, "Adventures in Paradise." On Epic Records.

Produced by Stewart Levine, Minnie Riperton and Richard Rudolph

\*Also available on tape. © EPIC MARGA REG. © 1975 E.P. INC.

Jay Lasker and Howard Stark  
are extremely pleased  
in announcing their association with  
**ARIOLA RECORD COMPANIES, Gmbh**  
and the new American record company



**... A COMPANY THAT DEALS IN BASICS.**

And it is with double the pleasure  
to be associated exclusively with  
Capitol Records Distributors.

Now at home ■ Ariola America Records, Inc. ■ 8671 Wilshire Boulevard  
Beverly Hills, California 90211 ■ Telephone (213) 659-6530

# New York Antipiracy Bill Apparently

## Antiduping Measure Wins a Green Light

By ROBERT SOBEL

NEW YORK—Latest developments in legal battles against unauthorized duplicators here and in New Jersey show that New York's antipiracy bill is dead for this year: a bill prohibiting the unauthorized recording of a live performance in this state has been passed by both legislative bodies in Albany; and the New Jersey antipiracy legislation is being reviewed by the governor's counsel.

The New York antipiracy bill, which makes the unauthorized duplication of sound recordings a criminal offense (Feb. 1, April 19,

Billboard), will not see the light of day until sometime next year, after a new state legislature convenes. Authoritative sources close to the state attorney general's office state that another bill will be submitted in 1976 along the same lines.

Actually, the bill never got off the ground after its initial blastoff stage, propelled by endorsements by legislators in both houses. In March the bill was introduced to the committee

on codes in the state senate by Sens. Douglas Barclay and Martin Knorr, among others. In the Assembly, the bill was sponsored by Matthew Murphy and received by the committee on commerce and economic development.

However, after this opening burst, the bill simply died, a victim of several eroding situations, not the least of which was "more important business" such as budgets, the city's fi-

nancial crisis and the rest. The party, played by a lobbying group of tape duplicators opposed to the bill is not known.

The shelving of the bill does not affect nor change the statute under the state's business law which relates to unauthorized copying of recordings.

The bill on unauthorized recordings of live performances was submitted by State Sen. Roy M. Good-

**Dead**

and was passed by the end of June. It was the general idea of the posses- guilts in a former...

### REQUEST LEGAL LOOPHOLE

## Duplicators Ask For License

By MILDRED HALL

WASHINGTON—Spokesmen for unauthorized tape duplicators of pre-1972 recordings, who want to operate legally by paying mechanical royalties on the music, pleaded with a House judiciary subcommittee last week for new wording of the compulsory licensing proviso, to allow duplicating of original recordings on payment of music fees.

The three witnesses at the copyright revision hearing by Rep. Robert Kastenmeier's (D-Wis.) subcommittee on courts, civil liberties and the administration of justice were from different areas of operation.

But all of them accused major record companies of monopoly control, tie-in ownership of or pressure on music publishers, unfair treatment of artists and composers, anti-competitive control of all record distribution and price fixing.

The subcommittee members asked many questions about the incredibly complicated interaction of music and recording rights and practices, but little came clear. At one point, Rep. George Danielson (D-Cal.), his questioning time elapsed, said, "I give up."

Neither chairman Kastenmeier

nor members had any comments one way or the other on the requested

(Continued on page 13)

## Phillips Duo Eye Revitalizing Memphis Music

By BILL WILLIAMS

MEMPHIS—The man who put this city musically on the map in the 1950s is cooperating with his son in a second effort to revitalize Memphis, which has undergone some record industry traumas as of late.

It was, of course, Sam Phillips who, 20 years ago, made things happen in Memphis. He still, along with his radio interests, owns the Sam Phillips studio, which his son, Knox, has been operating on a custom basis.

With the city in the musical doldrums, Knox Phillips felt the need to give full time to production efforts and needed the studio for that purpose. Without hesitation, Sam Phillips turned it over to him, expressing a willingness to take the financial loss in order to get the action triggered.

"He established a continued belief in the Memphis music community," Knox Phillips says. "It has been down for some time, but now it's on the upswing."

One of the younger Phillips' first activities was to bring old-time blues

(Continued on page 73)

## ABC Racks To Jump Without Lavinthal & Jaffe

LOS ANGELES—In a move previously reported in Billboard, ABC Record and Tape Sales Corp., the national rack and distribution wing of ABC, last week announced that its base would be moved from Seattle to Northern New Jersey.

Concurrently, Lou Lavinthal, chairman of the board of the firm since May, 1974, and Stan Jaffe, vice president, operations, resigned their posts. They prefer to remain in Seattle, where they are lifetime residents.

Both will probably unite in some

venture in the record/tape industry there. Lavinthal, Jaffe and Stan Sulman, who remains as Seattle branch manager for ABC Record and Tape Sales, sold out to ABC in 1967. Lavinthal and Jaffe opened C&C Distributing, Seattle, an independent label wholesaler in 1946. Jaffe joined them in 1954.

Mike Mallardi, ABC Record and Tape Sales' president, says that R.A. Harlan, vice president, buying, will succeed Jaffe as operations chief. Harlan moves to Fairfield, N.J.,

(Continued on page 13)

### FIRST HALF OF '75

## WEA Maintains Its Lead In Dominating the Market

By BOB WHITE and JOHN SIPPEL

LOS ANGELES—A soaring leap in singles by Atlantic to share second place coupled with continued LP success, plus the return of Elektra to the top 10 labels in albums, helped WEA maintain its sales lead through the first six months of 1975, according to Billboard's first half market share survey.

Complete results in bar graph form appear on page 14

WEA boosted its total corporate share from 23.1 percent to 25 percent of the chart action recapitulated by the Market Research Section of Bill-

board's Music Popularity Chart Dept.

ABC Records bounced back into the Top 10 singles labels in sixth position. The renewed Hot 100 chart action enabled ABC to return to the Top 10 labels sharing Hot 100 and Top LP/Tape Action at number nine.

A&M returned at six to the Top 10 labels sharing the Top LP and Tape chart action. Motown came back at 10 to the Top corporations sharing combined singles and album action with an even more consistent Hot 100 action performance. First quarter of 1975 performances ran in the May 3 issue.

### Business And The Economy

## ATI Exec Reports Concerts Holding Up

By NAT FREEDLAND

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

LOS ANGELES—"The concert business is holding up well. Those promoters worrying about the bottom falling out of the market have been proven wrong," says Jeff Franklin, president of American Talent International booking agency.

ATI is a relatively young agency that controls an impressive share of

the market with clients including Rod Stewart & The Faces, ZZ Top, the Ohio Players, Joe Walsh and a score of other headliners.

"The live entertainment business is obviously changing, due to the economy and many other reasons such as the increasing sophistication of music sound technology," says Franklin. "Packaging shows is increasingly important."

On ATI's recent sold-out Faces tour, Rod Stewart & company had

(Continued on page 36)

## Milwaukee Chain Boss Craves 100 Overtures

### Dilberger Also Hopes To Offer Natl Concerts

By JOHN SIPPEL

LOS ANGELES—Alan Dilberger envisions a chain of 100 1812 Overture stores. He also envisions expanding into top name concerts nationally some day.

In the first five years since college, he's achieved part of it. In 1975, the 27-year-old estimates he'll gross more than \$2 million with his four present Milwaukee stores and over \$3 million promoting concerts in six Wisconsin cities through his Day Dream Productions.

His father operated one of the first discount appliance chains in Wisconsin's biggest city. But Alan didn't dig it. During his days at Marquette and the Univ. of Wisconsin at Milwaukee, where he took business and finance courses primarily, he got into record collecting and concerts.

In March 1970, he took a 500-square-foot store on the east side and in 18 months he'd grossed \$500,000. "Milwaukee was ready for a discount store. I felt I knew the kind of music my peers wanted. We decided on the name one night when a group of my friends were over. In picking through my record collection, somebody came across the Mercury LP. We all dug it," Dilberger states.

Two more 1812 Overtures will open in Mil-

waukee before 1976. They'll average about 1,500 square feet. Only the Brady St. store, which supplanted the original store is larger—3,000 square feet. Dilberger's target is the 14 to 28 age group.

His inventory and volume resultantly is 75 percent contemporary rock and soul. When he opened the initial outlet, he shook the area selling \$4.98 LPs as low as \$3.79. Now his catalog price on \$6.98 LPs is \$4.79, while tapes are \$6.19 and two or more drop to \$5.99 each.

All new \$6.98 LP releases go for \$3.98 the first week they're received. Then the stores offer a 10-day special promotion on new, promising unknown artist LPs at \$3.98. This means mass floor displays, big overhead signs and steady in-store demonstration on audio rigs that cost about \$1,500 per store. Dilberger likes the latter promotions. He feels Milwaukee is a breaking market. Its young buyers are ahead of the country, he claims.

The 1812 Overtures carry "cherry-picked selections of cutouts and deletions." Dilberger disdains the term "schlock." He charges from \$1.99 to \$2.99 for cutouts.

"They're the icing on the cake. I want only recent proven hits. The same thing goes for im-

port LPs. We carry a steady inventory of about \$5,000 worth in each store.

"It's the cream of the LPs available from JEM and Peters International. We get \$4.69 to \$5.29 for them," Dilberger says.

A wide selection of the most wanted accessories, such as needles, cartridges, tape and record care items, batteries, guitar picks and carrying cases are on hand.

The action area in every store is a wall display of the top selling 300 LPs and tapes. "Our customer is king. We treat him royally. We make it easy to find everything, especially the top items. I don't like any of my 50 employees to oversell. Subtly suggest. Try to find out what he or she likes. Cross-relate in selling."

The store's unique interior motif greatly encourages a youth buyer. Dilberger opines. He's searched Northern Wisconsin for weathered old barns, which he buys and tears down, using the wood for everything from walls to fixtures. He also uses a lot of old railroad ties. All his fixtures are custom-made in Milwaukee.

While each store has substantial autonomy in its ordering, Patrick Summers, who operates

(Continued on page 16)

# Bay Area Produce Their Own Albums

**Bands**  
ENOUGH

## Wonder Leading Rock Nominees

LOS ANGELES—Stevie Wonder with six nominations, the Rolling stones and Elton John with four each and Bob Dylan, John Lennon and LaBelle with three lead in the competition for honors at the first annual Rock Music Awards to be televised Aug. 9 over the CBS web.

Don Kirshner, executive producer, says there are 16 categories. Disk jockeys and music critics were polled to determine nominees.

Promoter Bill Graham of San Francisco is a non-performer who also has won nominations. One is for rock personality of the year; the second is for "public service."

Record labels also are involved. Kirshner says. The CBS program will be televised live from Santa Monica Civic Auditorium for 90 minutes.

## Verve Reactivation Won't Happen, At Least In '75

LOS ANGELES—The reactivation of Verve is off—at least until next year. Fred Salem, vice president, general manager of West Coast operations for Polydor/MGM, reports Polydor International, the parent firm, has put a hold on a new splash for the Verve line.

Salem says there aren't any marketing dollars allocated for Verve so the first planned LP for the line, Dave Axelrod's "Seriously Deep," will be released on Polydor instead around August 7.

All marketing dollars are earmarked for acts already on the Polydor and MGM rosters, adds Salem, who also oversees "library functions" of Polydor and MGM masters for worldwide usage.

Salem is still waiting word from Polydor International officials in

(Continued on page 35)

## Licorice Pizza Chain Faces Suit Rival Wherehouse Demands 'Legal Prices' Prevail

By JOHN SIPPEL

LOS ANGELES—Wherehouse record chain chief Lee Hartstone continues his legal crusade to maintain "legal pricing" with institution of a suit against Jim Greenwood's Licorice Pizza chain in superior court here.

Hartstone won his last legal outing against Westwood retailer Richard Foos of Rhino Records (Billboard, June 28). The suit, which alleged that Foos sold a series of hit LPs, including the Elton John smash at \$2.99, was settled when attorneys agreed to a stipulation, wherein Foos paid \$750 to Integrity Entertainment Corp., parent of the Hartstone chain. The amount included attorney's fees.

In a filing by Hartstone counsel David Alkire of Mitchell, Silberberg & Knupp, the attorney alleged he spoke to Foos' attorney, Stan Fandel, who told him Rhino was able to sell below cost "because his costs were lower than the lowest available wholesale price to the plaintiff." Foos dealt with a middleman who offers rebates to retail record stores, Fandel said.

Hartstone's beef against Licorice Pizza stems from a Los Angeles Times ad of July 9, wherein the local chain was selling the hit A&M Captain & Tennille LP for \$2.98. Testimony from Arnie Orleans, A&M National sales manager; Sid Tal-

madge and Sam Ginsburg, owner and sales manager of Record Merchandising, A&M's exclusive distributor here, indicates Superior Music, which buys for the Licorice Pizza chain, bought the records at \$2.93. The California unfair practices law requires that a retailer charge wholesale price plus 6 percent.

Hartstone asks injunctive relief to halt the alleged illegal pricing and asks the court to determine damages resulting from the ultra-competitive pricing plus \$100,000 exemplary and punitive damages. Hartstone asks treble damages for damages to his business under the state law.

## Executive Turntable



WEXLER



ROMEO

Jerry Wexler has resigned as vice chairman of Atlantic Records effective Aug. 1 but has signed a new, extended contract as a consultant and will continue as producer for selected WEA artists. He joined Atlantic in June 1953 as a partner of Ahmet Ertegun and served as one of the chief operating officers since its sale to Warner-7 Arts in 1967 and subsequent acquisition by Warner Communications. See profile, page 12.

Vincent Romeo, formerly with International Creative Management in New York and London, and manager for Paul McCartney and Wings, joins CBS International as vice president, artist development. . . . Edward C. Khory named vice president, corporate planning and development, at Capitol Industries-EMI Inc., Los Angeles. . . . And at London Records, Herb Gordon joins from Warner Bros. as national promotion manager. Jerre Hall rejoins London as Southwest regional promotion boss.

Julius Zimand appointed national album and tape sales manager for Motown Records, reporting to Mike Lushka. . . . Morris Diamond has departed the Artie Mogul publishing firms. . . . John Salstone exited Warner Bros. Records, where he was assistant to president Joe Smith, and is joining his father's MS Distributing Co. in Chicago as executive vice president. . . . Joining Burt Jacobs as a partner in BJ Management, Los Angeles, is John Margulies, who for the last four years has worked in London. . . . Named vice president of operations for Del Webb's Hotels International, and now based at the Sahara in Las Vegas is Tony Atchley.

Jon Peisinger moves to Arista as assistant to marketing vice president Gordon Bossin, from post as Elektra/Asylum East Coast sales manager. . . . Nate Duroff, executive vice president of Monarch Records, pressing plant subsidiary of Viewlex, adds title of sales vice president for parent firm's custom services division. At Monarch, his general manager's duties go to John Williams, who had been assistant general manager. . . . Walter Schwartz has resigned as president of ABC Leisure Group II and from the board of ABC, Inc.

New executive appointments at Chess/Janus include John Antoon, na-

(Continued on page 94)

## Atlantic/ATCO Shakes Pricing

NEW YORK—Atlantic/ATCO Records has begun variable pricing with a new album at a list of \$4.98, that will be upped to \$6.98 once it reaches sales of 75,000 units. If the experiment is successful, the company plans to release one album per month under this formula.

The move, scheduled to begin this week with the new Barrabas album, "Heart Of The City," came about as a direct result of discussion at the recent NARM retailers' conference in Philadelphia (Billboard, June 21).

Atlantic vice president of marketing Dave Glew says the venture is designed to overcome consumer resistance to new artist product at \$6.98.

The LP will be offered to rack jobbers for \$2.38 and to retailers for \$2.61.

## In This Issue

CAMPUS.....	93
CLASSICAL.....	25
COUNTRY.....	72
DISCOS.....	39
INTERNATIONAL.....	78
JAZZ.....	35
JUKEBOX.....	41
LATIN.....	71
MARKETPLACE.....	76,77
RADIO.....	22
SOUL.....	68
TALENT.....	36
TAPE/AUDIO/VIDEO.....	61
FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	22
Studio Track.....	38
Disco Action.....	39
CHARTS	
Bubbling Under	
Hot 100/Top LPs.....	24
Classical LPs.....	25
FM Action.....	40
Jazz LPs.....	35
Soul LPs.....	70
Hot Soul Singles.....	68
Hot Country Singles.....	74
Hot Country LPs.....	73
Hot Latin LPs.....	71
Hits of the World.....	81
Hot 100.....	88
Top 50 Easy Listening.....	41
Rack Singles/LPs Best Sellers....	40
Top LPs.....	90,92
RECORD REVIEWS	
Singles Radio Action.....	18,20
Album Reviews.....	84
Singles Reviews.....	86

## THANKS TO APOLLO-SOYUZ

### Russians Hear WABC Music

By JIM FISHEL

NEW YORK—Is WABC's broadcasting strength so powerful that it's heard as far away as Moscow? Well, not really, it's just that Moscovites are being treated to the sounds of this station through the aid of the Apollo-Soyuz space mission coverage hook-up.

The daily broadcasts of the station are being piped into the Soyuz news center. When the audio line between here and Moscow is not in use for telecasts, it is being used to broadcast rock music via WABC. This is so the line is not terminated accidentally.

According to ABC news corre-

spondent Ernest Wetherall in Moscow, the music is being taped by the Russians.

With the knowledge that their broadcast radius is touching much farther than Coney Island, WABC has initiated a series of messages to the Russian people, first in English and then in Russian.

The text of the message reads: "WABC Radio New York sends greetings and best wishes to the Soyuz cosmonauts and their support teams and the Apollo astronauts in their joint venture in space. WABC Radio is happy to entertain you."

## 6 U.K. Labels Sign For Movie Plugs

By ADAM WHITE

LONDON—Six record companies have so far signed on for the first week of Cinedisc, Pearl and Dean's ambitious scheme to promote new records in cinemas throughout the U.K. They are EMI, Bell/Arista, A&M, Bronze, MAM and Penny Farthing.

Product from each features the first Cinedisc tape, to be distributed to some 750 movie houses for airing next week, and Pearl and Dean expect further signings for the idea.

Firms pay Cinedisc \$1.32 per cinema per week to have a recording featured on the 8-track cartridge syndicated by Pearl and Dean, itself the largest contractor of cinema screen advertising in the country. In return, the music will be aired during intermissions, reaching an estimated 1.5 million cinemagoers each week. A specific track is expected to receive about a dozen plays a week.

Each tape runs for some 20 min-

(Continued on page 79)

## 15 Defendants Plead 'Not Guilty'

NEW YORK—Not guilty was the unanimous plea from 15 defendants at arraignment hearings in Newark and Philadelphia July 14, completing the first round of court appearances by those indicted in the government's probe of alleged industry wrongdoings (Billboard, July 5).

In Newark, defendants Nat Tarnopol, Brunswick/Dakar president, and label execs Peter Garris, Irving Wiegand, Lee Shep, Carl Davis, Melvin Moore and Carmen De Noia all pleaded not guilty to a variety of charges ranging from conspiracy, mail and wire fraud and personal income tax evasion. Tarnopol also

pleaded not guilty to charges of corporate income tax evasion. They were each released on a \$10,000 bond.

Also pleading not guilty in Newark, but to a charge of perjury, was Paul Burke Johnson, WAOK, Atlanta, radio station programmer.

In Philadelphia, pleading not guilty to charges of payola, conspiracy, mail and wire fraud and interstate travel to commit bribery were Kenny Gamble, Leon Huff, Earl Shelton, Joseph Medlin, Edward Richardson, Harry Combs and Benjamin Krass.

# Meanwhile, back in Nashville...

- #25: Lynn Anderson, "I've Never Loved Anyone More" 3-10160
- #28: Tanya Tucker, "Spring" 3-10127
- #31: Mac Davis, "Burnin' Thing" 3-10148
- #41: David Allan Coe, "You Never Even Called Me by My Name" 3-10159
- #61: Willie Nelson, "Blue Eyes Crying in the Rain" 3-10176
- #83: Johnny Cash, "Look at Them Beans" 3-10177
- #94: Troy Seals, "Easy" 3-10173
- New: Jerry Jaye, "It's All in the Game" 3-10170

Convention week sizzlers,  
on Columbia Records.





## NEWS BUREAUS & REGIONAL OFFICES

**CHICAGO**, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial, Anne Dunston; 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. Bureau Chief, Bill Williams; Sales, John McCartney. **NEW YORK**, N.Y. 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN**: 1694 Hiyoshi-cho, 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 & GOSPEL**: Bill Williams (Nash.); **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: 26-16-08; **DENMARK**: Knud Orsted, 32 Solhjoivaenget, 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, Derektuca 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. Radude 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**: Norman Greenberg, 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: (04551) 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'Keefe, 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**, **BENELUX**, **CZECHOSLOVAKIA**, **HUNGARY**, **POLAND**, **SCANDINAVIA**: Johan Hoogenhout, Smirnofstratt 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**: Enrique Ortiz, Nucleo Radio Mil. Insurgentes Sur 1870, Mexico 20, D.F. 534-6060; **PUERTO RICO**: Rudy Garcia, Calle Jose Marti #803, Miramar, Santurce. Tel: 725-2677; **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.



## TONY CARDARELLA STUMPED

# Defective Disks Pose Problem But Kansas City Dealer Copes

By GRIER LOWRY

KANSAS CITY—Of all the crop of current problems facing record retailers—proliferating discount competition, shrinkage, inventory control, buying and the dearth of good employees—the matter of defective records continues to be one of the most baffling.

At Tiger Discount Records high-volume rock and soul outlet located on the city's north side, the policy is to put an iron-clad guarantee on each LP and tape sold.

The trouble is, according to Anthony Cardarella, owner, backing that guarantee is becoming more troublesome all the time. Yet there are more customers who are quick to complain, and return, shoddily produced LPs and tapes. Present-day customers are more educated and sophisticated and don't hesitate to voice opinions.

Tiger Records has developed a booming business among young record fans by (1) being cheaper than anyone else in town, and (2) having one of the largest selections of rock and soul music in greater Kansas City. The inventory totals about 20,000 LPs and 800 to 1,000 8-track prerecorded tapes. Prerecorded cassettes? "Down the drain," says this retailer.

One big plus the independent operation has going for it: A crew of three of the savviest, most alert young record girls in town. Kathy Nigro, Joanne Victor and Shae Bartolomi are all into music and



Billboard photo by Grier Lowry

Young buyers stream into Tiger Discount Records because of low prices and full-line merchandise.

each has a specialized area of interest. Their rapport with customers and ability to answer questions are impressive.

Tony Cardarella admits that the record complaint problem has him stumped.

"Comebacks are growing," he said. "What we have to do is analyze each return and see if the customer has a valid complaint or if he is just endeavoring to get a free album. A percentage of customers are habitual returners and take advantage of a strong guaran-

tee. As a countermeasure we insist they take the same album. But our policy remains in case of doubt to give the edge to the customer.

"It is my opinion," Cardarella says, "that merchandise coming from the factories is getting worse because they're turning it out too rapidly and quality control is getting sloppier. We used to blame scratched records and fouled-up tape on customer equipment. But now our customers have better and

(Continued on page 10)

## COLLECTOR'S SHOP

# Jazz Man Records Links People Worldwide With Bygone Glories

By ELIOT TIEGEL

LOS ANGELES—If it was recorded after the end of the bop era around 1953 retailer Don Brown's customers don't want it. If the music was recorded in the 1920s and right through the be-bop days, then customers are happy at the Jazz Man Record Shop in nearby Santa Monica.

Owner Brown, who has operated the store since 1960 (it was founded by David Stuart in 1938), reports that business for collector's singles and LPs is good these days.

His clients now include teenagers who drift in from two nearby guitar shops on Pico Blvd., McCabes and the Eighth Note, asking for newly

discovered Charlie Christian, Tal Farlow and Joe Pass, among others.

Brown, himself a collector since 1937, chuckles at their discoveries. Countering this are people from all over the world who receive his monthly mailer the "Record Finder" and bid on old records based on their individual needs or who amble into his ancient looking shop with its vintage radio models and old posters and ample amounts on dust to peruse the boxes, bins and racks for disks of earlier times.

Brown has 350 subscribing to his mailing piece. He estimates he has 100,000 78s; 8,000 45s and 4,000 LPs plus transcriptions.

One wall of his shop lists the "new releases" and on a recent Tuesday I counted 60 different LPs. Every two weeks Brown changes the new LPs on the wall and places the oldies into floor bins. New LPs sell for \$6, \$5 and \$6.50 for twin packs.

Albums are of American, British, Swiss, Swedish, Italian and French origin. "Some albums are bootlegs, but what is a bootleg?" Brown asks. "In Ohio it's anything after 1956. The majors don't give a damn about it. If they did a good job in issuing old masters there'd be no bootlegs."

Brown says his average customer grew up in the swing era. "Most of my people haven't heard of Coltrane." Big bands like Basie and Ellington sell regularly, he points out, adding he's still got some original Gerald Wilson big bands on World Pacific, but they don't sell.

Brown estimates he gets about 20 calls a day from people wanting to sell him their collections. What he's looking for are disks from the 20s to 1935—a hot period for collectors. Via auction he can get upwards of \$40-\$50 for a single 78. "One wierdo bid \$80 for a single by pianist Alex Hill called 'Functionizing' on Vocalion." He got it.

Seventy-eights generally sell for 10 cents a copy to \$1 a copy depending on the artist, label, condition of the disk and most important whether it's an original or reissue.

Brown finds overseas customers asking for small bands of the 1940s

(Continued on page 16)



Billboard photo by Bonnie Tiegel

Don Brown inspects some old 78s and transcriptions which are for sale. In the rear his display of new LPs.

"If The Tubes aren't the next big band to come out of San Francisco, I'll eat my hat . . . Tubes have everything: music, ability and imagination . . . an absurd band that should make a lasting impression on the rock world!" — Peter Bodie, *Sounds*

"Those who've been waiting for 1975 to show them something worth getting excited about may very well find it in The Tubes . . . this band could conceivably eclipse the accomplishments of any of the artists they now invite comparison with . . . the song "White Punks on Dope" has become an FM anthem only two weeks after The Tubes' first album was released . . . Musically there's something here for almost anybody . . . it would be sheer folly for most bands to try and follow them. When a Tubes show ends, the last thing you want to listen to is an ordinary rock & roll band!"

— Ben Edmonds, *Record World*

"Tubes are simply outrageous . . . highly entertaining . . . this could be the beginning of a new musical era . . ."

— Candy Tusken, *Radio & Records*

# THE TUBES: MORE THAN JUST MUSIC.

" . . . a combination of avant garde rock, the Marx Brothers and Folies Bergère . . . The Tubes aren't subtle but they're wonderful fun!"

— Philip Elwood, *S. F. Examiner*

" . . . gonzo rockers . . ."

— *Rolling Stone*

"Seeing The Tubes for the first time is comparable to sticking your finger in a wall socket . . . The Tubes are meticulous musicians . . ."

— Berkeley Barb

"Too inventive, adaptable and musically talented to be just a fad!"

— Jack McDonough, *Billboard*

"The Tubes — Believe It Or Not . . . The Tubes are San Francisco's predominant crazies . . ."

— *Oakland Tribune*

" . . . (even) without the funny skits, The Tubes would have no problem making it . . ."

— Eric Berg, *S. F. Phoenix*

"Here come The Tubes. Step aside, Alice Cooper!"

— *Creem*



Includes "White Punks On Dope," "Mondo Bondage" and "What Do You Want From Life."

**ON A&M RECORDS & TAPES**

Produced by Al Kooper



SECURITY ANALYSTS TALK

# CBS' Taylor Cites Music Role

By STEPHEN TRAIMAN

NEW YORK—Following the announcement of record second quarter and first half sales income and earnings per share for CBS Inc. (Billboard, July 19), president Arthur Taylor credited "our broadcasting and recorded music businesses with the essential impetus for our earnings improvement" in a talk to the New York Society of Security Analysts.

"In international records, sales continued to improve in the second quarter in virtually all our markets, with the exception of some slippage in Canada—a market that closely parallels that of the U.S. Our strength internationally led the Records Group to a sales gain of 11 percent for the quarter."

Noting that the domestic market continued to feel the pressure of the recession in the second quarter, he emphasized that "the CBS Records division's relatively flat sales represented a favorable trend compared with the first quarter sales decline. Margin improvement is also evident,

reflecting the impact of the economies and operating efficiencies we have achieved."

The CBS chief also noted that sales for the CBS/Columbia Group improved 14 percent in the quarter, with greatest growth in the Columbia House division. "Membership in our record and tape clubs is at a historic high level, and a trend toward a lower level of purchases per member evident in the first quarter began to reverse itself."

In the retailing area, Taylor noted that Pacific Stereo outlets "continued to enjoy improved sales in a field in which many competitors are experiencing severe difficulty," with the first three St. Louis stores opened in June and July, and Milwaukee the next city due.

He said an action plan was nearly completed to improve Discount Records operations, focusing on the more successful store clusters, and cited recent steps to improve inventory and operating controls. Alluding to a possible reduction in Dis-

count outlets, he said "appropriate provisions have already been made to the extent this may have financial impact."

Taylor also cited "the excellent progress made by CBS Records in the critical area of artist development so far this year," emphasizing that the label was no exception to the difficulties in the U.S. recorded music industry. He noted impressive chart performances by such new artists as Minnie Riperton, Michael Murphey, Labelle and Jeff Beck on Epic; Janis Ian, Stephen Stills and Aerosmith on Columbia, and the exceptional success of Earth, Wind & Fire on the latter label.

The CBS boss mentioned the recent signing of the Jackson Family to the Epic Label on a five-year pact starting next spring, and the "exciting" fall release schedule to show that "CBS Records is determined to remain on the cutting edge of the recorded music industry in this country." Abroad, he noted that CBS International "is proceeding with plans for new companies in Nigeria, Greece and Finland."

Taylor also noted that the growth of U.S. record and tape club members demonstrates the continuing vitality of direct marketing" for the CBS/Columbia Group, with further evidence provided by response to the new Realm Record & Tape Club in the U.K. "that exceeded early new member estimates by 500 percent."

would have attained new record levels if not for an inventory accounting change to LIFO from FIFO, showed a 19.6 percent decrease to \$7.22 million or \$1.62 per share. Net result of the accounting shift was a reduction of 1975 net income by \$2.13 million of 48 cents per share.

He said the change to LIFO was made because management believes it more clearly reflects income by reducing the effects of inflation and, as a consequence, more closely matches current costs against current revenues.

"On the whole we are pleased with results for the year," the Pickwick chief said, "particularly measured against a deteriorated economic environment, which reduced consumer demand and forced a reduction in customer inventories which we began to feel in the last quarter of our fiscal year—considerably later than many other industries.

Leslie expects a turnaround "in our third fiscal quarter before the important Christmas business." He emphasized his continued belief in the growth of the industry with the previous expansion to national coverage with 18 new rack warehouses whose use will be intensified by planned fiscal 1976 additions.

## \$227 Mil Pickwick Sales

NEW YORK—The inclusion of some 37 new retail stores and leased departments during fiscal 1976, by Pickwick International, and expansion of its international and domestic proprietary groups, is expected to continue the firm's growth picture, highlighted by record sales in the just ended fiscal year.

Chairman Cy Leslie noted that sales for the year ended April 30 were up 17.5 percent to \$227.2 million. Net income, which he said

JULY 26, 1975, BILLBOARD

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

**WAR**  
**FLORIDA STATE FAIRGROUNDS**  
**FLORIDA JAM, TAMPA**  
JULY 5th (Afternoon)

**35,000**

**LA**

## Off the Ticker

Although second quarter sales were up slightly to \$1.16 billion compared to a year ago, RCA Corp. earnings declined 24 percent for the three months ended June 30, chairman Robert Sarnoff announced. For the six months, earnings dropped 34 percent to \$43.8 million, on slightly increased sales of \$2.25 billion. He said the weak economy affected RCA performance most severely in sales of TV, solid-state devices, electronic components and home furnishing, but that there were encouraging signs of reviving consumer confidence and "the trend now seems to be moderately upward" for the economy.

MCA Inc., Universal City, says it has prepaid \$10 million of its unsecured term bank loan due March 1981, reducing the balance to \$10 million. Last year the company prepaid \$80 million.

## IN ITALY, ACT, LABEL SHARE 50/50

By GERMANO RUSCITTO  
MILAN—Cramps Records of Milan has announced the adoption of a new type of contract between record company and artist. Profits, after deduction of direct expenses, will be divided on a 50-50 basis, and the same terms hold for foreign sales.

The announcement, made by Cramps officials Luigi Noia and Riccardo Sgarbi, together with the company's legal advisor Ivan Pedrini, further states that the new contract terms, legally described "association in participation," foresees all

(Continued on page 80)

# Market Quotations

As of closing, Thursday, July 17, 1975

1975		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
27%	13%	ABC	8.3	533	23	22½	22½	+ ¼
7%	2%	Ampex	12.9	233	7½	6½	7	- ¼
3%	1%	Automatic Radio	0	9	3	2½	2½	Unch
9%	4%	Avnet	4.7	133	9	8½	8½	- ¼
22%	10%	Bell & Howell	8.8	206	21½	20½	21	- ¾
54	28%	CBS	12.3	399	50½	47½	48½	- 2
9%	2%	Columbia Pic.	20.9	220	8½	8	8½	- ¼
5%	2	Craig Corp.	5.7	5521	5½	5	5½	+ ¼
55%	21%	Disney, Walt	27.2	1427	52½	51	51½	- 1¼
4%	1%	EMI	10.8	34	4	3¾	3¾	- ¼
43	23%	Gulf + Western	5.2	899	44	43¼	43¼	+ 1¼
7%	3%	Handyman	7.7	36	6½	6½	6½	+ ¼
23%	5%	Harman Ind.	6.3	49	19½	18½	19	- ¾
8%	3%	Lafayette Radio	9.6	46	8	7¾	7¾	Unch
19%	12	Matsushita Elec.	11.6	9	18½	18	18	- ¼
82%	27%	MCA	10.6	487	78½	75½	76½	- 1¾
18%	12%	MGM	7.0	230	17½	17½	17½	- ¼
68	43	3M	24.2	982	61¼	60%	60%	- ¾
4%	1%	Morse Elec. Prod.	0	30	3%	3%	3%	- ¼
57%	33%	Motorola	23.5	140	51½	50%	50%	- ½
24%	12%	No. Amer. Philips	9.0	114	22½	20%	21%	+ ¾
19%	7	Pickwick International	7.8	48	17½	16½	16½	- ¼
6%	2%	Playboy	17.4	39	5%	5%	5%	- ¼
21%	10%	RCA	16.4	670	20%	20%	20%	Unch
13%	5	Sony	33.7	480	12	11½	11½	- ¼
18%	9%	Superscope	4.5	19	17	16%	16%	- ½
50%	11%	Tandy	13.4	418	46¼	45¼	45¼	- 1½
6	2%	Telecor	5.9	74	5%	5%	5%	+ ¼
3%	½	Telex	20.1	113	2%	2%	2%	Unch
3%	1	Tenna	13.2	0				Unch
10%	6	Transamerica	16	389	9%	9%	9%	Unch
15%	5%	20th Century	11.7	172	14%	14%	14%	- ¼
20%	8%	Warner Commun.	8.3	368	21¼	19%	20	- ¾
28%	10	Zenith	83.7	436	22%	26%	27%	- ¾

As of closing, Thursday, July 17, 1975

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	8	3	2½	2½	Schwartz Bros.	0	2	1¼	1¼
Gates Learjet	54	9¼	8¾	8¾	Wallich's				
GRT	11	1¾	1¾	1¾	Music City	0	½	½	½
Goody Sam	0	3½	3	3	Kustom Elec.	45	2¼	1¾	1¾
Integrity Ent.	0	¾	0	0	Orrox Corp.	0	1	1	1¼
Koss Corp.	2	6¼	5¾	5¾	Memorex	0	9	8%	8%
M. Josephson	24	10%	9%	9%					

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

## Earnings Reports

CBS INC. (Columbia Records)		
2nd qtr. to June 30:	1975	1974
Sales	\$460,400,000	\$422,000,000
Net income	33,900,000	29,300,000
Per share	1.19	1.03
	six-months	
Sales	903,000,000	834,600,000
Net income	58,100,000	50,300,000
Per share	2.03	1.76
WALT DISNEY PRODUCTIONS		
3rd qtr. to June 30:	1975	a1974
Revenues	\$136,130,000	\$108,231,000
Net income	15,671,000	12,540,000
Per share	.53	b.42
	nine-months	
Revenues	347,098,000	279,312,000
Net income	37,012,000	27,737,000
Per share	1.24	b.93
a—Restated. b—Adjusted for a 2 percent stock dividend paid in January 1975.		
PICKWICK INTERNATIONAL		
Year to April 30:	a1975	1974
Sales	\$227,206,064	\$193,365,452
Net income	7,220,527	8,975,485
Per share	1.62	2.01
	fourth-quarter	
Sales	45,000,153	55,228,236
Net income	1,838,475	2,603,221

Per share .41 .58  
a—Reflects LIFO method for a principal portion of company's inventories.

**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

**SAVE** VALUABLE COUPON **SAVE**

**WE HAVE THE BEST CUT-OUT & PROMOTIONAL 8-TRACK & CASSETTE TAPE LIST IN AMERICA!**  
MAJOR LABELS ... MAJOR ARTISTS

♦ NOT BOOTLEG ♦

SEND FOR FREE CATALOG

Our new expanded telephone lines are in now. If you had difficulty calling us, please try again. Thanks for your patience.

**Araco Records & Tapes**  
507 High St., Burlington, N.J. 08016

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Tel: (609) 386-3288

**SAVE** **SAVE**



Dear Billy

In last week's Billboard of your  
Special Spotlight I forgot to say...

You're  
Fantastic!!



## NARAS Seeks 'Today' Members

LOS ANGELES—The local NARAS chapter is seeking more "contemporary" persons to fill its ranks. President Bones Howe calls the Los Angeles chapter's concern the "thrust of a national goal."

The Academy has already made great strides to reflect contemporary music and attitudes, Howe admits, but says there are still people who don't know that NARAS has changed.

Already contemporary people are functioning in the machinery of the organization and the Grammy awards reflect "what is artistic this year," with the emphasis on this year, not something in the past.

Howe and the 42 members of the local's board of directors are all out to each sign up five additional members. Personal contact is the best way of educating people that by getting involved in NARAS the Grammys will reflect its membership more.

"The average contemporary producer doesn't consider today the idea that the Grammy is anything that will be within his reach," Howe believes. "The goal of our thrust is to bring the opportunity

### Contemporary Persons Key To Expansion

and the realization to them that it is within their reach and worth striving for.

"The Academy must change its attitude from the inside out. The grand goal is to make the Grammy as important an award as the Oscar."

How do you do this? "You do it in many ways. You must have the people who are currently involved in the business of making records also involved in the Academy because you'll then have people who are newsworthy talking about your organization."

"And if NARAS is composed of people currently happening, it becomes an attractive place to be."

The L.A. NARAS chapter's membership totals 1,400. Overall there are 4,000 members in the 18-year-old organization which has chapters in New York, Nashville, Chicago, Memphis, San Francisco and Atlanta.

Howe says there may be "people in the Academy who would say they'd be 'nervous about the idea they'll be over-run with long-haired hippies,'" but that's not the case at all. The organization seeks a better balance than it's had in the past, pulling in the recalcitrant contemporary producers, writers and artists who still believe NARAS reflects musical tastes and attitudes of earlier periods.

Personal manager Alan Rinde, who is working on the membership drive, asserts that the emphasis is on the record of the year, accent on the year, and in order for the Grammys to reflect the artistic superiority of its members, today's hitmakers are required.

The local chapter plans several seminars to attract members, including one on quality control, which is one of Howe's main concerns. There are also discussions going on for get-togethers of various kinds so members can meet each other on social levels.

Stronger contemporary members can "affect the outcome of the Grammys if they participate," Howe bangs home the point.

## Calif. Man Fined \$1,500 For Selling Pirate Tapes

LOS ANGELES—Roosevelt Ivory, 3017 Wellington Rd., Los An-

geles, has been fined \$1,500 for selling pirated tapes in this area. He also received a suspended sentence of six months' imprisonment and was placed on three years' probation in federal district court here.

Ivory was observed and admitted selling illegally duplicated tape at a Paramount, Calif., swap meet Sept. 28, 1974, in a deposition by FBI agent Phil J. Altpeter, a key figure in piracy investigations here. On Feb. 18, 1975, armed with a search warrant, Altpeter found 894 stereo tapes in a 1973 Pontiac, license no. 581LAC. Ivory told Altpeter, according to the deposition, that the tapes had been stolen from a storage area on Valley Blvd., El Monte.

The government charged that Ivory sold pirated copies of eight different soul tapes, two each by the Spinners and Stevie Wonder and one each by the Jackson 5, Al Green, the Ohio Players and Gladys Knight and the Pips.

**When Answering Ads . . . Say You Saw It in Billboard**

## Kansas Dealer

• Continued from page 6

more sophisticated equipment than ever and this way of putting the monkey back on the customer's back doesn't hold water. But because he is paying more for turntables, buying needles that are more sensitive, the customer is more conscious of defects in records. And because he has made a larger investment in equipment he wants the records to be in top-working order, too. He's paying for quality and he screams if he doesn't get it all the way.

"The defect problem isn't limited to records. We get steady runs of comebacks in 8-track tape we've had to replace," he added.

In dueling with the defective return problem, the retail shop has one advantage: Musical Isle, the shop's one-stop supplier is located at their backdoor and stands ready to back their retail customer.

"They give us strong support on the defective problem," says Cardarella, "but we recognize that they have a limit to which they can afford to go along. Our job has to be to make more critical assessments of the validity of customer complaints and hope for improvement in factory production line techniques. Our part of the job is becoming increasingly vital."

A lot of this firm's campaign for good volume is based on having, or getting, the LP, or tape, the customer requests. Even with a big inventory this may mean calling on Musical Isle six or eight times a day for quick delivery of special orders. Which brings up another problem: The big job of any fast-turnover operation that hits the reduced-price angle hard is having the sizzling hot new record in stock. In gearing up for this kind of fast turn on new stuff, Tiger buys heavy and maintains good backup inventory on new releases of artists with good track records.

## Ellis Cuts First

HOUSTON—Rick Ellis has recorded his first single, "Bar Of Broken Hearts" on the country-oriented Bread 'N' Butter label. The tune is co-written by Ellis and an inmate in Huntsville state prison.

## Salstone, Son Expanding Their Chicago MS Distrib

LOS ANGELES—The stability of pure independent label distribution is evidenced at MS Distributing, Chicago, where owner Milt Salstone is seeking to expand his present 70,000 square foot Morton Grove base.

Salstone, chairman of the independent distributors' NARM committee, has outgrown his warehouse and seeks 100,000 square foot warehousing nearby.

John Salstone, his son, who has been with Warner Bros. home office in Burbank, leaves his present post as executive assistant to WB president Joe Smith to return to Chicago as executive vice president of MS.

He will work closely with Tony Dalesandro, general manager, Harold Davis, sales manager, and Frank Giuliano, promotion chief. Salstone covers Illinois, Wisconsin and Indiana with a seven-man sales force and four-man promo team. MS recently added Motown and UA along with a half-dozen other indies.

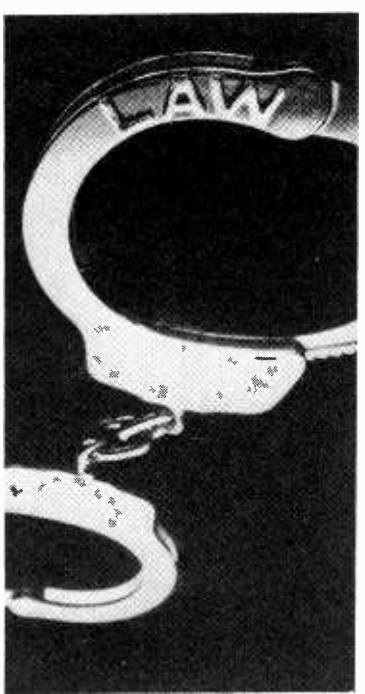
Salstone will continue as a distributor only, a function that goes back to 1946 when he started MS.

## QS MATRIX EMPLOYED BY THRESHOLD

NEW YORK—Although London is one of the major label holdouts for a quad format commitment, "From Mighty Oaks," the new London-distributed Threshold release by Ray Thomas of The Moody Blues, checks out with superior separation in the Sansui QS matrix mode.

Produced by Thomas and Derek Varnals at the new Moody Blues studio in London, which recently acquired a QS encoder, it was mastered by the pair for U.S. release at Artisan Sound studio in Hollywood. The LP, first solo effort for Thomas, was sent to deejays last week and is being shipped to dealers soon.

JULY 26, 1975, BILLBOARD



**WR**  
INDIANAPOLIS  
CONVENTION CENTER  
JULY 5th (Evening)  
**7950**  
SOLD OUT!  
L.A.

**ONE WAY** → 1801 East 40th Street  
Cleveland, Ohio 44103  
(216) 391-9250

**RECORD SERVICE OF OHIO**

CHOOSE FROM A 5 MILLION DOLLAR INVENTORY

OUR ENTIRE STOCK OF MERCURY, SMASH, VERTIGO AND FONTANA Featuring:

Bachman Turner Overdrive	Faron Young
Spirit	Johnny Rodriguez
Ohio Players	10 CC
Tom T. Hall	Kraftwerk
Alex Harvey	Jerry Lee Lewis

**Order Any Quantity From This Group Of Labels And Get These Special Prices Now Thru August 8th.**

MFG. List \$6.98 LP <b>YOUR COST \$3<sup>35</sup></b>	MFG. List \$7.98 Tape <b>YOUR COST \$4<sup>25</sup></b>
--	--

**EXTRA SPECIAL BUYS ON TAPES**  
**\$4<sup>25</sup> EACH** Quantities Of 5 Per Title

ABC 874	Isaac Hayes	Chocolate Chips
Dot 2020	Freddy Fender	Before The Next
Arista 4045	Tony Orlando & Dawn	Teardrop Falls
Buddah 5636	New Birth	Greatest Hits
ABC 888	Three Dog Night	Blind Baby
Barnaby 6012	Ray Stevens	Coming Down Your Way
Stang 1026	Moments	Misty
Delite 2015	Kool And The Gang	Look At Me
Crossover 9005	Ray Charles	Greatest Hits
Fantasy 9483	Blackbyrds	Renaissance

Soundtrack—Cornbread, Earl & Me

**Be Sure and Check Our 57¢ Box Lot Specials on 45 RPM's**

**Toll Free For Information**  
**Call 1-800-321-1370**  
**To Order Call 1-216-391-9250**

**SAME DAY SERVICE**

We carry a 5 million dollar inventory and will be happy to ship any quantity on any label to fill your needs. Buying in box lots is not necessary.

**ONE WAY IS A COMPLETE ONE STOP FEATURING COMPLETE STOCK ON ALL LABELS INCLUDING ALL 45's, LP's AND TAPES.**

**WE WILL NOT BE UNDERSOLD! ONE WAY RECORDS will meet or beat the everyday shelf prices of any One Stop in the U.S.**

From Deep Purple to a totally new spectrum.  
RITCHIE BLACKMORE'S

# RAINBOW



Ritchie Blackmore. His guitar helped sell 14 million records in just one year.

Ritchie Blackmore. One of the founders and driving forces of the phenomenally successful group, Deep Purple.

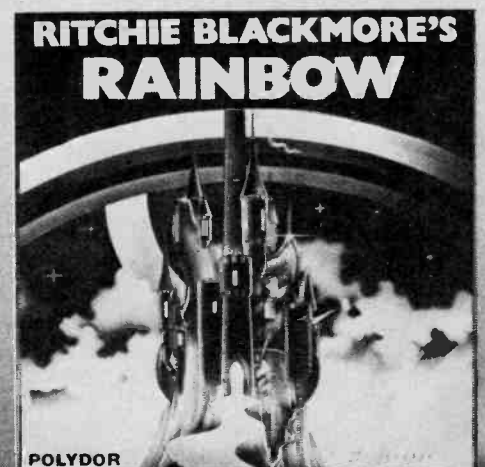
Ritchie Blackmore's Rainbow. Because he decided to go in search of new colors. And found a totally new spectrum of sound.

Blackmore's superstar credentials and the advance word that precedes this album combine to make it one of the

year's most eagerly anticipated releases for rock fans.

Rolling Stone, Crawdaddy, and the cover of Circus Magazine have already committed to Rainbow.

It's time for every store to stock and display this album. And keep their eye on the totally new spectrum on the horizon.



Ritchie Blackmore's  
Rainbow  
PD-6049



Marketed by Polydor/Distributed by Phonodisc

Available in Canada through Polycor Ltd.

## General News

Jerry Wexler Ogles  
'Number Of Things'

By IS HOROWITZ

NEW YORK—Jerry Wexler flew to Muscle Shoals last weekend to begin a new recording, and has at least three additional disk projects "close to realization."

At the same time, he is looking "at a number of other things, including film properties." And it is not unlikely that he will turn his attention at some future time to writing, a long-time enthusiasm.

Wexler's resignation as vice chairman of Atlantic Records, announced last Thursday (17) (see Executive Turntable), will obviously

**Man In The News** not lead to any diminution of creative activity on the part of the veteran record man. Terms of his new, extended contract as consultant to the label he helped build call for his exclusive services in music to Atlantic, and perhaps to other labels in the Warner Communications fold. But he is free to engage in other than music pursuits elsewhere.

For Wexler, it is apparent that the prime motivation for the move is to free himself from administrative duties to concentrate even further in the creative area.

Wexler came to Atlantic in 1953, but he was already an experienced music man. He joined Billboard as a reporter in 1948, and three years later moved to the Big Three pub-

lishing firm, Robbins, Feist & Miller, under Abe Olman.

At Atlantic, along with Ahmet and Nesuhi Ertegun, he was to play a significant role in the transition of rhythm and blues, then largely limited to black consumption, to a dominant force in pop music. The music establishment in the mid-50s considered r&b an interloper. The passing of the big band era may have left a commercial vacuum, but much of the industry was not yet prepared to fill it with this "ethnic" music.

Early Wexler productions with artists such as Ruth Brown, LaVerne Baker and the Drifters, later with Wilson Pickett and others in Memphis and Muscle Shoals, and finally the acquisition of Aretha Franklin from Columbia in 1967 and her development into a superstar who demolished all market barriers, helped spread black music to its current favor.

Atlantic board chairman Ahmet Ertegun has credited Wexler as "the chief architect in the assembling of our present administrative staff." He says: "It is a comfort to know that Jerry's expertise will be available to us as a consultant."

Wexler lauded the Erteguns as partners and collaborators, and upon his change of status at the company praised producers Tom Down and Arif Mardin more as "teachers" than colleagues.



Columbia Records photo

**JUMPIN' JAM**—Bob Dylan joined Muddy Waters and Sky King's Chris Bruce on stage during their recent twin billing at Bottom Line. Chris and fellow Sky King member Peter "Mudcat" Ruth also shuttled uptown to appear with Chris' father Dave, headlining at the Newport Jazz Fest in Carnegie Hall.

**WAR**  
I.M.A. ARENA  
SPORTS ARENA  
FLINT, MICHIGAN  
JULY 8th  
**4870**  
SOLD OUT!  
LA  
LIVE AT THE RECORDS

WYNN AWARD  
WILL GO TO  
KEN GLANCY

NEW YORK—Ken Glancy will receive the 1975 Ed Wynn Humanitarian Award at a testimonial dinner honoring the RCA Records president Oct. 8 at the Waldorf-Astoria Hotel here. Event is sponsored by the American Parkinson Disease Assn.

In past years the award has been presented to William B. Williams, Duke Ellington, Norman Racusin, Johnny Mercer, Clive Davis, Bill Gavin and Ahmet Ertegun.



“WATER

## Dupers Ask Compulsory Licensing

• *Continued from page 3*  
 change in the revision bill's tougher compulsory licensing wording. This would for the first time expressly bar identical duplication of existing recordings from the "similar use" allowed under compulsory licensing of music. (Court decisions for music publishers have virtually extended this ban retroactively to pre-February 15, 1972 recordings.)

The witnesses in the order heard were David Heilman, president of E-C Tapes, a Wisconsin firm which makes "compilations" of non-copyrighted sound recordings. Alan Wally spoke for small New Jersey retailers of duplicate tapes, and Thomas Gramuglia, producer of sound-alikes, who said he spoke for an association of small companies making tapes and records.

Heilman of E-C said court decisions against the "legitimate" non-piratical duplicators, who want to

pay music royalties to copy pre-1972 recordings, have given record companies even tighter control over most of the major music copyrights. He named CBS, WEA, EMI, Polygram and RCA as chief villains.

Heilman wants the compulsory licensing wording in the revision bill to affirm, rather than deny, the right to obtain a compulsory license for use of the music in duplicating pre-

February 15, 1972 sound recordings made by another. (Records made after that date have copyright protection under federal law.)

Thomas Gramuglia of New Jersey (Independent Record and Tape Assn. of America) wants the same thing, plus a compulsory licensing of the copyrighted sound recordings themselves. He claims the antipiracy bill helped no one but the record companies. He cited statistics to show major companies are making fewer records at a higher price, instead of the reverse as promised to the subcommittee during 1971 passage of the antipiracy bill.

## Racks To Jersey

• *Continued from page 3*  
 temporary base for the firm until larger quarters are found. ABC's New Jersey rack branch will remain in Fairfield.

ABC's rack wing serves 8,000 customers from 10 branches located in Atlanta; Compton, Calif.; Dallas; Denver; Des Moines; Detroit; Indianapolis; Slatersville, R.I.; Seattle and Fairfield.

Duplication tape retailer Alan Wally was the toughest critic of the industry monopoly, by which he said 85 percent of top hit recordings and their artists are controlled by only a few companies. These companies also own "hundreds of retail outlets" and record clubs to further shut out the independent record producer or retailer.

Wally wants an early and separate compulsory licensing amendment for tape duplicators of recordings to be written into the 1972 antipiracy law rather than wait for the copyright revision. His new proviso would permit the tape duplication, on payment of mechanical royalties. It would override the recent appeals courts decisions making it illegal to copy pre-1972 recordings.

He also wants an immediate economic impact survey of the music and record industry's alleged monopoly practices, and a Justice Dept. probe of the vertical integration of big record companies which also own clubs and retail outlets, with a view to divestiture.



National Transit Advertising photo  
**IT'S A 'WIZ'**— As part of ad campaign for Atlantic's "The Wiz" LP in 500 Washington, D.C., buses, label took three stars of show on the road in special bus to visit radio/TV outlets there. Kneeling, from left, are Sam Beasley and Nick Maria, Atlantic, promo/marketing execs; standing, from left, ad director Mark Schulman; Tiger "Tin Man" Haynes; WOL program director Cortez Thompson; Mabel "Wicked Witch of the West" King; Hinton "Scarcrow" Battle, and Marsha Green, label's assistant ad director.

## Wes Farrell Bows 3rd New Label

LOS ANGELES—The Wes Farrell Organization has added a third label, Hot Lix, to its Chelsea and Roxbury Records.

First Hot Lix product is Kim Kade & the Rockets, a Los Angeles rock band, with "Take Your Shoes Off," a single.

Farrell says, "Hot Lix will handle a lot of our co-production deals, as opposed to the mostly in-house packages on Chelsea/Roxbury. We hope to treat Hot Lix as a custom label distributed by Chelsea/Roxbury."

**USE YOUR BEST AMMUNITION**

- 5x7 & 8x10 Black & White Glossy Photos from your Originals
- Quantity Color Photos
- Blow-Ups
- Litho Prints
- 35 MM Duplicate Slides

**CROWN PHOTO INDUSTRIES INC.**  
 2100 Grand  
 Kansas City, Mo.  
 816 / 221-7353

50 B & W—8 x 10 GLOSSIES @ .25c — .14c for 1000  
 SEND FOR PRICE LIST AND SAMPLES!!!

**from concept to finished jacket IN ONE WEEK!**  
 New rush premium service in record packaging

Design, Art, Type, Plates, Printing & Fabricating, 5 working days for 1 or 2 color covers. Copy & photo in Friday — delivery in NYC the following Friday. 7½ working days for full color covers. Only a moderate surcharge of \$175.00 on 1 color covers, \$200.00 on 2 color and \$400.00 for full color.

**Lee-Myles Associate's Inc.**  
 160 East 56th Street Dept. A4  
 NYC, NY 10022 Tel: 758-3232

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

**FALL**

carly's brand new single from the album playing possum

on elektra records

E-45260

7E-1033

# Market Share Report On Single-LP Sales

## SINGLES

How The Top 10 Corporations Shared The Hot 100 Chart Action

RANK/Corp	% Share of Chart	No. of Singles
WEA	18.9	60
CBS	10.4	44
CAPITOL	10.2	28
POLYGRAM	7.1	30
RCA	7.1	27
ABC	6.2	27
A&M	6.2	15
MCA	6.2	19
MOTOWN	4.3	17
ARISTA	4.0	10

How The Top 10 Labels Shared The Hot 100 Chart Action

RANK/Label	% Share	No. of Singles
CAPITOL	6.0	15
ATLANTIC	5.5	15
A&M	5.5	13
COLUMBIA	4.9	23
WARNER BROS.	4.6	10
RCA VICTOR	4.4	20
MCA	4.4	11
EPIC	3.5	9
ABC	3.3	16
APPLE	3.1	9

## LPs & TAPES

How The Top 10 Corporations Shared The Top LP And Tape Chart Action

RANK/Corp	%	No.
WEA	26.1	121
CBS	15.1	86
MCA	7.1	33
RCA	6.8	38
CAPITOL	6.3	32
A&M	6.0	35
POLYGRAM	6.0	30
ABC	5.8	30
ARISTA	3.8	17
U.K.	2.6	9

How The Top 10 Labels Shared The Top LP And Tape Chart Action

RANK/Label	%	No.
COLUMBIA	8.8	53
ATLANTIC	7.0	30
MCA	5.9	27
RCA VICTOR	5.3	29
WARNER BROS.	4.7	21
A&M	4.4	25
EPIC	4.0	19
CAPITOL	3.3	22
ABC	2.8	16
ELEKTRA	2.4	9

## COMBINED

LPs, Tapes & Singles

How The Top 10 Corporations Shared The Hot 100 And Top LP/Tape Chart Action

RANK/Corp	%	No.
WEA	25.0	181
CBS	14.2	130
CAPITOL	7.2	60
MCA	6.9	52
RCA	6.7	65
POLYGRAM	6.1	60
A&M	6.1	50
ABC	5.8	57
ARISTA	3.8	27
MOTOWN	2.5	33

How The Top 10 Labels Shared The Hot 100 And Top LP/Tape Chart Action

RANK/Label	%	No.
COLUMBIA	8.1	76
ATLANTIC	6.7	45
MCA	5.6	38
RCA VICTOR	5.1	49
WARNER BROS.	4.7	31
A&M	4.5	38
EPIC	3.9	28
CAPITOL	3.8	37
ABC	2.9	32
ELEKTRA	2.5	16

JULY 26, 1975, BILLBOARD



**Billboard's September 6 issue focuses on Colorado:  
The state full of mountains and full of music!**

We'll cover the recording studios and why many artists prefer the mountain environment for recording ... the discos, fairs, and Colorado talent showcases ... country music and Colorado's CMA ... radio ... labels ... and Colorado's special brand of mountain folk-rock music!

**If you're somewhere in those Colorado mountains makin' music, call**

**Bill Moran at Billboard and he'll have Billboard amplify your message!**

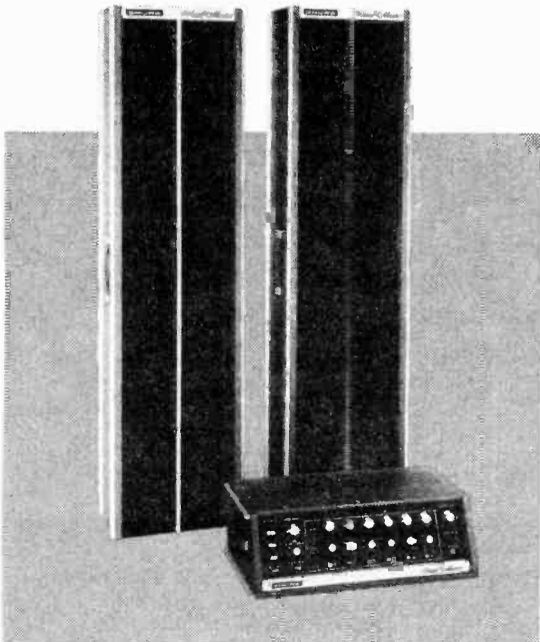
Bill Moran  
Billboard  
9000 Sunset Blvd., Suite 1200  
Los Angeles, Ca. 90069  
(213) 273-7040

**ISSUE DATE: September 6  
AD DEADLINE: August 15**

... or meet Bill at the Cosmopolitan Hotel, Denver, July 22 to July 26!



## The Dells & Shure: performance tested.



It's been a long road for The Dells. From their beginning over 20 years ago as a bunch of kids, they've grown into one of the greatest names in rhythm and blues, with fans spanning two generations. With success came an appreciation for professionalism—in their performance and in their equipment. That's why The Dells and other top performers use Shure's Vocal Master Sound System and Shure microphones. They know what it takes to stay on top for any length of time and they know that Shure has been the choice of the professionals for over 40 years. Whether you're at the top, or just on your way, Shure has a system that's right for you. And wherever you go from here, you can bet Shure will be there waiting.

Shure Brothers Inc.  
222 Hartrey Ave., Evanston, IL 60204  
In Canada: A. C. Simmonds & Sons Limited



Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# Musicians Get \$9.9 Mil

• Continued from page 1

to those who played only a single date in 1970, and none since. But 775 frequently-employed AFM stalwarts will get more than \$5,000 each.

Name of the Los Angeles sideman is being withheld by fund guardians, but his \$35,000 "royalty" places him at the work summit of all musicians playing for recordings.

The fund's bankroll comes from record manufacturers who contribute .05 percent of their gross sales at suggest list, less a 15 percent pack-

aging deduction and an additional allowance of 20 percent for free goods on product recorded under AFM jurisdiction. Material recorded abroad is exempt, even though manufactured and sold in this country or Canada.

Eight AFM locals, with Los Angeles' Local 47 well out in front at 35 percent, will share in 80 percent of the fund money, a breakdown of the payout shows. New York's Local 802 accounts is second at 19 percent, and Nashville's Local 257 accounts for 15 percent of the total.

After these power jurisdictions the falloff in recording work and fund payoffs is rapid. Chicago accounts for 3 percent; Memphis, Detroit and Toronto about 2.5 percent each; and Montreal 1.5 percent.

Manufacturer payments to the fund are due semi-annually on Feb. 15 and Aug. 15. Books are closed on April 30 each year in calculating musician shares. While most credit to sidemen is given for recordings made during the most recent accounting period, lesser credit is given, on a descending scale, to session work going back over five years. This is to provide some continuing payment to recording musicians, according to a fund spokesman.

## Casablanca Suit Gets Dismissal

LOS ANGELES — The Santa Monica superior court suit by Casablanca Records against Record Merchandising Co. over alleged non-payment of delinquency has been dismissed with prejudice.

The label originally filed the suit, claiming that the local independent label distributorship owed \$30,765. The label terminated the distributor March 14. Sid Talmadge of Record Merchandising countered that two return authorizations March 18 and April 22 totalled \$41,975.22. Talmadge claimed he owed only \$27,584.74.

In his counter-claim, Talmadge noted that he paid an album base-price of \$3.57 with 20 free on 100; while singles were 65 cents with 300 free on a 1,000.

# Jazz Man Records Links

• Continued from page 6

by such leaders as Slim Gaillard and Muggsy Spanier.

There are two kinds of collectors: one wants the original pressing on the original label and the other (called a music collector by Brown) wants the music in any version.

Persons coming into the store are "looking for things they remember," Brown says. And they often pick up other items on impulse. He offers them a 20-year-old Rek-o-kut turntable equipped with a Shure SC35C cartridge and a SS78E stylus with which to audition their 78s. The cartridge-diamond needle was originally designed for broadcast usage but the manufacturer boasts it can be used for enhancing the playing of 78s.

Brown works with special distributors who handle the myriad of small labels which offer early jazz, blues and some early country, for Brown has discovered that jazz buffs like country because of its thematic links to the blues.

R&R distributors in Glendale provides LPs by Sunbeam, Joyce, Rumbleseat, Herwin, Boogie Woogie, Jazz Treasury and BASF, for example.

Brown also deals with two one-stops—West Coast and Sound Music—for reissues from the majors and some minor labels.

Brown finds that the "average American collector likes the black bands of the 20s better than the white ones because the black bands swung better."

He gets calls for New Orleans or San Francisco-style Dixieland but is piqued because two main sources either don't have enough pressed or don't have anything available. They are Good Time Jazz, operated by Contemporary in Los Angeles and GHB Distributors in Atlanta owned by George Buck.

Based on the number of requests he's now getting for 78s from the bebop era, Brown feels this will be the next era destined for revival exploitation. Artists being sought are Charlie Parker, Sonny Criss, Leo Parker, Wardell Gray and Dexter Gordon, for example.

Brown knows many of his customers by first name. On the morning I was in his store several came in to gab and check out the new LPs. "I have to know their tastes and what they're looking for," he explains.

Last week's "new releases" included these items: "Count Basie Vols. 1-2" on Jazz Unlimited; Tommy Dorsey and his orchestra on Rumbleseat; Barney Bigard on Storyville; Jimmy Dorsey and his orchestra on Golden Era; Fletcher Henderson on Maestri del Jazz; Roy Eldridge on Jazz Archives; Duke Ellington on Swing Treasury; McKinney's Cotton Pickers on RCA; "Voice Of The Blues, Bottleneck Guitar" on Yazoo; "Hot Jazz On Film Vol. 4" on Extreme Rarities; "Trumpet Kings Meet Joe Turner" on Pablo; Henry "Red" Allen on Black & White; Red Norvo on Spotlite; Joe Darrensbourg and the Dixie

Fliers on Dixieland Jubilee (GNP Crescendo); Claude Thornhill on Flyright; "Chicago In The 20s" on Collectors Classics; Big Mace on Bluebird; Louis Armstrong on Queen Disc; Buck Clayton on Chiaroscuro; Meade Lux Lewis on Oldie Blues.

Brown doesn't go near any rock music. Once at another location he stocked the top singles. "The kids stole me blind," he says. Now he's making a decent living by working with the past, which to a growing number of young people represents something new.

# 1812 Chain

• Continued from page 3

the new Music One-Stop (Billboard, July 19), oversees all LP buys while Carolee Brown heads tape buying.

Dilberger started like most head shops, depending on FM advertising. In 1972, he decided to try WQKY-AM. His business jumped 35 percent immediately. "AM radio educates the 14 to 21-year-old. If I want to sell a new act, I use AM. WQKY-AM gets 40 percent of my budget.

"If I want to let people know about a new release by a proven act, I split evenly between WQFM and WSMF," he says.

"I started Day Dream Productions, my concert promotions, in March 1971. There was no regular statewide promoter. My customers almost forced me into it. They'd buy a record. They'd ask me if the act was coming to town. My idol was Bill Graham. I'd go to San Francisco at every opportunity and study his methods. And I'd go to the Kinetic Playground in Chicago every weekend.

"Aaron Russo ran it at that time. This year we'll top \$3 million on from 100 to 125 concerts in Milwaukee, Green Bay, Stevens Point, Duluth-Superior, Madison and Lacrosse.

"We hit our peak in June. We did capacity in the 54,000-seat County Stadium here at \$7.50 per for Pink Floyd June 22. The date was sold out six weeks in advance. Two weeks before on June 8, the Rolling Stones with Rufus, the Eagles and Joe Walsh sold out at \$10 per. We play our out-of-town dates for \$5 and \$6. They all made money for us," Dilberger says.

His dates are held primarily in 6,000 to 12,000-seat auditoriums and arenas. His smallest site is the 2,300-seat Performing Arts Center and he has an exclusive on the downtown Riverside Theater, both in Milwaukee. Tickets are sold through this own stores, record stores, audio and clothing stores throughout the state.

## Jaricco In Move

LOS ANGELES—Jaricco Management has moved its offices to 9100 Sunset Blvd., suite 255, Los Angeles, 90069, telephone (213) 550-8661.

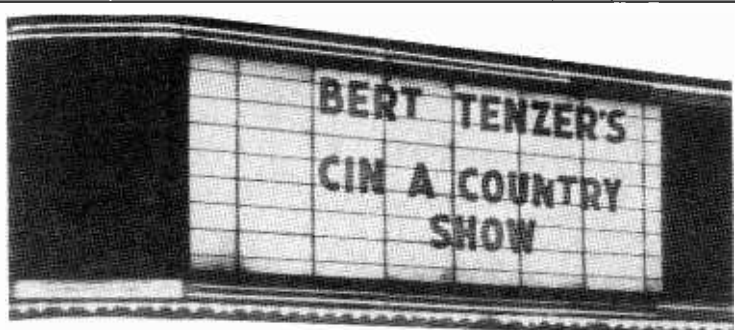
## Atlantic Folk At 8 Sales Meets

NEW YORK—Atlantic Records recently held general sales meetings, keying on a nine-album July release, in Los Angeles, Atlanta, Dallas, Cleveland, Chicago, Boston, New York and Cherry Hill, N.J.

Covered in the meetings were merchandising and marketing plans on new product by such artists as Ace Spectrum, Barrabas, Demis Roussos, Brownsville, Marion Williams, Mirabai, Willis Jackson and the Elephant (Dick Glass).

Making up the label's "Hot Stuff" campaign backing the product is a double-LP set sampler with 23 tracks representing the nine albums, multi-color posters and spot radio print advertising.

Additional support was also formulated to back label acts touring this summer, including the Rolling Stones, Roberta Flack, the Bee Gees, Yes, Eric Clapton, the Average White Band, Alice Cooper, Yes and Revelation, among others.

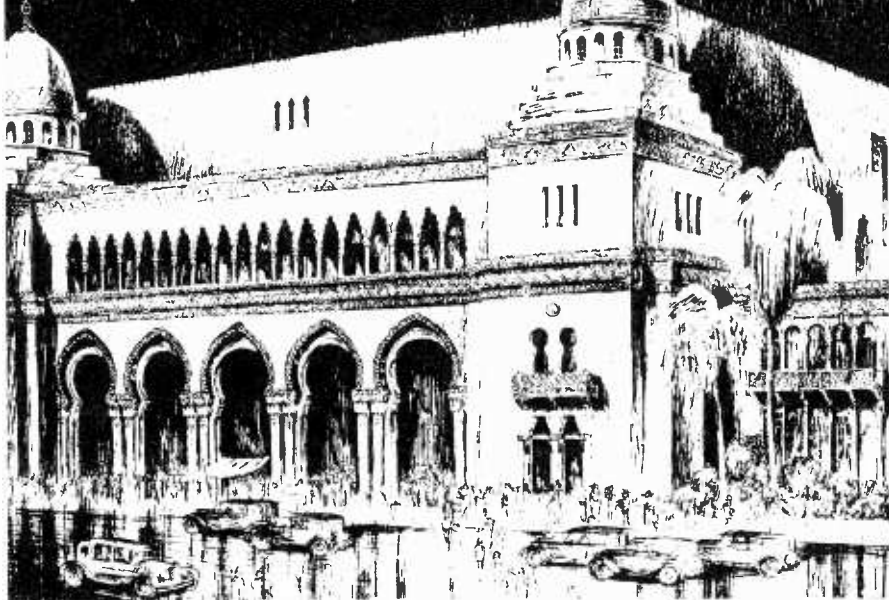


## OPPORTUNITY OF A DECADE

Obtain exclusive rights in your state for a revolutionary new concept that is replacing costly, out-dated concerts! Demand for Country Music and Rock Music is exploding. We have the way to fill this demand on a mass basis through our new million dollar **CIN-A-COUNTRY** and **CIN-A-ROCK**. Both are geared for mass exhibition and each can be played in several different locations every weekend in your territory for 1-2 years. (Atlanta scored \$52,500 in the 1st week.) Production costs and big star names already paid for. Movie theatres, colleges, organizations waiting for it. You book, collect box-office and rebate % 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

"To me, with its meaning to the cultural life of all the people of Los Angeles, its fine stage and wonderful acoustics, the Shrine Auditorium is and will continue to be one of America most significant showplaces." —S. Hurok, October 1973



**THE AUDITORIUM** — one of the largest and best-equipped theatres in the world seats 6,489. It has a proven capability of handling a complete range of theatrical events, from intimate recitals and rock concerts to unusually large and lavish productions. Opera and ballet companies, symphony orchestras, circuses and numerous conventions have all found the facilities perfectly attuned to their individual needs.

**THE EXPOSITION HALL** — a 56,000 square foot, flexible area that is ideal for conventions, banquets, trade shows, and other types of exhibitions. The Exposition Hall is also an excellent location for rock concerts in the currently fashionable festival format, allowing for free circulation and dancing.

**CONVENTIONS** — located just minutes away from major downtown hotels, the Auditorium and Exposition Hall is a particularly attractive unit for convention use. And a new Hilton Hotel, the University Hilton Inn is within easy walking distance of the Shrine.

EXCLUSIVE MANAGEMENT:  
VARIETY CONCERTS, INC.  
Robert T. Mathews, Managing Director  
3228 Royal Street  
Los Angeles, California 90007  
FOR LEASING INFORMATION:  
Phone: (213) 748-5116





# ALL PLATINUM RECORD GROUP

Presents

**The Warm**  
Everyone can share those sexy Moments  
... But, mon cher ... en Francais, they are tres magnifique!  
STANG STEREO ST-1026

**The Hot**  
Shame on you if you can't get down with this package of foot stompin Disco Dynamite!  
VIBRATION STEREO VI-128

**and SHIRLEY & COMPANY**  
**DISCO DYNAMITE!**  
SHAME SHAME SHAME

Also available in GRT Tapes & Cassettes

**No room for talkin'....  
Just dancin' & lovin'!**

**And Check Out These Fantastic Singles!**

**THE MOMENTS**  
**SYLVIA**  
**RETTA YOUNG**  
**CHUCK JACKSON**  
**SHIRLEY & COMPANY**

**LOOK AT ME**  
STANG RECORDS ST-5060  
**PUSSY CAT**  
VIBRATION RECORDS VI-536  
**(Sending Out An) S.O.S.**  
ALL PLATINUM RECORDS AP-2355  
**LOVE LIGHTS**  
ALL PLATINUM RECORDS AP-2357  
**CRY CRY CRY**  
VIBRATION RECORDS VI-535

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/17/75)

## TOP ADD ONS - NATIONAL

- ZZ TOP—Tush (London)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

## PRIME MOVERS - NATIONAL

- BEE GEES—Jive Talkin' (Atlantic)
- ELTON JOHN—Someone Saved My Life (MCA)
- JAMES TAYLOR—How Sweet It Is (W.B.)

## BREAKOUTS - NATIONAL

- ZZ TOP—Tush (London)
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)

### D—Discoteque Crossover

**ADD ONS**—The two key products added at the radio stations listed; as determined by station personnel.

**PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist; as determined by station personnel.

**BREAKOUTS**—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- ★ WAR—Why Can't We Be Friends (U.A.) 27-17
- ★ JOHNNY WAKELIN—Black Superman (Pye) 38-31

### KBBC—Phoenix

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 8-5
- ★ BARRY MANILOW—Could It Be Magic (Arista) EX-28

### KRIZ—Phoenix

- PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol)
- ELTON JOHN—Someone Saved My Life (MCA)
- ★ EAGLES—One Of These Nights (Asylum) 27-20
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 20-15

### KQEO—Albuquerque

- THREE DOG NIGHT—Til The World Ends (ABC)
- REPARATA—Shoes (Polydor)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 15-10
- ★ BEE GEES—Jive Talkin' (Atlantic) 14-9

### KTKT—Tucson

- SWEET—Ballroom Blitz (Capitol)
- THE OSMONDS—The Proud One (MGM)
- ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 22-15
- ★ FRANKIE VALLI—Swearin' To God (Private Stock) 20-12

## Pacific Northwest Region

### TOP ADD ONS:

- ZZ TOP—Tush (London)
- THREE DOG NIGHT—Til The World Ends (ABC)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)

### PRIME MOVERS:

- MORRIS ALBERT—Feelings (RCA)
- JANIS IAN—At Seventeen (Columbia)
- GWEN McCRAE—Rockin' Chair (Cat)

### BREAKOUTS:

- ZZ TOP—Tush (London)
- THREE DOG NIGHT—Til The World Ends (ABC)
- POINTER SISTERS—How Long (ABC/Blue Thumb)

### KFRC—San Francisco

- ZZ TOP—Tush (London)
- AMBROSIA—Holdin' On To Yesterday (20th Century)
- ★ MORRIS ALBERT—Feelings (RCA) HB-16

### KYA—San Francisco

- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 12-4
- ★ MORRIS ALBERT—Feelings (RCA) 22-12

### K101-FM—San Francisco

- NO NEW LIST
- 
- 
- 

### KSJO—San Jose

- TRAVIS WAMMACK—More Power To You (Capricorn)
- BRECKER BROTHERS—Sneakin' Up Behind You (Arista)
- ★
- ★

### KLIV—San Jose

- ZZ TOP—Tush (London)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ EAGLES—One Of These Nights (Asylum) 13-6
- ★ ELTON JOHN—Someone Saved My Life (MCA) 17-9

### KJOY—Stockton, Calif.

- ZZ TOP—Tush (London)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ COMMODORES—Slippery When Wet (Motown) 27-19
- ★ MORRIS ALBERT—Feelings (RCA) 28-10

### KNDE—Sacramento

- PAUL ANKA/ODIA COATES—I Believe There's Nothing Stronger Than Our Love (UA)
- ZZ TOP—Tush (London)
- ★ WAR—Why Can't We Be Friends (U.A.) 12-5
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) EX-14

### KJR—Seattle

- ZZ TOP—Tush (London)
- TRAVIS WAMMACK—More Power To You (Capricorn)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 8-4
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 3-1

### KING—Seattle

- JANIS IAN—At Seventeen (Columbia)
- 
- ★ GWEN McCRAE—Rockin' Chair (Cat) EX-18
- ★ ELTON JOHN—Someone Saved My Life (MCA) 17-13

### KJRB—Spokane

- JAMES TAYLOR—How Sweet It Is (W.B.)
- ZZ TOP—Tush (London)
- ★ WAR—Why Can't We Be Friends (U.A.) 22-14
- ★ JANIS IAN—At Seventeen (Columbia) 30-17

### KTAC—Tacoma

- ORLEANS—Dance With Me (Asylum)
- ZZ TOP—Tush (London)
- ★ VAN McCOY—Hustle (Avco) 13-5
- ★ JANIS IAN—At Seventeen (Columbia) 25-19

### KGW—Portland

- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
- EVIE SANDS—I Love Making Love To You (Haven)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 19-12
- ★ JANIS IAN—At Seventeen (Columbia) 24-18

### KISN—Portland

- POINTER SISTERS—How Long (ABC/Blue Thumb)
- ROBERT PALMER—Sneakin' Saily Through The Alley (Island)
- ★ DE FRANCO FAMILY—We Belong Together (20th Century) EX-13
- ★ MIKE POST—Rockford Files (MGM) 10-3

### KTLK—Denver

- JOHNNY WAKELIN—Black Superman (Pye)
- AMERICA—Daisy Jane (W.B.)
- ★ HUDSON BROTHERS—Rendezvous (MCA) 19-9
- ★ JOHNNY RIVERS—Help Me Rhonda (Epic) 36-27

### KKAM—Pueblo, Colo.

- BARRY MANILOW—Could It Be Magic (Arista)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ VAN McCOY—Hustle (Avco) 16-9
- ★ BEE GEES—Jive Talkin' (Atlantic) 22-13

### KYSN—Colorado Springs

- DOOBIE BROTHERS—Neal's Fandango (W.B.)
- CARLY SIMON—Waterfall (Elektra)
- ★ GWEN McCRAE—Rockin' Chair (Cat) 21-16
- ★ BEE GEES—Jive Talkin' (Atlantic) 14-11

### KCPX—Salt Lake City

- GRASS ROOTS—Mamacita (Haven)
- CHRISTOPHER, PAUL & SHAWN—For Your Love
- ★ AUSTIN ROBERTS—Rocky (Private Stock) EX-29
- ★ THE OSMONDS—The Proud One (MGM) 30-18

### KRSP—Salt Lake City

- DE FRANCO FAMILY—We Belong Together (20th Century)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ TEN C.C.—I'm Not In Love (Mercury) 9-5
- ★ JANIS IAN—At Seventeen (Columbia) 13-6

### KROY—Sacramento

- POINTER SISTERS—How Long (ABC/Blue Thumb)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ ELVIN BISHOP—Sure Feels Good (Capricorn) 28-24
- ★ JOHNNY WAKELIN—Black Superman (Pye) 23-27

## Southwest Region

### TOP ADD ONS:

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- JOHNNY RIVERS—Help Me Rhonda (Epic)
- FREDDY FENDER—Wasted Nights & Wasted Days (ABC/Dot)

### PRIME MOVERS:

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- BEE GEES—Jive Talkin' (Atlantic)

### BREAKOUTS:

- ZZ TOP—Tush (London)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- JOHNNY RIVERS—Help Me Rhonda (Epic)

### KILT—Houston

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- JANIS IAN—At Seventeen (Columbia)
- ★ BEE GEES—Jive Talkin' (Atlantic) 20-13
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 25-16

### KRBE-FM—Houston

- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 11-7
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-12

### KLIF—Dallas

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- 
- ★ HUDSON BROTHERS—Rendezvous (MCA) 22-18
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 21-17

### KNUS-FM—Dallas

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- 
- ★ MIKE POST—Rockford Files (MGM) HB-15
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 12-10

### KFIJ—Ft. Worth

- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 24-19
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) 18-14

### KXOL—Ft. Worth

- HELEN REDDY—Bluebird (Capitol)
- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- ★ BEE GEES—Jive Talkin' (Atlantic) 14-8
- ★ VAN McCOY—Hustle (Avco) 8-2

### KONO—San Antonio

- TAVARES—It Only Takes A Minute (Capitol)
- THE OSMONDS—The Proud One (MGM)
- ★ EAGLES—One Of These Nights (Asylum) 10-5
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 29-13

### KELP—El Paso

- DWIGHT TWILLEY BAND—I'm On Fire (Shelter)
- THREE DOG NIGHT—Til The World Ends (ABC)
- ★ RINGO STARR—Goodnight Vienna (Apple) 18-12
- ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) EX-17

### XEROK—El Paso

- ZZ TOP—Tush (London)
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 17-9
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-8

### KAKC—Tulsa

- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
- THE OSMONDS—The Proud One (MGM)
- ★ ZZ TOP—Tush (London) EX-23
- ★ WAR—Why Can't We Be Friends (U.A.) 24-15

### KELI—Tulsa

- JOHNNY RIVERS—Help Me Rhonda (Epic)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ HELEN REDDY—Bluebird (Capitol) EX-25
- ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) EX-30

### WKY—Oklahoma City

- BARRY MANILOW—Could It Be Magic (Arista)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ JANIS IAN—At Seventeen (Columbia) 29-22
- ★ GWEN McCRAE—Rockin' Chair (Cat) 22-13

### KOMA—Oklahoma City

- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
- AMERICA—Daisy Jane (W.B.)
- ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 24-15
- ★ JANIS IAN—At Seventeen (Columbia) 16-9

### WTIX—New Orleans

- DAVID BOWIE—Fame (RCA)
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
- ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-20
- ★ TEN C.C.—I'm Not In Love (Mercury) 9-5

### KEEL—Shreveport

- FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
- ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 34-22
- ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 28-21

## Midwest Region

### TOP ADD ONS:

- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ZZ TOP—Tush (London)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

### PRIME MOVERS:

- JOHNNY WAKELIN—Black Superman (Pye)
- ELTON JOHN—Someone Saved My Life (MCA)
- JAMES TAYLOR—How Sweet It Is (W.B.)

### BREAKOUTS:

- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- ZZ TOP—Tush (London)
- JOHNNY WAKELIN—Black Superman (Pye)

### WLS—Chicago

- BEE GEES—Jive Talkin' (Atlantic)
- ELTON JOHN—Someone Saved My Life (MCA)
- ★ WAR—Why Can't We Be Friends (U.A.) 22-12
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 19-13

### WCFL—Chicago

- JOHNNY WAKELIN—Black Superman (Pye)
- ZZ TOP—Tush (London)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 25-17
- ★ MELISSA MANCHESTER—Midnight Blue (Arista) 19-13

### WOKY—Milwaukee

- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
- MIKE POST—Rockford Files (MGM)
- ★ ELTON JOHN—Someone Saved My Life (MCA) 22-14
- ★ BAZUKA—Dynamite (A&M) 25-19

### WZUU-FM—Milwaukee

- AEROSMITH—Sweet Emotions (Columbia)
- QUEEN—Got To Keep Alive (Elektra)
- ★ DWIGHT TWILLEY BAND—I'm On Fire (Shelter) 24-19
- ★ TEN C.C.—I'm Not In Love (Mercury) 15-11

### WIFE—Indianapolis

- JANIS IAN—At Seventeen (Columbia)
- RINGO STARR—Goodnight Vienna (Apple)
- ★ BAZUKA—Dynamite (A&M) 21-17
- ★ PAUL McCARTNEY & WINGS—Listen To What The Man Said (Capitol) 4-1

### WIRL—Peoria, Ill.

- JAMES TAYLOR—How Sweet It Is (W.B.)
- JOHNNY RIVERS—Help Me Rhonda (Epic)
- ★ BAZUKA—Dynamite (A&M) 24-18
- ★ CAT STEVENS—Two Fine People (A&M) 27-22

### WDGY—Minneapolis

- MIKE POST—Rockford Files (MGM)
- JAMES TAYLOR—How Sweet It Is (W.B.)
- ★ BEE GEES—Jive Talkin' (Atlantic) 18-9
- ★ ELTON JOHN—Someone Saved My Life (MCA) 19-14

### KDWB—Minneapolis

- JAMES TAYLOR—How Sweet It Is (W.B.)
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
- ★ BARRY MANILOW—Could It Be Magic (Arista) 13-9
- ★ WAR—Why Can't We Be Friends (U.A.) 16-7

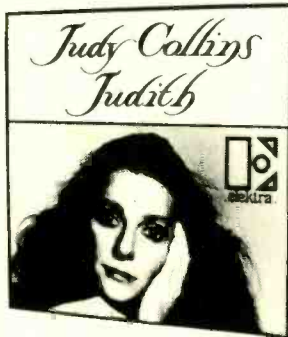
(Continued on page 20)

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.



"Send in the Clowns"  
E-45253

Judy Collins' latest single from her new album, "Judith" on Elektra Records.



Her Heart is in the Music

July 20—Buffalo, NY—Rich Stadium • July 22—St. Louis, MO—Mississippi River Festival  
 July 23—Cleveland, OH—Blossom Music Center • July 25—Highland Park, ILL—Ravinia Festival  
 July 27—Westchester, NY—Premier Theatre • July 29—Lenox, MASS—Tanglewood  
 July 30—Ambler, PA—Temple University • July 31—Holmdell, NJ—Garden State Arts Center  
 August 2—Columbia, MD—Merriweather Post Pavillion • August 3—Clarkstown, MICH—Pine Knob Pavillion  
 August 8 & 9—Central Park, NY—Schaeffer Music Festival • August 23—Denver, COL—Red Rocks Festival  
 August 24-26—Los Angeles, CA—Universal Amphitheatre • August 29—San Diego, CA—Civic Center  
 August 30—Berkeley, CA—Greek Theatre • August 31—Honolulu, HI—Honolulu Bowl

# Billboard Singles Radio Action

Playlist Top Add Ons ●  
Playlist Prime Movers ★

Based on station playlists through Thursday (7/17/75)

Continued from page 18

- KOIL—Omaha**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ZZ TOP—Tush (London)
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 27-16
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 29-17

- KIOA—Des Moines**
- WAR—Why Can't We Be Friends (U.A.)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - ★ GWEN McCRAE—Rockin' Chair (Cat) 16-5
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 21-4

- KKLS—Rapid City, S.D.**
- DAVID BOWIE—Fame (RCA)
  - ZZ TOP—Tush (London)
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 29-20
  - ★ JANIS IAN—At Seventeen (Columbia) EX-26

- KQWB—Fargo, N.D.**
- ZZ TOP—Tush (London)
  - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 8-5
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 9-2

- KXOK—St. Louis**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - ★ OLIVIA NEWTON-JOHN—Please Mr. Please (MCA) 13-5
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 18-11

- KSLO-FM—St. Louis**
- EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - 
  - ★ EAGLES—One Of These Nights (Asylum) 18-13
  - ★ TEN C.C.—I'm Not In Love (Mercury) 15-11

- WHB—Kansas City**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - 
  - ★ BEE GEES—Jive Talkin' (Atlantic) 20-9
  - ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 34-22

- KEWI—Topeka**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ROAD APPLES—Let's Live Together (Mums)
  - ★ REPARATA—Shoes (Polydor) 32-28
  - ★ MORRIS ALBERT—Feelings (RCA) 29-24

## North Central Region

● **TOP ADD ONS:**

MIKE POST—Rockford Files (MGM)  
JOHNNY WAKELIN—Black Superman (Pye)  
AMAZING RHYTHM ACES—Third Rate Romance (ABC)

★ **PRIME MOVERS:**

BAD COMPANY—Feel Like Makin' Love (Swan Song)  
(D) ISLEY BROTHERS—Fight The Power (T-Neck)  
WAR—Why Can't We Be Friends (U.A.)

**BREAKOUTS:**

NEW BIRTH—Dream Merchant (Buddah)  
K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
BAD COMPANY—Feel Like Makin' Love (Swan Song)

- CKLW—Detroit**
- JOHNNY WAKELIN—Black Superman (Pye)
  - MIKE POST—Rockford Files (MGM)
  - ★ SHARON PAGE—Hope That We Can Be Together (Philadelphia International) 28-1
  - ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 22-11

- WGRD—Grand Rapids**
- FRANKIE VALLI—Swearin' To God (Private Stock)
  - MIKE POST—Rockford Files (MGM)
  - ★ WAR—Why Can't We Be Friends (U.A.) 22-13
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 30-17

- Z-96 (WZZM-FM)—Grand Rapids**
- ZZ TOP—Tush (London)
  - HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 30-20
  - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 24-17

- WTAC—Flint, Mich.**
- POINTER SISTERS—How Long (ABC/Blue Thumb)
  - 
  - ★ DAVID BOWIE—Fame (RCA) 17-14
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 8-6

- WIXY—Cleveland**
- JANIS IAN—At Seventeen (Columbia)
  - MIKE POST—Rockford Files (MGM)
  - ★ ISLEY BROTHERS—Fight The Power (T-Neck) 38-19
  - ★ COMMODORES—Slippery When Wet (Motown) 32-20

- WGCL—Cleveland**
- TRAVIS WAMMACK—More Power To You (Capricorn)
  - PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ★ BEE GEES—Jive Talkin' (Atlantic) 13-5
  - ★ ELVIN BISHOP—Sure Feels Good (Capricorn) 21-12

- 13-Q (WKQT)—Pittsburgh**
- GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah)
  - BAZUKA—Dynamite (A&M)
  - ★ BEACH BOYS—Barbara Ann (Capitol) 22-14
  - ★ WAR—Why Can't We Be Friends (U.A.) 30-20

- WKBW—Buffalo**
- NOW NEW LIST
  - 
  - ★
  - ★

- WSAI—Cincinnati**
- GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 30-18
  - ★ BAZUKA—Dynamite (A&M) 22-16

- WCOL—Columbus**
- NEW BIRTH—Dream Merchant (Buddah)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - ★ HOT CHOCOLATE—Disco Queen (Big Tree) 35-25
  - ★ AUSTIN ROBERTS—Rocky (Private Stock) 33-16

- WAKY—Louisville**
- JUDY COLLINS—Send In The Clowns (Elektra)
  - AEROSMITH—Sweet Emotions (Columbia)
  - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 29-22
  - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 20-10

- WTUE—Dayton, Ohio**
- SWEET—Ballroom Blitz (Capitol)
  - LYNRYD SKYNYRD—Saturday Night Special (MCA)
  - ★ THREE DOG NIGHT—Til The World Ends (ABC) 37-28
  - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 36-27

- WBGW—Bowling Green, Ky.**
- LEON RUSSELL—Lady Blue (Shelter)
  - DAVID BOWIE—Fame (RCA)
  - ★ NEW BIRTH—Dream Merchant (Buddah) 29-22
  - ★ BAZUKA—Dynamite (A&M) 25-19

- WJET—Erie, Pa.**
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
  - SOUNDTRACK—Jaws (MCA)
  - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 37-27
  - ★ BARRY MANILOW—Could It Be Magic (Arista) HB-28

- WRIE—Erie, Pa.**
- AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - THE OSMONDS—The Proud Ones (MGM)
  - ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 21-13
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 35-25

## Southeast Region

● **TOP ADD ONS:**

ZZ TOP—Tush (London)  
ORLEANS—Dance With Me (Asylum)  
PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)

★ **PRIME MOVERS:**

ELTON JOHN—Someone Saved My Life (MCA)  
BEE GEES—Jive Talkin' (Atlantic)  
JAMES TAYLOR—How Sweet It Is (W.B.)

**BREAKOUTS:**

ZZ TOP—Tush (London)  
PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
ORLEANS—Dance With Me (Asylum)

- WXI—Atlanta**
- BARRY MANILOW—Could It Be Magic (Arista)
  - FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 19-7
  - ★ AMAZING RHYTHM ACES—Third Rate Romance (ABC) 26-14

- WFOM—Atlanta**
- - 
  - ★ BEE GEES—Jive Talkin' (Atlantic) 24-12
  - ★ BAZUKA—Dynamite (A&M) 19-8

- Z-93 (WZCG-FM)—Atlanta**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
  - DAVID BOWIE—Fame (RCA)
  - ★ BAD COMPANY—Feel Like Makin' Love (Swan Song) 19-9
  - ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 22-12

- WBBQ—Augusta**
- ZZ TOP—Tush (London)
  - BARNABY BYE—Can't Live This Way (Atlantic)
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 31-20
  - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 23-19

- WWSN—Birmingham, Ala.**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ORLEANS—Dance With Me (Asylum)
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 21-13
  - ★ JANIS IAN—At Seventeen (Columbia) 12-7

- WHY—Montgomery, Ala.**
- POINTER SISTERS—How Long (ABC/Blue Thumb)
  - STYLISTICS—Can't Give You Anything (Avco)
  - ★ FREDDY FENDER—Wasted Days & Wasted Nights (ABC/Dot) 17-10
  - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 11-3

- WTOB—Winston/Salem, N.C.**
- AUSTIN ROBERTS—Rocky (Private Stock)
  - ORLEANS—Dance With Me (Asylum)
  - ★ TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra) 25-15
  - ★ AMERICA—Daisy Jane (W.B.) 40-36

- WWSA—Savannah, Ga.**
- ZZ TOP—Tush (London)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 18-12
  - ★ MIKE POST—Rockford Files (MGM) 11-6

- WTMA—Charleston, S.C.**
- NO NEW LIST
  - 
  - ★
  - ★

- WKIX—Raleigh, N.C.**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - ORLEANS—Dance With Me (Asylum)
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 25-16
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 15-5

- WORD—Spartanburg, S.C.**
- O'JAYS—Let Me Make Love To You (Philadelphia International)
  - J. JACKO—I'm Getting Over (Kama Sutra)
  - ★ MAJOR LANCE—You're Everything I Need (Osiris) 7-4
  - ★ JOE TEX—Under Your Powerful Love EX-23

- WAYS—Charlotte, N.C.**
- ISLEY BROTHERS—Fight The Power (T-Neck)
  - TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 23-8
  - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 25-20

- WNOX—Knoxville**
- NEIL SEDAKA—That's When The Music Takes Me (Rocket)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 26-12
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) HB-20

- WGOW—Chattanooga, Tenn.**
- JAMES TAYLOR—How Sweet It Is (W.B.)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - ★ WAR—Why Can't We Be Friends (U.A.) 20-9
  - ★ BAZUKA—Dynamite (A&M) 24-12

- KAAY—Little Rock**
- PHOEBE SNOW—Good Times (Shelter)
  - TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) EX-11
  - ★ TEN C.C.—I'm Not In Love (Mercury) 18-9

- WHBQ—Memphis**
- JOHNNY WAKELIN—Black Superman (Pye)
  - ZZ TOP—Tush (London)
  - ★ BEE GEES—Jive Talkin' (Atlantic) 12-3
  - ★ HOT CHOCOLATE—Disco Queen (Big Tree) 29-15

- WMPS—Memphis**
- CHARLIE RICH—Every Time You Touch Me (Epic)
  - AL GREEN—Oh Me, Oh My (Hi)
  - ★
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) EX-17

- WMAK—Nashville**
- LEON RUSSELL—Lady Blue (Shelter)
  - ELVIN BISHOP—Sure Feels Good (Capricorn)
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) 28-20
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 18-10

- WLAC—Nashville**
- DAVID BOWIE—Fame (RCA)
  - ZZ TOP—Tush (London)
  - ★ FRANKIE VALLI—Swearin' To God (Private Stock) EX-14
  - ★ JANIS IAN—At Seventeen (Columbia) EX-12

- WLCY—St. Petersburg, Fla.**
- NO NEW LIST
  - 
  - ★
  - ★

- WQAM—Miami**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - ★ BEE GEES—Jive Talkin' (Atlantic) 22-11
  - ★ GLEN CAMPBELL—Rhinestone Cowboy (Capitol) 23-12

- WFUN—Miami**
- JAMES TAYLOR—How Sweet It Is (W.B.)
  - AMAZING RHYTHM ACES—Third Rate Romance (ABC)
  - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 10-7
  - ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 14-6

- Y-100 (WHYI-FM)—Miami/Ft. Lauderdale**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - STYLISTICS—Can't Give You Anything (Avco)
  - ★ BEE GEES—Jive Talkin' (Atlantic) 20-11

- D★ CALHOUN—Dance, Dance, Dance (Warner/Spector) EX-22**
- WQPD—Lakeland, Pa.**
- ZZ TOP—Tush (London)
  - AUSTIN ROBERTS—Rocky (Private Stock)
  - ★ MIKE POST—Rockford Files (MGM) 25-14
  - ★ EARTH, WIND & FIRE—That's The Way Of The World (Columbia) 23-12

- WMFJ—Daytona Beach, Fla.**
- STEPHEN STILLS—Turn Back The Pages (Columbia)
  - TRAVIS WAMMACK—More Power To You (Capricorn)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 14-7
  - ★ SWEET—Ballroom Blitz (Capitol) 15-8

## Mid-Atlantic Region

● **TOP ADD ONS:**

K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
JAMES TAYLOR—How Sweet It Is (W.B.)

★ **PRIME MOVERS:**

BARRY MANILOW—Could It Be Magic (Arista)  
JOHNNY WAKELIN—Black Superman (Pye)  
WAR—Why Can't We Be Friends (U.A.)

**BREAKOUTS:**

K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)  
PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)

- WFIL—Philadelphia**
- JAMES TAYLOR—How Sweet It Is (W.B.)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - ★ BARRY MANILOW—Could It Be Magic (Arista) 13-9
  - ★ EAGLES—One Of These Nights (Asylum) 19-14

- WIBG—Philadelphia**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - ★ BARRY MANILOW—Could It Be Magic (Arista) 14-3
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) 27-21

- WPGC—Washington**
- JANIS IAN—At Seventeen (Columbia)
  - ZZ TOP—Tush (London)
  - ★ K.C. & THE SUNSHINE BAND—Get Down Tonight (TK) 12-7
  - ★ WAR—Why Can't We Be Friends (U.A.) 24-15

- WCAO—Baltimore**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - JOAN BAEZ—Blue Sky (A&M)
  - ★ JANIS IAN—At Seventeen (Columbia) 28-25
  - ★ AMBROSIA—Holdin' On To Yesterday (20th Century) 22-17

- WGH—Newport News, Va.**
- HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy)
  - THREE DOG NIGHT—Til The World Ends (ABC)
  - ★
  - ★

- WYRE—Annapolis, Md.**
- K.C. & THE SUNSHINE BAND—Get Down Tonight (TK)
  - JAMES TAYLOR—How Sweet It Is (W.B.)
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 21-12
  - ★ BARRY MANILOW—Could It Be Magic (Arista) 23-16

- WLEE—Richmond, Va.**
- COMMODORES—Slippery When Wet (Motown)
  - ESTHER PHILLIPS—What A Difference A Day Makes (Kudu)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 20-12
  - ★ BEE GEES—Jive Talkin' (Atlantic) 15-8

● **TOP ADD ONS:**

WAR—Why Can't We Be Friends (U.A.)  
DAVID BOWIE—Fame (RCA)  
HUDSON BROTHERS—Rendezvous (Rocket)

★ **PRIME MOVERS:**

BEE GEES—Jive Talkin' (Atlantic)  
CHARLIE RICH—Everytime You Touch Me (Epic)  
EAGLES—One Of These Nights (Asylum)

**BREAKOUTS:**

EAST LA. CAR POOL—Like They Say In L.A. (GRC)  
PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)  
TAVARES—It Only Takes A Minute (Capitol)

- WABC—New York City**
- ISLEY BROTHERS—Fight The Power (T-Neck)
  - GLEN CAMPBELL—Rhinestone Cowboy (Capitol)
  - ★ GWEN McCRAE—Rockin' Chair (Cat) 14-10
  - ★ EAGLES—One Of These Nights (Asylum) 15-12

- WPXI-FM—New York City**
- NONE
  - 
  - D★ SOUTH SHORE COMMISSION—Free Man (Wand) 27-17
  - ★ EAGLES—One Of These Nights (Asylum) 20-11

- WBBF—Rochester, N.Y.**
- LYNRYD SKYNYRD—Saturday Night Special (MCA)
  - ZZ TOP—Tush (London)
  - ★ ELTON JOHN—Someone Saved My Life (MCA) 7-2
  - ★ BEE GEES—Jive Talkin' (Atlantic) 16-4

- WRKO—Boston**
- DAVID BOWIE—Fame (RCA)
  - WAR—Why Can't We Be Friends (U.A.)
  - ★ JOHNNY WAKELIN—Black Superman (Pye) 29-18
  - ★ BAZUKA—Dynamite (A&M) 16-10

- WBZ-FM—Boston**
- BARRY MANILOW—Could It Be Magic (Arista)
  - EARTH, WIND & FIRE—That's The Way Of The World (Columbia)
  - ★ GLADYS KNIGHT—The Way We Were/Try To Remember (Buddah) 20-11
  - ★ DUKE & THE DRIVERS—What You got (ABC) 23-15

- WVBF-FM—Framingham, Mass.**
- TONY ORLANDO & DAWN—Mornin' Beautiful (Elektra)
  - MICHAEL JACKSON—Just A Little Bit Of You (Motown)
  - ★ HOT CHOCOLATE—Disco Queen (Big Tree) 27-22
  - D★ ISLEY BROTHERS—Fight The Power (T-Neck) HB-26

- WPRO—Providence**
- EAST LA. CAR POOL—Like They Say In L.A. (GRC)
  - HUDSON BROTHERS—Rendezvous (Rocket)
  - ★ BEE GEES—Jive Talkin' (Atlantic) 16-7
  - ★ CHARLIE RICH—Every Time You Touch Me (Epic) EX-19

- WORC—Worcester, Mass.**
- PAUL ANKA/ODIA COATES—There's Nothing Stronger Than Our Love (U.A.)
  - TAVARES—It Only Takes A Minute (Capitol)
  - ★ SWEET—Ballroom Blitz (Capitol) 13-7
  - ★ AEROSMITH—Sweet Emotions (Columbia) 10-6

- WDRG—Hartford**
- JANIS IAN—At Seventeen (Columbia)
  - WAR—Why Can't We Be Friends (U.A.)
  - ★ AEROSMITH—Sweet Emotions (Columbia) 30-25
  - ★ BEE GEES—Jive Talkin' (Atlantic) 16-8

- WTRY—Albany**
- JOHNNY RIVERS—Help Me Rhonda (Epic)
  - HUDSON BROTHERS—Rendezvous (MCA)
  - ★ BO DONALDSON & THE HEYWOODS—Our Last Song Together (ABC) 25-17
  - ★ SWEET—Ballroom Blitz (Capitol) 16-14

- WPTR—Albany**
- HELEN REDDY—Bluebird (Capitol)
  - BAD COMPANY—Feel Like Makin' Love (Swan Song)
  - ★ HAMILTON, JOE FRANK & REYNOLDS—Fallin' In Love (Playboy) HB-24
  - ★ JAMES TAYLOR—How Sweet It Is (W.B.) HB-21

© 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.

For two years Burt Sugarman has led "Midnight Special" as it struggled to create a niche on early morning network TV for rock performers. On a recent Tuesday Billboard's Jean Williams raced around with and after Sugarman to report on what is his typical taping day. She came back to the office pooped.

Does "Midnight Special" executive producer Burt Sugarman lounge around his picturesque office all day watching television?

Walking into his luxurious Sunset Blvd. glass-enclosed combination office/apartment overlooking Los Angeles, then glancing at his massive desk, with few if any papers displayed, and a small television set perched atop, could easily bring the question to mind.

Sugarman, in his quiet even tone answers, "yes," to the query, adding, "I want to see what the competition is doing" (referring to game shows). But lounge around and you discover he does not watch TV all day.

The major portion of his day is taken up making and receiving telephone calls from around the world; giving direction to the people surrounding him; accepting or rejecting suggestions from his staff, and above all, he walks, oops, races from the "Midnight Special" offices to "Celebrity Sweepstakes," practically non-stop. (He is also executive producer of the "Celebrity Sweepstakes" game show.)

It is Tuesday. Sugarman rushes from the airport to his office, following an overnight trip to Las Vegas, to receive a 10 a.m. appointment. The first of the day.

He arrives 15 minutes late clad in jeans and listens totally expressionless as his visitor makes an effort to interest him in a game show.

Scott Sternburg, head of creative development for "Mid-



Sugarman and co-producer Rocco Urbisco go over the script (left); then it's discussing some staging with Carol Wayne and Wolfman Jack.

night Special," joins the meeting injecting his ideas on the project.

Without wasting words, Sugarman suggests the visitor send visual evidence of his project, and in less than 20 minutes, the meeting is over.

He puts through several telephone calls, of which 95 percent center around "Midnight Special's" new permanent hostess, Helen Reddy.

In his excitement over the new hostess, he explains that she will begin her new venture July 18, and during a telephone conversation, makes mention that he wants Quincy Jones for the initial show.

With few exceptions, although the crux of the conversation is Ms. Reddy, at some point, classic automobiles are injected.

Sugarman joined the ranks of TV producer in 1969 following a seven-year jaunt in the import automobile business.

Of the six or seven telephone calls received during the next hour, none lasts more than eight minutes.

Just as he seems ready to relax, he jumps out of his oversized swivel chair and races out the door whispering orders to his personal secretary, Willma Hass, on the way to other "Midnight Special" offices.

As he walks by busy secretaries he calls out "hi cutie" to each one, never mentioning names until he reaches Debi Genovese, talent coordinator of the show.

He immediately asks about the availability of singer Minnie Riperton for "Midnight Special." Then he clears up questions concerning Flip Wilson's dressing room. Wilson is taping the show this evening.

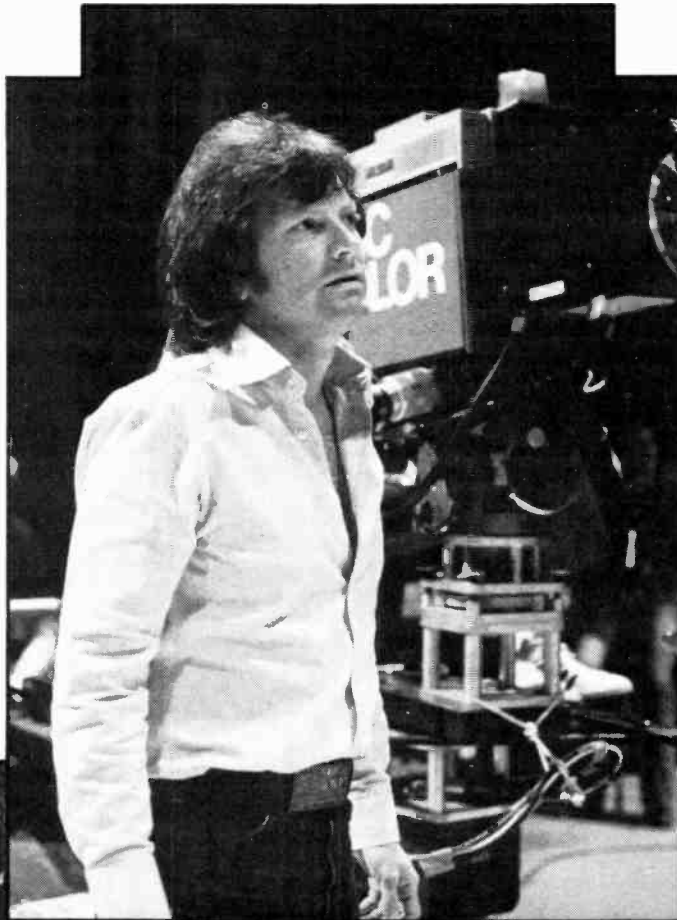
He calls Lee Cramer, regarding Olivia Newton-John for the show and at the same time discusses the tunes she will sing.

Debi suggests comedian J.J. Walker and Sugarman snaps, "I like it," and asks for a list of comics.

A wall in the office contains a board with a listing of performers and their available dates. He scans the list and is off to "Celebrity Sweepstakes" offices to discuss more bookings. Many performers used on "Midnight Special" turn up as guests on "Celebrity Sweepstakes."

# A Day In The Life Of Burt Sugarman

## Dynamic Executive Producer Of 'Midnight Special'



Burt Sugarman: a study in intensity (top); rehearsing a routine with Flip Wilson (center) and pondering a move (above).



When asked if this busy day is normal, he says without smiling, "yes, but usually I am on the phone with my stock broker too."

There are more telephone calls; he seems anxious to reach Jeff Wald, husband and manager of Ms. Reddy.

He finally receives a call from his new hostess, and for the first time this morning, his face lights up.

He hangs up the telephone shuffling around dates of "Midnight Special" performers.

Elton John, Linda Ronstadt, Diana Ross, Stevie Wonder and others are thrown into the hat of possible guests. He scans trade record lists in an effort to familiarize himself with current artists and their hits.

Back in his office, Ms. Hass orders lunch from a small coffee shop in the building. Sugarman explains that he eats in his office four days a week because he receives calls from around the world, and he must deal with the time difference.

He adds that for 20 minutes he does not answer his telephone—only this day is different because of the excitement over Ms. Reddy joining the force.

I ask him while he is in a jovial mood, if he is changing the rock-oriented format of "Midnight Special" to MOR.

The question is relevant because of the pop and MOR artists who are now being hired for the show.

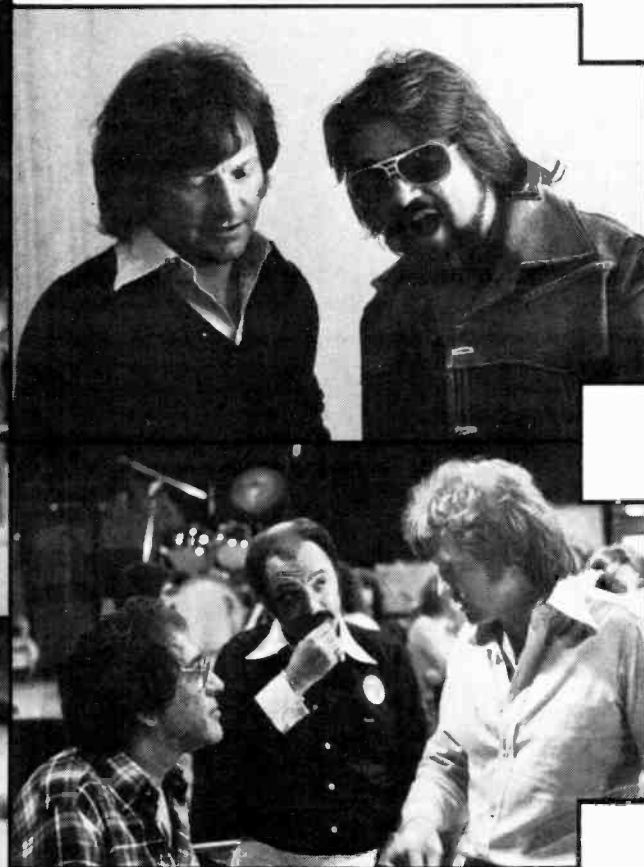
Sugarman is quick to answer, "no." He explains he is adding MOR to the rock format, but he is not eliminating anything.

He adds he is giving the show an added dimension and has secured Helen Reddy in an effort to keep the "Tonight Show" audience which precedes the "Midnight Special."

At 3:30 p.m. he boards his red and black suburban bus with "Midnight Special" scrawled on each side, and heads for his spacious home in Bel-Air. Then it's onto NBC and the taping for "Midnight Special."

Before leaving home, he parks the bus and seems undecided as to which of his foreign luxury sportsmobiles to take. He chooses the gold Mercedes, leaving behind a red Ferrari and a white number which I do not recognize.

Once inside the studio, he races from one dressing room to the next making sure that his guest stars are comfortable.



During a lull in the taping, Sugarman and Jack confer together (top); producer Snuff Garrett (center) and director Stan Harris receive guidance from the executive producer.

He locates the show's co-producer, Rocco Urbisco, and together they go over the show which stars comedians Flip Wilson and Franklyn Ajaye; singer Kenny Rankin; rock artist Peter Frampton; comedienne Carol Wayne (who is also a regular on "Celebrity Sweepstakes"); producer/composer/arranger Snuff Garrett and announcer Wolfman Jack.

Although Sugarman says his day is done, he checks the make-up rooms while the performers are being readied for camera. He chats with the technical crew, and is seen in just about every area dealing with the show.

He decides to relax by going to his dressing room to entertain Snuff and Yolanda Garrett and Urbisci.

While engrossed in conversation with his guests, he lifts the phone to discuss Stevie Wonder's appearing on the show.

Sugarman receives several calls concerning proposed guests for the show. Once he's hung up, he's immediately out the door and back into the studio where Frampton is rehearsing.

He speaks with Stan Harris, the show's director, while watching the performances. Sugarman injects mild criticism and suggests ways of correcting some awkward situations.

Back in his dressing room, he is still arranging for proposed acts 10 minutes before taping, which is to begin at 7 p.m. Stevie Wonder seems to be uppermost in his mind.

He receives a call from Debi Genovese and quietly mumbles "Stevie Wonder, Wonder, Wonder," mentioning Motown's Record heads, Ewart Abner, president and Suzanne DePasse, vice president in reference to securing Wonder for "Midnight Special."

Once again he is expressionless as if saying to himself, it's all in a day's work.

At 7:15 p.m. when the audience begins to arrive, he again decides that his work day is over, and adds that he can now enjoy the show.

But then he races off to his dressing room once more and I lose track of him while the show is being taped.

Art direction: Bernie Rollins

JULY 26, 1975, BILLBOARD

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Just talked to **Gerry Peterson**, president of Media Communications, Los Angeles, who says that any air personalities seeking new positions might give him a call at 213-550-8635. . . . **Dave Donahue** has left WHK in Cleveland and is probably back-packing in Yosemite about the time you read this. But I'll be talking to him from time to time via carrier pigeon, so if any country music station is looking for a damned good program director, Dave is available. Ratings had been quite good and growing in Cleveland. Station waited until he went on vacation, then pulled the plug. I would suggest that the next program director ask for a contract.

\* \* \*

**Joe Collins**, music director at KMET in Los Angeles, operates a production firm called Fime Productions in Santa Monica, Calif., and now has a four-hour jazz program ready for weekly syndication,

if any station is interested. The show is called "Miles High." Programming is from his personal library of more than 3,000 albums. For information, call Joe at 213-394-7856 or 395-9439. The show, incidentally, is already broadcast on KTYD in Santa Barbara, Calif. . . . **Chuck Collier**, on WCAR in Cleveland since the days **Jack Thayer** and **John Lund** put it into an oldies format, has moved to WCBS-FM in New York to do the 2-6 a.m. shift.

\* \* \*

**Morgan Hill**, who'd been at KXYZ in Houston and previously worked at WEMP in Milwaukee, is looking for an air job. 713-723-9670.

\* \* \*

**John N. Harrison**, program director of 3ZB in Christchurch, New Zealand, notes: "The reason I'm writing is to tell you the outcome of an encounter at the New York Plaza during last year's Inter-

(Continued on page 24)

## KMBZ Rise: 3 Basic Elements

By GRIER LOWRY

KANSAS CITY—For KMBZ-AM success in targeting the 25 to 49 metro-audience has three basic elements: 1. It's a time in life when people form lasting adult relationships and identify naturally with built-up radio deejay personalities; 2. The fifty music fad period has been supplanted by a taste for contemporary music with country crossover, and; 3. The whole bit takes gut-level, buck-stops-here decision-making on the part of one individual who puts together playlists, gamelists, et al, designed to keep these not-easily-held listeners in the fold.

Presently lodged in its strongest position ever in the Kansas City metro-market, KMBZ is No. 1 in total audience and bears a Hooper that reads No. 1 in all but afternoon drive when a teen rocker station edges them by a scant 2.5 points.

Behind KMBZ's buck-stops desk is psychology major **Steve Bell**, program director, who teams with personality **Bill Morris**, afternoon shift, in shaping playlists after reviewing records, scrutinizing phone requests, checking out an array of charts, retailer sales and trade magazines.

Bell has touched a few bases since coming into radio in 1958. He's had stints with stations in Kansas City, Lawrence and Topeka, as a jock. Was a onetime talkshow artist on KMBZ (then KMBC), but lost that job when the show was phased out. He's been a station assistant manager, station manager, vice president in charge of programming, on temporary duty as general manager of KLYX, Houston, for a period.

The personality repertoire at KMBZ is shoaled up with jocks such as **Mike Murphy**, the inane morning phenom whose name if recognized, a recent piece of research revealed, by 60 percent of the people in Kan-

sas City metro; self-kidding **Curt Merz**, ex-Chief's football player; **Bill Morris**, a life-loving, folksy stylist. The evening guy is dry-witted, bright (Steve Allen type) **Don Burley**.

The word given jocks is: Let your own personality exude.

If it's corny, so be it, says Bell, but the image the station attempts to project isn't that of the people who live next door but the people the 25 to 49 contingent would like to have living next door because of their free-spirited, exciting, colorful ways.

Featuring about 50 titles, the weekly-assembled playlist reflects this quasi-hip reach-out.

"Our playlist strategy," says Bell, "involves psyching out Billboard charts, Gavin, and a lot of other stuff. The result is a delicate balance of personal knowledge of the people in the market and chart gleanings. Requests aren't a big deal with us, only insofar as they give us a rotation feel."

Knowing what not to play is as important as knowing what to play, he believes. As a church-owned Bonneville station, some items are naturally out of bounds. But a good deal winnowing-out is based on market feel. Example: When **Debbie Campbell** hit the charts with "Please Tell Him I Said Hello," Bell scratched it because he didn't feel it was hippy enough for KMBZ listeners. And the artist wasn't that well-known.

For a KMBZ artist gem, Bell cites **John Denver**. "Not his 'Thank God, I Am A Country Boy' novelty," he says, "but his sensitive, gentle ballads such as 'Sunshine,' 'This Old Guitar' and the like. Among other favored artists here are **Neil Diamond**, **Carly Simon**, **James Taylor**, **Mac Davis**, **Jim Weatherly** and **Neil Sedaka**. And **Paul Simon** has us written all over."

Initial step in the playlist gathering includes assembling the new release portion which ordinarily repre-

sents from 15 to 20 percent of the whole play list. In a recent cluster were "How Sweet It is," **James Taylor**' "Wooden Heart," **Bobby Vinton**' "Susanna's Song," **Trinity**' "Send In The Clowns," **Judy Collins**' "Seventeen," **Janis Ian**' "Please Mr. Please," **Olivia Newton-John**. From two to 25 singles and four to half dozen albums may be on this list.

"Glen Campbell's 'Rhinstone Cowboy' illustrates how we use requests," remarks Bell. "He's big with our adult listeners so we put it on our new release list, and suddenly got a ton of requests to play it, so we elevated it to the status of a hit which put it into regular rotation of two to four times a day play."

On a recent heavy rotation list, was a cut off an **Elton John** album, two cuts off of a **Chicago** album ("Harry Truman" one of them), 10 cuts off of a **Carly Simon** album. These albums were all off the chart "Top Albums." "Bad Company," **Straight Shooter**, was number 3 on the chart, but was blown out "because it didn't sound like us," Bell says. "And you aren't likely to find **Grand Funk**, **Earth**, **Wind and Fire** and **Major Harris** on our list."

Bell and **Bill Morris** huddle and schedule each jock's playlist for the day with titles from the lists they've made of heavily rotated singles and album cuts, new releases, etc. Normally played on every second show until the list is covered. Leftovers are served the next day.

Each jock is handed a form, actually a piece of tablet paper, zeroed with specific details setting forth his play schedule. Only missing links are gold oldies and here jocks exercise personal judgments. Yes, everyone likes to hear the old

(Continued on page 77)



BELL



MORRIS

## Just Around The Corner: Billboard's 1975 International Radio Programming Forum

The time to register for the Radio Forum is NOW! The first 150 registrants will receive specially marked hotel reservation cards for the fabulous Fairmont, insuring them of the special-discount hotel accommodations set aside for the Forum!

Your registration (\$185 before July 11, \$200 after July 11—with a special \$100 registration fee for college students!) entitles you to entrance to all sessions, lunches, breakfasts, the awards banquet, special events, and your work materials.



## INTERNATIONAL RADIO PROGRAMMING FORUM

Attn: Diane Kirkland

9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Radio Programming Forum at the Fairmont Hotel in San Francisco, Aug. 13-16. I am enclosing a check or money order in the amount of:

- \$185 (special early-bird rate)     \$200 (after July 11)  
 \$100 special college rate!

(You can CHARGE your registration if you wish):

- Master Charge (Bank # \_\_\_\_\_)  
 BankAmericard  
 Diners Club  
 American Express

Card No. \_\_\_\_\_

Expiration Date \_\_\_\_\_

Signature \_\_\_\_\_

Name \_\_\_\_\_

Title \_\_\_\_\_ Company Affiliation \_\_\_\_\_

Address \_\_\_\_\_

Phone: \_\_\_\_\_



All information on agenda, hotel rooms and meeting rooms available will be sent immediately upon receiving your registration!

For further information, contact Diane Kirkland, Billboard Magazine (213) 273-7040.

## JACKSONVILLE Dealers Await Radio Play Before They Order Disks

By SARA LANE

JACKSONVILLE, Fla.—Top 40 radio stations in Jacksonville have to set the ball rolling by playing new product before record stores will stock what stores in other markets are already selling.

According to **Bill Burkett**, program director of **WAPE** (The Big Ape) in Orange Park, a suburb of the second largest city (in area) in the United States: "Jacksonville presents a unique problem. The stores here won't stock Top 40 product until it is on the air and people start asking for it."

This is true—and peculiar—only to Top 40 product. Because Jacksonville has a heavy black population (21 to 22 percent) and an equally heavy country audience, both r&b and country artists are much more apt to have their records in stores as soon as the r&b and country stations start playing them.

"Jacksonville is more like Southern Georgia in the make-up of its people," explains Burkett, who came to WAPE two and a half years ago from **WRNO**, New Orleans. "We're much more Southern—in our thinking, our ways, our mores and cultures—than, say, a Miami or South Florida city. There is a heavy country influence here as well as a heavy black influence. We also have a large naval base here which brings in people of all types of backgrounds

and accounts for a lot of transients. But, our tourist trade is not nearly as large as in other Florida cities."

**WAPE**, with a daytime signal of 50,000 watts, nondirectional, and 10,000 watts, directional, at night reaches up and down the East Coast from as far north as North Carolina to **Cocoa Beach, Fla.** "In the daytime, it's fantastic," Burkett claims. Like other contemporary AM stations, **WAPE** shoots for ages 18 to 49. "More specifically, 18 to 34," Burkett continues. "I'd say that's our largest audience, yet we do very well with the 34-to-49 group."

Owned by **Sis Radio** (**Sis** and **Stan Kaplan**) with home offices in **Charlotte, N.C.**, **WAPE** has two sister stations in **Charlotte**, **WAYS** and **WROQ**. "Our next project is to get an FM station in Jacksonville; we're working on that," says Burkett.

The **Kaplans** are very much a part of the radio stations they own and **Burkett** feels their personal interest and personal contact with **WAPE** ensures continued success for the Jacksonville station. "There is an excellent employer/employee relationship. No matter what problem arises, the **Kaplans** are always interested and try to give a sound solution."

**WAPE** has a current playlist of about 30 records which will fluctuate by one or two depending on what is released that particular

week. "We stay around 30, though. But, we also have another 10 on our gold list which we call 'New Gold.' These are records which have come off the survey that were gigantic hits and which continue to get requests. Usually, they're comparatively new, maybe just moving off the list a month or two ago. Right now, even though 'Philadelphia Freedom' is just off the list, we're still playing it because of the number of requests we get. And, the **Eagles'** last record was just taken off the survey last week, but we're continuing to play it."

**WAPE** has only one playlist. "Most of our records are played all day long," Burkett continues, "but we do some day-parting by not playing certain records at certain times. We have some we won't play until after 6 p.m.; some we won't play after 3 p.m. We have others we'll play only in the p.m. hours."

"Audiences fluctuate and we try to decide which records will best fit which audience. Reactions are different at different hours during the day. People who don't like hard rock find it somewhat more palatable and acceptable at a later hour."

Information on public buying habits is accrued by staff members who go into record stores to observe. In addition, one of the disk jockeys telephones stores to supplement the in-store observation.

# ROCK AROUND THE WORLD

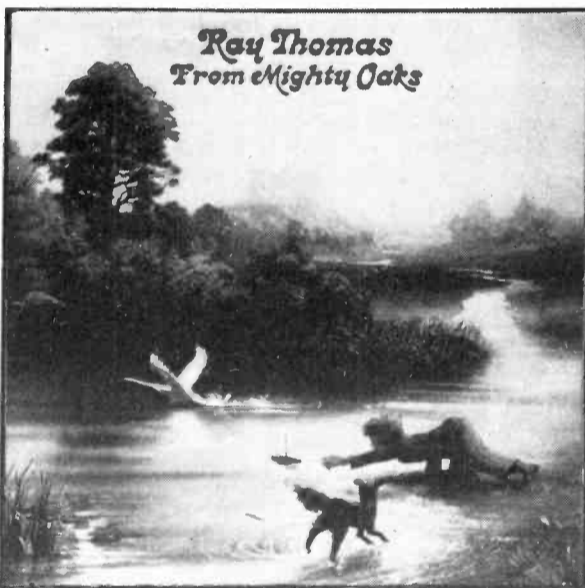
## 28% OF BILLBOARD'S Top 50 albums

(JULY 12 1975) ARE RECORDED  
BY INTERNATIONAL ARTISTS

R.A.T.W. brings these and many others to you each week.

This week, July 27-August 3rd, R.A.T.W. London correspondent Alan Freeman talks to Ray Thomas (the Moody Blues).

Be sure not to miss Ray Thomas' new album "FROM MIGHTY OAKS" on Threshold Records, distributed by London Records & Ampex Tapes.



Ray Thomas  
From *Mighty Oaks*

Host:  
John Brodey



Coming soon:  
shows featuring conversations with PROCUL HARUM, PINK FLOYD, BAD COMPANY, QUEEN, GEORGE HARRISON and many more.

FOR MORE INFORMATION AND A DEMO, CONTACT:  
EDDIE KRITZER  
1126 BOYLSTON ST.  
BOSTON, MA 02215  
617 • 536 • ROCK

Listen to us, the only radio show of international rock music, on these stations:

Albany, NY	WQBK FM	Sun 9 pm	Greensboro, NC	WRQK FM	Sun 11 pm	Norfolk/Virginia Beach, VA	WMYK FM	Mon 11 pm
Albuquerque, NM	KRST FM	Tues 9 pm	Greenfield, MO	KRFG FM	Sat 9 pm	Oklahoma City, OK	KOFM FM	Sun 8 pm
Allentown, PA	WSAN FM	Sun 8 pm	Greenville/Farmville, NC	WRQR FM	Sun 9 pm	Omaha, NB	KRCB FM	Sun 11 pm
Ashland, KY	WAMX FM	Sun 8 pm	Hartford, CT	WHCN FM	Tues 10 pm	Orlando, FL	WORJ FM	Sat 9 pm
Baltimore, MD	WKTK FM	Sat 12 pm	Hempstead, NY	WLIR FM	Sun 7 pm	Peoria, IL	WWCT FM	Sun 11 pm
Beaufort, SC	WBEU FM	Tues 10pm	Houston, TX	KLLO FM	Sat 2 am	Philadelphia, PA	WYSP FM	Mon 12 pm
Birmingham, AL	WERC FM	Sun 9 pm	Huntsville, AL	WAHR FM	Sun 11 pm	Pittsfield, MA	WGRG FM	Thurs 9 pm
*Boston, MA	WBC FM	Sat 9 pm	Indianapolis, IN	WNAP FM	Fri 12 pm	Providence, RI	WBRU FM	Weds 11 pm
Buffalo, NY	WBUF FM	Sat 9 pm	Jacksonville, FL	WPDQ FM	Sun 9 pm	Pittsburgh, PA	WYDD FM	Tues 10 pm
Casper, WY	KAWY FM	Sat 8 pm	**Jacksonville, NC	WXQR FM		Portland, OR	KVAN FM	Sat 4 pm
Charleston, WV	WVAF FM	Fri 10 pm	Johnson City, TN	WQUT FM	Sat 6 pm	Riverside, CA	KOLA FM	Sun 10 pm
Charlotte, NC	WROQ FM	Sat 11:30 pm	Johnstown/Altoona, PA	WAAT FM	Sun 10:30 pm	Reno, NV	KGLR FM	Sat 11 pm
Chicago, IL	WSDM FM	Fri 12 pm	Knoxville, TN	WROL FM	Sun 11 pm	Rochester, NY	WCMF FM	Sat 10 pm
Cincinnati, OH	WEBN FM	Sun 1 am	Las Cruces, NM	KASK FM	Sun 8 pm	Sacramento, CA	KXOA FM	Thurs 9 pm
Cleveland, OH	WMMS FM	Sun 7 am	Las Vegas, NV	KLUC FM	Sun 11 pm	San Antonio, TX	KEXL FM	Sun 10 pm
Columbus, OH	WNCI FM	Mon 9 pm	Lewiston/Portland, ME	WBLM FM	Weds. 10 pm	San Diego, CA	KPRI FM	Tues 11 pm
**Del Rio, TX	KDLK FM		Lexington, KY	WKQQ FM	Sun 12 pm	San Rafael, CA	KTIM FM	Sun 2 pm
Denver, CO	KBPI FM	Sun 11 pm	**Linesville, PA	WVCC FM	Sun	Santa Maria, CA	KXFM FM	Sun 8:30 pm
Donaldsonville, LA	KSMI FM	Sun 9:30 pm	Los Angeles, CA	KMET FM	Sun 11 am	Sarasota, FL	WQSR FM	Sun 10 pm
Durham/Raleigh, NC	WBBS FM	Mon 1 pm	Lubbock, TX	KSEL FM	Sat 9 pm	Seattle, WA	KISW FM	Sun 11 pm
Elmira, NY	WXXY FM	Sun 11 pm	Miami, FL	WSHE FM	Sun 12 pm	Springfield, MO	KICK FM	Sat 12 pm
Eugene, OR	KZEL FM	Mon 10 pm	Milwaukee, WI	WZMF FM	Sun 9 pm	Starview, PA	WRHY FM	Sat 9 pm
Fargo, ND	KWIM FM	Sat 10 pm	Minneapolis, MN	KQRS FM	Mon 12 am	St. Louis, MO	KSHE FM	Sun 7:30 pm
Flint, MI	WWCK FM	Fri 9 pm	Montgomery, AL	WHHY FM	Sun 9 pm	Tallahassee, FL	WGLF FM	Sun 10 pm
Florence, AL	WQLT FM	Sun 11 pm	Murphysboro, IL	WTAO FM	Sat 10 pm	Terre Haute, IN	WVTS FM	Fri 2 am
Forsyth, GA	WFNE FM	Sat 9 pm	Muscataine, IA	KFMH FM	Sat 9 pm	Toledo, OH	WIOT FM	Mon 12 am
Fresno, CA	KFIG FM	Sun 7:30 pm	Myrtle Beach, SC	WKZQ FM	Sun 9:30 pm	Washington, DC	WMAL FM	Sun 11 pm
Galveston, TX	KUFO FM	Sat 10 pm	Nashville, TN	WKDA FM	Mon 11 pm	Wichita, KN	KEYN FM	Sun 12:30 pm
Grand Rapids, MI	WLAV FM	Sun 12 pm	New Orleans, LA	WRNO FM	Mon 12 pm	Wilkes Barre, PA	WILK FM	Thurs 10 pm
**Green Bay, WI	WBAY FM		New York City, NY	WQIV FM	Sun 9 pm	Ft. Worth/Dallas, TX	KFWD FM	Sun 12 pm

\*Boston • WBCN • July 26

\*\*times uncertain at press deadline  
check local station for times



SEND FOR YOUR RATW T-SHIRT (SM • MED • LG)  
\$4.00 PLUS 50¢ POSTAGE AND HANDLING  
To: RATW T-SHIRT  
1126 BOYLSTON ST.  
BOSTON, MA 02215

FEATURING

**Billboard** HITS OF THE WORLD

## TOPIC AT SYDNEY CONVENTION

## Australian Govt. Radio To Sell Airtime?

By CLAUDE HALL

SYDNEY, Australia—The threat of the government radio operations opening air time for commercials was offered here during the recent fourth annual convention of the record and radio industry sponsored by Radio Station 2SM.

"Radio '76" was attended by around 180 broadcasters and record men from Australia and New Zealand. Guiding the convention was Kevin O'Donohue, general manager of 2SM. Dr. Peter Pockley said there was no "reason why non-commercial government stations couldn't sell advertising time to give them more financial support."

In Sydney, a government station is presently competing against local Top 40 stations with a rock format.

The three-day meeting was high-

lighted by speeches from David Moorhead, general manager of KMET in Los Angeles; Jack Thayer, president of NBC Radio, New York; Joe Smith, president of Warner Bros. Records, Los Angeles; and Des Foster, a former radio man currently federal director of the Federal Australia Control Board.

Foster said on June 28 that the greatest threat to broadcasters was their freedom and went on to point that though radio men faced a 15 percent quota of Australia-oriented music, the original demand had been for a 30 percent ratio. And he said he'd learned of moves to impose a "drama quota" on radio stations brought about by the writers guild. "All of these reflect a self interest... they're after job, money, and

audience. Moorhead pointed out that KMET was 40 percent over budget on national sales and 25 percent over budget on local sales. He also commented that he felt the National Assn. of Broadcasters, the National Assn. of FM Broadcasters, and the Radio Advertising Bureau were "spinning their wheels" and were "wasting themselves at cross purposes."

Prof. Cyril Renwick, director of the Hunter Valley Research Foundation in Australia, said he felt it was a "disastrous" decision not to put FM radio in the hands of professional broadcasters in Australia. FM is needed in order to upgrade radio in the country and "it can't happen and won't happen" in the present circumstances.

Joe Smith, delivering the kind of humorous speech that he is known for in the United States, switched to a more serious tone as he theorized about the relations currently existing between radio and record industries.

"The levels of dialogue have broken down," he said, adding that it was a generalization. Still, record companies operate on a national and international basis, while radio stations are far less complicated... geared to less than 100 miles in most cases from their transmitters. And, while this certainly was a difference, the people in both industries have a lot in common. He pointed out that there were some excellent persons in the record industry and that he resented the attitude among many radio people that the record industry was a low class operation.

"This has been brought about, perhaps, because the only contact ordinarily between the two industries is between a record promotion man and a radio station music director."

Smith alluded to the tendency at radio stations to copy another station's success. "There are 7,000 radio stations in the states and so few broadcasters... so few innovators. A new program director comes to a radio station and his idea of reprogramming it is to cut the playlist and put on a new jingles package."

There are many areas in which a stronger bond between radio and record people is possible, he thought.

In regards to a question from radio man Trevor Smith, Digamae Pty. Ltd. in the audience, Smith said that Warner Bros. had supported a tour of six label artists to Europe "for about \$3,000." And "we hope it will pay off." Record sales resulting from the tour had increased 400 percent, he said.

Back to radio: "We can't rely on radio. We're a \$2 billion-dollar plus business. If radio stations want to cut their playlists down to 11 records, where are we then?" He said that record companies have a better chance in the U.S. because there are more markets.

muscle." He said the listener was often forgotten. Freedom lost has seldom been the result of a sudden revolution, he pointed out, and then spoke of the "spectre" of governmental regulations in radio in the United States.

Moorhead, who spoke on June 29, said he was "appalled" that commercial broadcasters were being cut off from owning FM stations in Australia. "The bungling of amateurs doing public access radio is not the way to get people to buy FM sets." Detailing the growth of FM and rock on radio in the U.S., which he traced back to KMPX in San Francisco and Tom Donahue in August 1967, Moorhead also spoke of George Duncan, now president of Metromedia Radio, New York, and "Girl Power" radio on WNFV-FM in New York. He told of how Duncan started the first major progressive station and "if it hadn't been for WNEW-FM, progressive rock wouldn't have survived."

Australia was going to have to resolve its FM problem, he said, because FM gives radio men a place to experiment with new formulas and serves as a training ground to begin with.

In regards to a question from the



JIBING—Joe Smith, president of Warner Bros., takes a poke of fun at Alan Hely, left, general manager of Festival Records, Sydney, who introduced him for a keynote speech at Radio '76 in Sydney, Australia.

45 rpm RECORDS  
BY MAILAll Original Artists  
1949 thru 1972pop • 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."LAUGH,  
JOCK,  
LAUGH!"  
....YutzWe can help. The Yutzman  
Letter....contemporary original  
comedy written each month for  
radio personalities. Subscribers at  
major stations in top 10 markets.Our samples are \$5.00 which is  
fully refundable if you don't like  
us and return the samples to us in  
30 days. Take a look.Payable and mail to:  
THE YUTZMAN LETTER  
The Yutzman Bldg. 7603 Petty Jay Ct.  
Louisville Kentucky 40220

REPLY—Bob Beck, general manager of radio station 3XY in Melbourne, makes a rebuttal during a session of Radio '76.

## Vox Jox

Continued from page 22

national Radio Programming Forum. I met Donald McLean from EMI Programmes, London, in the elevator. We've corresponded regularly ever since. This has resulted in me buying an ID package for our major station from him. It's quite different from any other jingles heard here, most of which are made in the states or Australia, and it gives us that extra special something that makes our sound so distinctive. The theme is 'Listen To The Music' and it's done by the Button Down Brass and the Mike Sammes Singers, London's top sessionists. The work is really professional."

★ ★ ★

Don O'Day and Ronni, a boy-girl deejay team, have departed KLOK in San Jose, Calif., and are looking for a personality-prone position. 408-225-5278. ... Jimmy Rabbitt, once of KMET in Los Angeles, is now on KGBS-FM in Los Angeles. KMET wanted him to fade back a little on country music; Rabbitt insisted on doing things his way. I think he'd been talking with KGBS program director Ron Martin for some while. Rabbitt, one of the best Top 40 jocks in the country, really wants to be a country deejay and singer. He has just signed a management deal for singing with the Great American Amusement Co. headed by Peter Rachtman.

★ ★ ★

Dave Smiley, a beginner just out of Elkins in Denver, is looking for work. 913-272-7386. He has been a band manager and promoter in his tender young life and is serious about making radio a career. ... Tom Gimache is looking for a national sales executive for the "Dr. Demento Show." Call Tom at 213-466-3444.

★ ★ ★

A note from Gary Stevens, general  
(Continued on page 77)

Bubbling Under The  
HOT 100

- 101—CALL ME YOUR ANYTHING MAN, Bobby Moore, Scepter 12405
- 102—HOT SUMMER GIRLS, Flash Cadillac & The Continental Kids, Private Stock 45206
- 103—BARBARA ANN, Beach Boys, Capitol 4110
- 104—HI-JACK, Barabas, Atco 7027
- 105—NAKED AS THE DAY I WAS BORN, Stanley Turrentine, Fantasy 745
- 106—LOVE DO ME RIGHT, Rockin' Horse, RCA 10268
- 107—IT'S IN HIS KISS, Linda Lewis, Arista 0129
- 108—CRYSTAL WORLD, Crystal Grass, Polydor 15101
- 109—ISLAND WOMAN, Pablo Cruise, A&M 1695
- 110—LOVE FOR SALE, James Last, Polydor 15108

Bubbling Under The  
Top LPs

- 201—KEITH JARRET, El Juicio (The Judgement), Atlantic SD 1673
- 202—SHIRLEY & COMPANY, Disco Dynamite, Vibration VI-128 (All Platinum)
- 203—ODIA COATES, United Artists UA-LA228-G
- 204—CRYSTAL WORLD, Crystal Grass, Polydor PD 6516
- 205—ALBERT BROOKS, A Star Is Bought, Asylum 7E-1035
- 206—MAUREEN McGOVERN, Academy Award Performances, 20th Century T 474
- 207—DISCOTECH #1, Motown M6-824 S1
- 208—PABLO CRUISE, A&M SP 4528
- 209—MYSTIC MOODS ORCHESTRA, Erogenous, Sound Bird 7509
- 210—THE ROWANS, Asylum 7E-1038



KEYNOTER—L. David Moorhead, general manager of KMET in Los Angeles, speaks on FM, paying tribute to the late Tom Donahue of KSAN and George Duncan, president of Metromedia broadcasting, for making it a viable reality.



KEYNOTER—Jack G. Thayer, president of NBC Radio, New York, talks on professionalism and provides information on the new all-news format being pioneered on network in the states by NBC.



# Classical

## Sex-Bias Charge Vs. St. Louis Dismissed

ST. LOUIS—The Equal Employment Opportunity Commission has found the Saint Louis Symphony Orchestra to be a nondiscriminatory employer on the basis of sex.

In August 1972, a female cellist, Sallie WeMott, filed a charge alleging that because of their sex, she and other female musicians were being paid less than male musicians of equal or less skill. The administrative determination issued June 20, by John F. Nicholson, acting district director of the EEOC, stated that the Commission's investigation produced no evidence that a musician's sex was a factor in determining salary.

Regarding the further allegation that female musicians, because of their sex, are denied advancement opportunities in the Orchestra, the determination pointed out that "females hold positions of principal, associate principal and assistant principal..." and stated that "females as well as males are given equal opportunity to apply and audition for open positions, and as a result of such competitive auditions, depending on their talents, are awarded open positions."

The percentage of women in the Saint Louis Symphony Orchestra is 27.8 per cent; the national average is 23.3 percent in major orchestras.

## Met Opera Reorganized

NEW YORK—The management of the Metropolitan Opera has been reorganized. Anthony A. Bliss will continue as executive director and be the principal administrative officer. The artistic responsibilities will be shared by James Levine, the recently appointed music director, and John Dexter, director of productions.

A separate tax-exempt organization is being formed for the purpose of coordinating all fund-raising activities currently undertaken by the Metropolitan and its affiliates. Previously these activities had been the responsibility of one person who operated under the title of general manager.

"During the past several years it has become increasingly obvious that the administrative, artistic, and

fund-raising functions are too demanding for any single individual," says William Rockefeller, president of the Metropolitan Opera Assn.

Bliss outlined how the reorganization would affect the operations of the Met.

"Mr. Levine will have full authority over the musical aspects of the Metropolitan's artistic side, and Mr. Dexter will be responsible for all other aspects of the productions," he continues. "Supporting Mr. Levine and Mr. Dexter in the planning and execution of the Metropolitan's artistic policy will be the artistic administration headed by Charles Riecker and Richard Rodzinski and the business and technical administration under Michael Bronson's direction."



**ARTY PARTY**—At a London Records party after Luciano Pavarotti's Carnegie Hall recital, the famous tenor celebrated with colleagues from other fields in the arts. Left to right, Israeli pianist Ilana Vered, Brazilian soprano Bidu Sayao, Pavarotti, television star Richard Thomas, and his wife, Alma.



Our thanks to Bonnie F. Theard, Editor, PALICAN, Pan American Life Insurance Company, for our Savings Bonds car.

## P.R. Firm Expands To Advertising

NEW YORK—Gurtman and Murtha Associates, one of the leading public relations firms specializing in classical music and other cultural fields, has expanded into advertising. The firm has signed to serve in this dual capacity for the Carnegie Hall Corporation and the American Shakespeare Theatre.

The firm attributes much of their success to their popularization of classical musicians and their other clients without destroying their artistic integrity.

Gurtman and Murtha's approach to the popularization of classical music has been applied in their TV productions, in which classical musicians perform next to popular musicians in an informal manner. "We are attempting to build the audiences of tomorrow," Bernard Gurtman says. "The old-fashioned, die-hard lover of culture which Hurok and other great impresarios built are dying off. Today's audiences demand a popular down-to-earth image to which they can easily relate. And that is what our firm is all about."

"We utilize all types of media for publicizing our clients," Peter Gelb, vice-president of the firm, says. "We like to get our clients on radio and TV shows and in magazines in addition to the newspapers. And when we go to the newspapers, we try for the women's pages, education pages, hobby pages, etc.—all in addition to the traditional music pages."

"The result is that we often avoid much of the keen competition that there is over the music section. And when we turn to the non-music sections, such as the hobby section, our artists are depicted as talented but down-to-earth human beings to which the mass public can easily relate," Gelb says.

## Oryx, U.K. Label, Bowing In U.S.

NEW YORK—Peerless Records, England-based firm, has acquired Oryx Records, U.K. label noted for its list of music from baroque to the 20th century.

The label will be imported here and is being handled by CMS Records, which is lining up distributors. It sells for \$6.98 at retail and is being offered at \$2.25, wholesale, according to Leon Golovner, of CMS.

The Oryx catalog consists of some 250 titles, which have not been available in the U.S. before, according to Golovner. Some of the artists featured are organist Lionel Rogg and David Munrow, George Malcolm, Michael Thomas, Nicholas Jackson and Leslie Jones. Issues include LP's in the Exploring the World and the Cosmopolitan series. The latter features recordings of folk and ethnic music of the world.

First issues being released here include Bach: "Flute Concerto in D Minor" and "Cello Concerto in A Major," conducted by Pierre Boulez, with the Paris Opera Orchestra; Haydn: "Six Divertimenti Op. 21," featuring the Little Orchestra of London, directed by Leslie Jones; and Scarlatti: "Seven Harpsichord Sonatas backed with Bach: Partita (French Overture) in B Minor," for harpsichord, both performed by George Malcolm.

Billboard

Best Selling

# Classical 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	1	11	<b>ROSSINI: The Siege Of Corinth</b> London Symphony Orchestra (Schipers), Angel SCLX 3819 (Capitol)
2	4	20	<b>AFTER THE BALL: A Treasury Of Turn-Of-The-Century Popular Songs</b> Joan Morris, William Bolcom, Nonesuch H 71304 (Elektra)
3	5	11	<b>MOUSSORGSKY: Pictures At An Exhibition</b> Isao Tomita, RCA Red Seal ARL1-0838
4	6	28	<b>STRAVINSKY: Rite Of Spring</b> Chicago Symphony (Solti) London CS 6885
5	7	24	<b>ALBINONI: Adagio &amp; Other Pieces</b> Academy of St. Martin-in-the-Fields (Marriner) Angel S 37044 (Capitol)
6	2	15	<b>BELLINI: I Puritani</b> Sutherland, Pavarotti, London Symphony Orchestra (Bonyng), London OSA 13111
7	3	20	<b>ORFF: Carmina Burana</b> Cleveland Orchestra & Chorus (Thomas), Columbia M 33172
8	9	15	<b>BERLIOZ: Symphonie Fantastique</b> Concertgebouw Orchestra (Davis) Philips 6500.774 (Phonogram)
9	20	15	<b>SCOTT JOPLIN: The Easy Winners</b> Perlman, Previn, Angel S 37113 (Capitol)
10	15	6	<b>GOLDEN DANCE HITS OF 1600's</b> Siegfried Behrend, Siegfried Fink, Ulsamer College, DGG Archive 2533.184 (Polydor)
11	13	58	<b>BERLIOZ: Symphonie Fantastique</b> Chicago Symphony Orch. (Solti), London CS 6790
12	31	6	<b>ORFF: Street Song</b> BASF HC 25122
13	14	28	<b>SCOTT JOPLIN: Piano Rags Vol. 3</b> Joshua Rifkin, Nonesuch H-71305 (Elektra)
14	NEW ENTRY		<b>FALLA: Piano Music</b> Alicia de Larrocha, piano, London CS 6881
15	16	20	<b>HAYDN: Complete Symphonies, Vol. 9</b> Philharmonia Hungarica (Dorati), London STS 15319/24
16	8	32	<b>PAVARTOTTI IN CONCERT</b> Luciano Pavarotti, Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
17	17	79	<b>KING OF THE HIGH C's</b> Luciano Pavarotti, London OS 26373
18	NEW ENTRY		<b>WELCOME TO VIENNA</b> Beverly Sills, Audio Treasury, ATS 20009 (ABC)
19	18	15	<b>BACH BRANDENBURG CONCERTOS (Complete)</b> Paillard Chamber Orchestra, RCA Red Seal CRL2-5801
20	NEW ENTRY		<b>SCHOENBERG: Gurre-Lieder</b> BBC Symphony Orchestra & Chorus (Boulez), Columbia M 33303
21	19	11	<b>RODRIGO: Concerto di Aranjuez</b> John Williams, guitar, English Chamber Orchestra (Barenboim), Columbia M 33208
22	NEW ENTRY		<b>RAVEL: Daphnis et Chloe</b> Cleveland Orchestra (Maazel), London CS 6898
23	24	107	<b>SCOTT JOPLIN: Piano Rags, Vol. 1</b> Joshua Rifkin, Nonesuch 71248 (Elektra)
24	10	58	<b>SNOWFLAKES ARE DANCING: The Newest Sounds of Debussy</b> Isao Tomita, RCA Red Seal ARL1-0488
25	12	28	<b>PUCCINI: Madame Butterfly</b> Vienna Philharmonic, Freni, Pavarotti (Karajan), London OSA 13110
26	35	6	<b>RALPH VAUGHAN WILLIAMS: Sir John in Love (Complete)</b> John Alldis Choir & New Philharmonia Orchestra (Davies), Angel SCLX 3822 (Capitol)
27	22	15	<b>MUSIC OF PRAETORIUS</b> Early Music Consort of London (Munrow), Angel S 37091 (Capitol)
28	NEW ENTRY		<b>RAMPAL: Festival Of Flute Concertos</b> Paillard Chamber Orchestra (Paillard), I Solisti Venti (Scimone), Erato CRL2-7003 (RCA)
29	30	6	<b>JUDITH BLEGEN &amp; FEDERICA VON STADE: Arias and Duets</b> Columbia M 33307
30	NEW ENTRY		<b>KHACHATURIAN: Spartacus</b> Bolshoi Theatre Orchestra (Zhuraitis), Melodiya D4M 33493 (Columbia)
31	NEW ENTRY		<b>MASSENET: La Navarraise (Complete)</b> Ambrosian Opera Chorus & London Symphony Orchestra (de Almeida), Columbia M 33506
32	29	6	<b>HAYDN &amp; MOZART ARIAS</b> Janet Baker, English Chamber Orchestra (Leppard), Philips 6500.660 (Phonogram)
33	25	11	<b>GREENSLEEVES: Music Of Vaughan</b> Williams, Walton & Delius P. Zukerman, violin, English Chamber Orchestra (Barenboim), DGG 2530.505 (Polydor)
34	28	11	<b>R. STRAUSS: Death &amp; Transfiguration</b> <b>P. HINDEMITH: Mathis der Maler</b> London Symphony Orchestra (Horenstein), Nonesuch H 71307 (Elektra)
35	NEW ENTRY		<b>SIBELIUS: Four Legends from the "Kalevala"</b> Royal Liverpool Philharmonic Orchestra (Groves), Angel S 37106 (Capitol)
36	23	24	<b>R. STRAUSS: Four Last Songs</b> Janowitz, Berlin Philharmonic (Karajan) DGG 2530.368 (Polydor)
37	26	15	<b>COPLAND: El Salon Mexico</b> London Symphony (Copland) Columbia M 33269
38	11	20	<b>MASSENET: Thais</b> Moffo, New Philharmonia Orchestra & Ambrosian Opera Chorus (Rudel) RCA Red Seal ARL3-0842
39	27	24	<b>BEETHOVEN: Sonatas 31 &amp; 32</b> Ashekenazy, London CS 6843
40	38	11	<b>HAYDN: Symphony #103 &amp; #104</b> Philharmonica (Dorati), London STS 15324

# Dealers: Classical Sales Increase

By ROBERT SOBEL

Although the recession and increased record prices caused some softening effects on industry sales as a whole, the classical market not only weathered the storm but ended the year, June 1974-1975 in bright sunshine.

Increases in sales were registered by virtually all the dealers canvassed nationwide. True, in some cases the rise was minimal, but in others it reached as high as 15 percent, the survey shows.

The stimulants for the increase were not provided by any especially innovative or different merchandising techniques nor from unusual repertoire concepts by the manufacturers. In fact, it is the same and steady course—a conservative approach, if you will—with one or two exceptions, that keeps classical alive and well and living in buyers' hearts.

The noteworthy exceptions that come to mind over the past year are "Carmina Burana" and "Snowflakes Are Dancing." "Burana" was given a "pop" type of merchandising by Columbia Masterworks (including giving the dealer a lower wholesale price than is usual). The campaign paid off regarding volume, at any rate, although some purists once again voiced a minority dissenting opinion as to its value in helping the classical market in general.

The other example, RCA's "Snowflakes," with Tomita, also was supported by a "commercial" type of promotion drive, including a large saturation program on radio stations not usually given to airing this kind of "highbrow" music. The drive resulted in a "crossover" record, selling well in both classical and pop. A single from the LP was released too. Of course, merchandising concepts such as "The Greatest Hits of . . ." and others have been used—and abused in some cases—before the two more recent examples.

Basically, however, proven methods of merchandising and promotion by the labels are used because there is no budget room for "experimentation," according to one observer. "Co-op" print advertising, some in-store displays, personal appearances by artists, some local airplay by those dealers able to get label backing, and that's about the extent of it.

Nevertheless, these limitations notwithstanding, the buyer of classical records is tried and true blue. He remains the customer easily identified as the person who comes into the store

knowing what he wants to buy, unlike the pop consumer, who buys what he sees.

It is indeed an axiom that is the psychological foundation of the classical buyer. Certainly Ben Karol, of the King Karol chain in New York, is most emphatic in believing in that appraisal. "Sales are fast and sure with buyers like that," he says. This factor and others, such as viable mail-order department, inventory control, in-depth stocking, special sales and knowledgeable clerks, are cited by Karol for the store's heavy classical volume, some 20-30 percent of his business over-all. This year, ending June, classical sales were up some 15 percent over last year, Karol reports.

At the Harvard Coop, Cambridge, Mass., classical sales are up slightly over last year, according to Helga Newcomb, assistant record buyer. She says that promotion on classical product is usually combined with a pop push. "If we have a sale on Capitol records, for example, we run one on Angel product too." The store also promotes its sales on radio. It uses WGBH, educational station, to reach the college buyer rather than utilize underground papers for advertising purposes.

She says that customer contact is "very important" and



Eugene Ormandy

having a knowledgeable salesclerk is a way of giving good service to the customer. The recession, she says, has not hurt the store's business but buyers are holding back somewhat awaiting sales by the store. She says that sales may mean a 40 percent off list price.

The Coop has no prescribed number of sales it offers and sometimes sales are dictated by the competing stores in the area. "When they run a sale, we do too," Ms. Newcomb says. Because it is located in a college town, the store does about 70 percent of its business with college students. Most of the rest of the sales come from teachers and other professional workers. She claims that the most requested product is symphony, baroque, and opera, in that order.

Rose Records' Frank Lord, classical buyer, says that sales "are steady" compared to last year's figures. He says that classical represents some 50 percent of sales overall, and claims this figure is high because "we stock everything, including a vast amount of imports." The store runs a sale every

(Continued on page 34)



Leontyne Price, opera star, with RCA Records president Kenneth Glancy (left) and her personal manager, Hubert Dilworth.

## Giant Sets Spark Excitement, Sales

By IS HOROWITZ

RCA Records' recent release of historic Heifetz reissues in six 4-record sets is just another illustration of the industry's periodic preoccupation with giant classical compendia.

That these albums, often lavishly packaged and annotated, occasionally sell well seems an unexpected bonus. Just as often it appears that the satisfaction of turning out an integral edition of an important chunk of repertoire is reward enough for the producing label.

Yet, strong big-edition sellers do surface often enough (and not only at gift-giving times) to spur others to try their hands. London's complete recordings of the more than 100

Haydn Symphonies conducted by Antal Dorati (48 LPs in 10 volumes) is a recent example.

An even more unlikely candidate for good retail action, it might be thought, would be the first 12 volumes of Telefunken's giant project embracing all of Bach's cantatas. But both of these have figured on best-seller charts.

Some years back Von Karajan's boxed performance of all the Beethoven symphonies on DG developed heavy sales, and the edition still draws strongly via direct mail. And well before that, Toscanini's version of the "nine" created plenty of store traffic and sales for hosts of dealers across the country. Solti's eminence as a conductor was en-

hanced immeasurably by his London recordings of Wagner's "Ring," issued first as single operas and eventually as a 19-record package, still available for the well-heeled collector. Other and more recent versions of the complete ring, by Karajan on DG and Boehm on Philips, enjoyed somewhat lesser sales.

Columbia's most recent super set was the prestigious collection of Norton lectures by Leonard Bernstein, but in past years the company issued frequent batches of jumbo packs devoted to Casals festivals at Prades and Perpignan.

Perhaps the most dedicated adherent to the concept of completeness is Vox's George Mendelssohn. One of the first to release integral editions of baroque music in the early

days of LP, he has carried this approach into a wide variety of repertoire areas.

On Vox one may dip into the complete organ works of Bach (18 disks), all his harpsichord pieces (another 18 disks) or all the Haydn string quartets (30 LPs).

But not all attempts at complete editions reach maturity. Observers may recall that Vanguard's start in the industry was pegged to the hope of recording all the Bach cantatas. Westminster made a valiant effort years ago to tape all the Scarlatti harpsichord sonatas with Fernando Valenti. While neither of these projects reached their ultimate goal, they did make important contributions to the pool of recorded material.



One of the major promotions of the year was Angels' "in person" appearance of singer Elisabeth Schwarzkopf at Sam Goody's in New York. In the group are her husband, Walter Legge, from the left; Henry Wasser, John Coveney, Jane Poole, Tom Seaman, Nancy Duryee, Bernie Bornstein,

Bob Menashe, Miss Schwarzkopf, Sam Stolon and Tony Caronia. More than \$5,000 in sales was registered by the event.

# THE FIRST FAMILY OF CLASSICS.

LONDON CS 6944

**SIR GEORG SOLT**  
BERLIN PHILHARMONIC  
RUSSIAN SHOWCASE



**NEW!**

BELLINI  
**I PURITANI**  
SUTHERLAND, PAVAROTTI  
CAPPUCILLI, GHIAUROV  
BONYNGE

OSA 13111



LONDON

LONDON CS 6844

**VLADIMIR ASHKENAZY**  
CHOPIN ETUDES  
(Op. 10 & 25)



**NEW!**

LONDON **ffrr**  
OPERA and  
CLASSICS

A selection of new releases and proven best sellers from the world's leader in classics.

LONDON SPC 2117

**STOKOWSKI**  
POEM OF ECSTASY  
CAPRICCIO ESPAGNOL



**NEW!**



CONCERT SERIES

A famous collaboration in all the sonic splendor of Phase 4 Stereo.

RAVEL - COMPLETE BALLET  
**DAPHNIS ET CHLOE**  
MAAZEL / CLEVELAND



LONDON CS 6893

LONDON CS 6870

**ZUBIN MEHTA**  
Beethoven  
SYMPHONY NO. 7  
LOS ANGELES PHILHARMONIC



STS LONDON STS 15213/5


**ANSERMET-HAYDN**  
"THE PARIS SYMPHONIES"



**NEW!**

NOW COMPLETED!  
COMPLETE SYMPHONIES OF HAYDN  
VOLUME NINE  
(Nos. 93-104)  
ANTAL DORATI

STS 15319/24



LONDON STS

LONDON CS 6881

**ALICIA DE LARROCHA**  
FALLA PIANO MUSIC



**sts** stereo treasury series  
**rts** richmond treasury series

The budget records with the full price sound.

STS LONDON R 23197

**MADO ROBIN**  
STRATOSPHERIC COLORATURA



**NEW!**

**headline**

An adventurous series of contemporary music performed by the world's leading contemporary music groups.

**LONDON<sup>®</sup> ffrr<sup>®</sup>**  
FULL FREQUENCY RANGE RECORDING  
Impeccable Imported Pressings

# Projected Releases— August Through December

A Billboard Spotlight On Classical



Pianist Murray Perahia, Guitarist Chris Parkening and conductor James Levine (all from left).

Angel photo

**DEALERS:** The following list is offered as a guide in buying product. Records listed are set for release from August through December and, in some cases, into early 1976. The releases are not a complete listing but rather they consist of product featured by the manufacturer.

**ANGEL**

- Canteloube: Songs of the Auvergne, Album 2—de los Angeles, Lamoureux Concerts Orchestra, Jacquillat, cond.
- Dvořák: Violin Concerto (with Romance in F Minor) Perlman, London Philharmonic, Barenboim, cond.
- Grieg and Schumann: Piano Concerti in A Minor Richter, Maticic cond.
- Haydn: Piano Concertos in D and G—Michelangeli, Zurich Chamber Orchestra, De Stoutz cond.
- Orff: Carmina Burana—Armstrong, English, Allen, London Symphony Orchestra and Chorus, Previn cond.
- Penderecki: Magnificat—Polish Radio Chorus and Symphony Orchestra, Penderecki cond.
- Prokofiev: Symphony No. 5—London Symphony, Previn cond.
- Rachmaninoff: Symphony No. 1—London Symphony, Previn cond.
- Rossini: The Barber of Seville—Milnes, Sills, Gedda, Capecci, Barbieri, Raimondi, London Symphony, Levine cond.

- Saint-Saëns: Introduction and Rondo Capriccioso, Havanais (with Chausson: Poem; Ravel: Tzigane)—Perlman, Orchestre de Paris, Martinon cond.
- Schumann: Carnaval, Op. 9/Three Pieces from "Album für die Jugend"—Michelangeli.
- Wagner: Orchestral Music, Album 2—Berlin Philharmonic, Karajan cond.
- Weber: Euryanthe—Norman, Hunter, Krause, Gedda, Janowski cond.
- Music of the Thirties, Album 2—Menuhin, Grappelli.

**ARCHIVE**

- Dufay and Dufay: Motets—Pro Cantione Antiqua, London with Hamburger Bläserkreis für alte Musik—Turner.
- Lassus: Penitential Psalms; Motets—Pro Cantione Antiqua.

**ARGO**

- Stravinsky: Symphony of Psalms; Canticum Sacrum—Choir of Christ Church Cathedral, Oxford; Philip Jones Brass Ensemble Simon Preston, director

**BASF**

- Orff: Schulwerke—Musica Poetica Series (10 LP's).

**CANDIDE**

- Dufay: Missa "L'homme arme." Vokalensemble Pro Musica, Koln Johannes Homburg, director.
- Musical Clocks from Private Collections and Museums: Works by J. Haydn and others.

**CMS RECORDS**

- THROUGH THE LOOKING GLASS—Ross, narrator; Sarah-Jane Gwillim.
- CMS-YALE Series of Recorded Poets.
- Baroque Chamber Music of Telemann, Hertel, Albinoni—Schwarz, Roseman.

- Aaron Copland: Sonata for Violin and Piano. Charles Ives: Sonata No. 4 for Violin and Piano. "Children's Day at the Camp Meeting." Gordon Binkerd: Sonata for Violin and Piano—Laredo, Schein.

**COLUMBIA**

- John Williams Plays Bach.
- Beethoven: Late Choral Music (Incidental Music to King Stephan, Opferlied, Bundeslied, etc.)—Michael Tilson Thomas/London Symphony Orchestra and Ambrosian Opera Chorus.
- Beethoven: Violin Concerto, D Major, Op. 61—Stern, Barenboim, New York Philharmonic.
- Bolling: Jazz Suite for Flute and Piano—Jean-Pierre Rampal, Claude Bolling.
- Brahms: Tragic Overture; Academic Overture; Variations On A Theme of Haydn—Bernstein/New York Philharmonic.
- Brahms: Lieder—Christa Ludwig, Bernstein.
- Britten: Young Person's Guide to the Orchestra; Prokofiev: Cinderella Suite Davis, London Symphony Orchestra.
- Chopin: Preludes, Op. 28, 45 and Op. Posth.—Perahia.
- Copland: The Red Pony (Suite From the Film); Music for Movies; Letter from Home; John Henry; Down a Country Lane Copland New Philharmonia Orchestra.
- Haydn: Symphonies Nos. 101 and 103—Bernstein New York Philharmonic.
- Haydn: Symphonies No. 97 and 98—Bernstein, New York Philharmonic.
- Kabalevsky: Colas Breugnon (Complete Opera)—Soloists, chorus and orchestra of the Moscow Musical Theatre Stanislavsky & Nemirovich-Danchenko; Zhemchushin, cond.
- Mahler: Symphony No. 10 ("Adagio")—Bernstein, New York Philharmonic; Kindertotenlieder-Janet Baker, Bernstein, Israel Philharmonic.

- Mozart: Duos for Violin and Viola—Stern, Zukerman.
- Rachmaninoff: Works for Solo Piano, Vol. 3 (Etudes Tableaux, Op. 33, Corelli Variations, and Misc. Small Pieces)—Ruth Laredo.
- Ravel: Daphnis and Chloe (Complete Ballet)—Camarata Singers, Abe Kaplan, Director, Boulez, New York Philharmonic.
- Schoenberg: Moses and Aaron (Complete Opera)—Gunther Reich, Richard Cassilly et al; Boulez, New York Philharmonic.
- Schoenberg: Quartets; Verklärte Nacht (Sextet)—Juilliard Quartet.
- Stravinsky: Firebird (Complete Ballet)—Original Orchestration (1910). Boulez, New York Philharmonic.
- Tchaikovsky: Violin Concerto—Boris Belkin, Leonard Bernstein/New York Philharmonic.
- Tchaikovsky: Pique Dame (Complete Opera)—Bolshoi Theatre Production, Ermler cond.
- Tchaikovsky: Symphony No. 4—Bernstein, New York Philharmonic.
- Verdi: Renata Scotta Sings Verdi.
- Various: Footlifters/A Century of American Marches—Gunther Schuller/The Incredible Columbia All Star Band.
- Various: E. Power Biggs at the Cathedral of Freiburg, Vol. II (Works by Purcell, Handel, et al.)
- Various: Walter Carlos—By Request.

**CONNOISSEUR SOCIETY**

- Beethoven: "Spring" Sonata; BRAHMS: Violin & Piano Sonata #3 Wilkomirska/Barbosa.
- Brahms: Violin & Piano Sonatas #1 and 2, Wilkomirska/Barbosa.
- Brahms: Hungarian Dances (complete), (Original version, one piano four hands)—Michel Beroff/Jean-Philippe Collard.

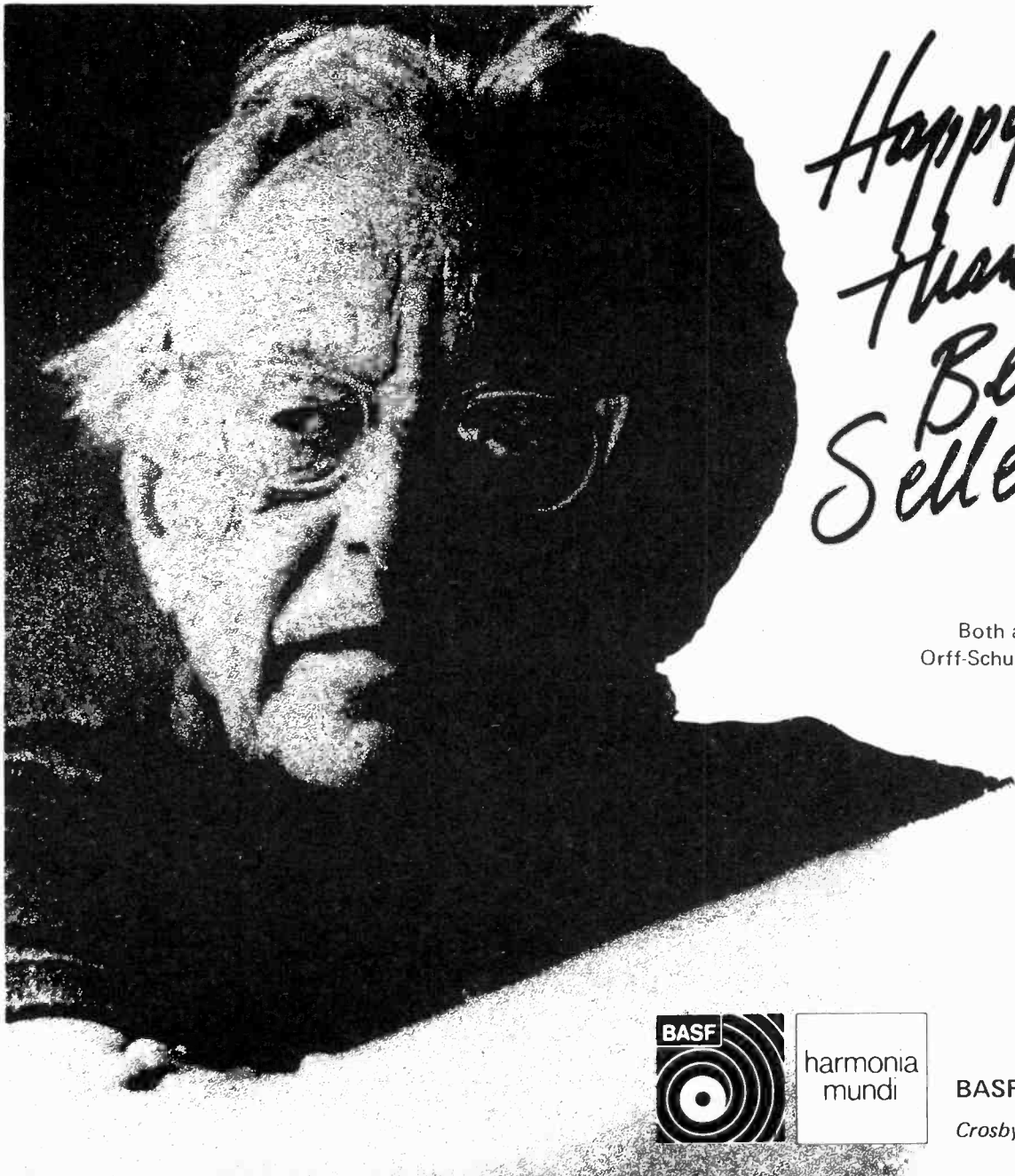
- Debussy: Preludes, Book I (complete)—Antonio Barbosa.
- Debussy: Preludes, Book II (complete)—Antonio Barbosa.
- Granados: Goyescas (Complete)—Francisco Aybar.
- Rachmaninoff: Sonata No. 2 (original version 1913); Corelli Variations—Jean-Philippe Collard.
- Schubert and Schumann: Wanderer Fantasie; Sonata in G Minor, Op. 22—Bruno Leonardo Gelber.
- Erich Korngold: Robert Sinclair (2 record set).
- Great Hits You Played When You Were Young, Vol. 5.—Estrin.
- Great Hits You Played When You Were Young, Vol. 6.—Estrin.

**DEUTSCHE GRAMMOPHON**

- Bach: Complete Sonatas and Partitas for Violin Unacc.—Nathan Milstein. (3 LPs).
- Brahms: Folk Songs (42 of "49 Deutsche Volkslieder")—Mathis, Schreier, Engel, piano; Horst Neumann, cond.; 14 Various Folk Songs Mathis, Engel. (3 LPs.)
- Mahler: Symphony No. 5; Kindertotenlieder (C. Ludwig) Karajan, Berlin Philharmonic—2 LPs.
- Meyerbeer: Songs—Fischer—Dieskau (Demus).
- Monteverdi: Marien vespers; Magnificats I & II, Missa "In illo tempore" Esswood, Smith, Partridge, Elwes, Davis Thomas, Christopher Keyte, Regensburger Domspatzen, with Hanns Martin-Schneidt. (3 LPs.)
- Paganini: Six violin concertos, Salvatore Accardo, London Phil. with Charles Dutoit. (5 LPs).
- Ravel: Bolero, Raps. Espagnole, La Valse, Ma Mere l'oye, Menuet antique, Tombeau de Couperin, Daphnis & Chloe—BSO, Ozawa—4 LPs.
- Schenberg: Complete Piano Music—Pollini.

(Continued on page 34)

JULY 26, 1975, BILLBOARD



*Happy Birthday Carl  
Thank you for these  
Best  
Sellers!*

HB 20374

featuring  
"Intrada"

Both albums from the celebrated  
Orff-Schulwerk Musica poetica series



HC 25122

featuring the  
hit single  
"Street Song"  
(Gassenahuer)



harmonia  
mundi

BASF SYSTEMS

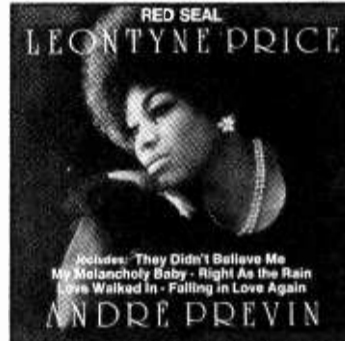
Crosby Drive, Bedford, Mass. 01730

# THE RED SEAL STEAL IS BACK FOR 1975.

Last year The Red Seal Steal was so successful that this year we're going to do it again! For the month of August, the Red Seal and Victrola catalogue will receive additional sales and promotional incentives. It's a Red Seal Steal you can't afford not to get in on. Again. Contact your Local RCA Sales Representative today.



ARL3-0842



ARL1-1029



ARL1-0838



CRL3-0997



CRL7-0725



ARL1-0895



ARL1-0707

## AND HERE'S OUR AUGUST RELEASE

• **Ormandy/Philadelphia Orchestra:** Rachmaninoff: Symphony No. 2 Shostakovich: Symphony No. 5 Prokofieff: Alexander Nevsky—with Betty Allen, Mezzo-soprano • **Guarneri Quartet:** Schubert: Quintet in C, Op. 163—with Leonard Rose, cellist Mozart: Quartet No. 18 in A, K. 464; Quartet No. 19 in C, K. 465 ("Dissonant") • **Leopold Stokowski:** Brahms: Symphony No. 4—with New Philharmonia Orchestra • **Lynn Harrell/James Levine:** Dvorak: Concerto in B Minor for Cello and Orchestra—with Lynn Harrell, cellist; London Symphony Orchestra; James Levine, conductor • **A Little Night Music:** The Original London Cast

**RCA** Records and Tapes



Josh Livingston photo

KUSC's artistic director, Dr. Abram Chasins (standing), assists general manager-announcer Dr. Wally Smith in the preparation of a nocturnal segment on the Univ. of Southern California campus in Los Angeles. Their competition is KFAC across town.

By DAVE DEXTER JR.

If one is a listener to classical radio in the sprawling Southern California area, one tunes in to Los Angeles FM stations KFAC and KUSC.

KFAC is a powerhouse, physically, spraying its semi-automated

fare 24 hours around the clock from an antenna 2,835 feet in the sky via potent 59,000-wattage. It is operated by McGavren-Guild PGW Radio Inc., a division of New York's ASI Communications headed by George R. Fritzinger and Ralph Guild.

Fritzinger also serves as president of KFAC-FM (92.3) and its sister, KFAC-AM.

The other station is KUSC-FM, owned and operated by the Univ. of Southern California in less than modest facilities on the Trojan campus. Dr. Wally Smith is general manager with a technical announcing and administrative staff one third the size of KFAC's mighty forces. A number of KUSC's employees are students.

The KUSC transmitter is weak, compared to KFAC's. Its antenna

Programming director and announcer Peter Moskowitz of USC's KUSC pulls an LP from the station's classical bin.

# CLASSICAL RADIO

## Two Los Angeles FM Stations Employ Contrasting Methods Of Boosting Their Audiences

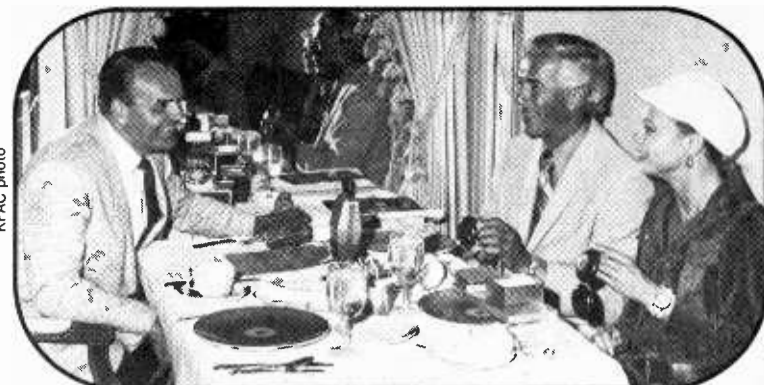
risers only 140 feet above sea level and there are portions of Los Angeles where its 30,000 watts at 91.5 on the dial are hindered by interference and annoying distortion.

Yet, despite its underdog position, the college operation is rapidly attracting new and loyal listeners, some of whom unarguably, once were faithful to rival KFAC.

The reason?

"It's a number of factors," says Smith, a former Pittsburgh (WQED) radio man who revels in the challenge of offering topflight classical fare from 6 a.m. until midnight seven days a week. "One obvious reason is our policy of no commercials. We are a Corp. For Public Broadcasting outlet and although we've been in business 28 years it's just in the last year or two, with our Public Broadcasting affiliation, that KUSC has stirred up a tempest, and a rapidly expanding listening audience."

Its musical selections comprise full-length symphonies, concerti, operas and chamber music selections without interruption. There are occasional announcements, ob-



KFAC photo

Veteran KFAC announcer Tom Cassidy (left) gabs with guests Bill Wright and Juliet Prowse on his afternoon "Luncheon At The Music Center" stanza. Cassidy also hosts a two-hour concert six nights a week which has aired, without interruption, for more than 30 years.

jectively and tersely spoken, of community events.

Along with its \$250,000 record library and its powerful signal, KFAC's stable of announcers is its most valuable asset. Tom Cassidy, Steve Markham, Fred Crane, Tom Dixon, Dick Crawford, Bill Carlson, Tom Franklin and Leonora Shildkraut comprise a highly competent, thoroughly professional voice staff. Princi also announces.

KUSC's staff is less polished and lacks experience, but Peter Moskowitz, Helen Peppard, Tony Thomas, Dennis Bartel, Winston Cooper and general manager Smith reflect sincerity and enthusiasm in what they're doing at an open mike.

The Trojan station is fortunate, too, in having Dr. Abram Chasins as its artistic director.

Dr. Chasins is an internationally

Steve Markham combines superb music with chatty items about famous musicians on his Sunday "Crossroads Of Music" program. A former musician, Markham rates high with Los Angeles classical buffs.

renowned pianist, composer, author of five music books and former music director of the New York Times' classical station WQXR. His interviews with leading classical performers are an emphatic plus for KUSC.

Fritzinger, who moved to Los Angeles last year from New York, defends his policies calmly.

(Continued on page 34)



Josh Livingston photo

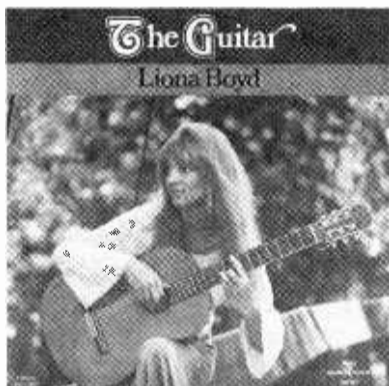


KFAC photo

# The Best In Canadian Classics



BMC 3001—Canadian Brass



BMC 3002—The Guitar  
Liona Boyd



BMC 3003—Canadian Brass  
in Paris



BMC 3004—Rag-Ma-Tazz  
Canadian Brass

## are on the Boot Master Concert Series

1343 Matheson Blvd. W., Mississauga, Ontario, Canada (416) 625-2676

U.S. Distributors:  
All South—New Orleans  
Alta.—Phoenix  
Commercial—St. Louis  
H.W. Daily—Houston  
Floyd's—Ville Platte

Pan American—Denver  
Hot Line—Memphis  
Music City—Nashville  
M & A—Chicago  
Pacific—Oakland  
Rare Records—Glendale

Distributorships in other areas available.  
Announcers—write on station letterhead for sample copies.

# Nonesuch Celebrates America in Music...



**YANKEE ORGAN MUSIC**  
Richard Ellsasser, at the organ of  
The Hammond Museum, Gloucester, Mass.  
H-71200



**AFTER THE BALL**  
A Treasury of Turn-of-the Century Popular Songs  
Joan Morris, mezzo-soprano; William Bolcom, piano  
H-71304



**EARLY AMERICAN VOCAL MUSIC**  
New England Anthems  
& Southern Folk Hymns  
The Western Wind  
H-71276



**PIANO RAGS BY SCOTT JOPLIN**  
Joshua Rifkin, piano  
H-71248



**SONGS BY STEPHEN FOSTER**  
Jan DeGaetani, mezzo-soprano; Leslie Guinn, baritone  
Gilbert Kalish, piano & melodeon  
Robert Sheldon, flute & keyed bugle; Sonya Monosoff, violin  
recorded with historical instruments at the  
Smithsonian Institution, Washington, D.C.,  
Division of Musical Instruments  
H-71268



**PIANO MUSIC BY  
GEORGE GERSHWIN**  
William Bolcom, piano  
H-71284



**HELIOTROPE BOUQUET**  
Piano Rags 1900-1970  
William Bolcom, piano  
H-71257



**CORNET FAVORITES**  
Gerard Schwarz, cornet;  
William Bolcom, piano  
H-71298



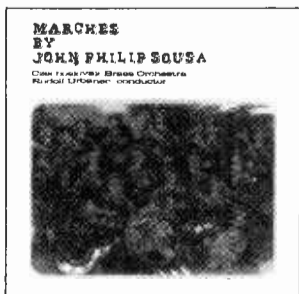
**PIANO RAGS BY SCOTT JOPLIN**  
Vol. II  
Joshua Rifkin, piano  
H-71264



*Just Released*  
**19th-CENTURY AMERICAN BALLROOM MUSIC**  
Waltzes, Marches, Polkas & Other Dances  
Smithsonian Social Orchestra & Quadrille Band  
James Weaver, director  
recorded with historical instruments  
from the Division of Musical Instruments,  
National Museum of History & Technology,  
Smithsonian Institution, Washington, D.C.  
H-71313



**PASTIMES & PIANO RAGS**  
by Artie Matthews and James Scott  
William Bolcom, piano  
H-71299



**MARCHES BY  
JOHN PHILIP SOUSA**  
Czechoslovak Brass Orchestra  
H-71266



Nonesuch Records, 1855 Broadway, New York, N.Y. 10023  
a Division of Warner Communications Inc. ©



**PIANO RAGS BY SCOTT JOPLIN**  
Vol. III  
Joshua Rifkin, piano  
H-71305

32 It may be unnecessary to advise a dealer carrying a limited stock of classics to make sure he includes Van Cliburn's recording on RCA Records of the Tchaikovsky Piano Concerto No. 1 in his bins to supplement recent releases. Or, perhaps, the first volume of Joshua Rifkin's rendition of Scott Joplin rags on Nonesuch Records. Or any of several proven versions of Bach's Brandenburg Concertos.

But he might not be as aware that Gregorian chants at one end of the historical time frame, and George Crumb's "Ancient Voices of Children" at the other, also continue to attract substantial sales long after their original release dates.

More than in any other repertoire category, good catalog selection can spell the difference between profit and loss in a classical sales operation. Listed here are choice groupings of albums which classical labels report have stood the test of time. All on the market for at least a year, and many available for well over a decade, they still draw strong consumer action.

#### ABC AUDIO TREASURY

- ATS-20001—Bellini and Donizetti Heroines—Beverly Sills  
ATS-20009—Welcome to Vienna—Beverly Sills  
ATS-20004—Mozart and Strauss—Beverly Sills  
ATS-20014-3—Offenbach: Tales of Hoffmann—Sills, Treigle, Burrows, cond., Rudel.  
ATS-20016-3 Bellini: I Puritani—Sills, Gedda, Quilico, Plishka; cond. Rudel.  
ATS-20003-3—Donizetti: Roberto Devereux—Sills, Ilsofalyv, Glossop; cond., Mackerras.

#### ANGEL

- SCLX-3650—Bizet: Carmen—Callas, N. Gedda.  
S-35615—Dvorak: Symphonic #9 (New World)—Von Karajan  
S-36420—Holst: The Planets—Sir Adrian Boult.  
35092—Mozart: Horn Concertos—Brain.  
BL-3508—Puccini: Tosca—Callas, De Stefano.  
SCL-3604—Puccini: Madama Butterfly—De Los Angeles, Bjoerling.  
S-35505—Rimsky-Korsakov: Scheherazade—Beecham.  
S-36482—Satie: Piano Music Vol. I—Aldo Ciccolini.  
S-35411—Soviet Army Chorus And Band.  
SOL-3563—R. Strauss: Der Rosenkavalier—Schwarzkopf, Gedda.

#### COLUMBIA

- D2S 779—Alive and Well—J. Brel  
MS 7286—Well-Tempered Synthesizer—W. Carlos



Jim Hilton, general manager, Hitsville with seven California stores checks inventory at Van Nuys.

- MS 7194—Switched On Bach—W. Carlos  
MG 30071—The Copland Album—Copland. Bernstein, cond.  
M 32736—Appalachian Spring—Copland  
M 31125—Holst: The Planets—Bernstein  
M 32495—E.P. Biggs Plays Scott Joplin  
MS 6951—Greatest Hits—Mormon Choir  
MG 31081—23 All Time Favorites—Mormon Choir  
M 30647—Climb Every Mountain—Mormon Choir

#### CONNOISSEUR SOCIETY

- 263—Flamenco Guitar: Manitas de Plata  
462—Master Musician of India: Ustad Ali Akbar Khan.  
1065—Choir Nocturnes: Volume I (complete)—Moravec.  
1165—Chopin Nocturnes: Volume II (complete)—Moravec.  
1866—Debussy: Clair de Lune; "Children's Corner" Suite; Feux d'artifice La Cathedrale engloutie and other Preludes—Moravec.  
2032—Scriabin: 8 Etudes, Op. 42 (complete); Sonata No. 5, Op. 53; Sonata No. 7, Op. 64, "White Mass"; Sonata No. 9, Op. 68. "Black Mass"—Laredo.  
2036—Chopin: Waltzes (complete)—Barbosa.  
2052—Beethoven-Liszt: Symphony No. 9 (complete)—Richard and John Contiguglia.  
2054—Gershwin: Rhapsody In Blue—Veri and Jaminis.  
2070—Wanda Wilkomirska, Violin; David Garvey, Piano: Bartok, Debussy, Moussorgsky. Kreisler.  
2073—Gershwin: 18 songs arranged by the composer for piano solo—Francis Jaminis. Joplin: The Entertainer; Maple Leaf Rag; The Easy Winners—Michael Jaminis.

#### DEUTSCHE GRAMMOPHON

- 136-001—Mr. Strauss: Also Sprach Zarathustra—BPO Boehm. cond.

- 138-783—Mozart: Piano concertos. 17, K. 453 & 21, K. 467—Anda, Piano & Cond.; Camerata Academica Orch.  
138-804—Beethoven: Symphony No. 5—BPO. Karajan, cond.  
138-822—Tchaikovsky: Piano Cto No. 1—Richter. Karajan, cond.  
139-367—Carl Orff: Carmina Burana—Janowitz, Fischer-Dieskau, Stolze; Chorus & Orch. of German Opera, Berlin. Jochum, cond.  
2530-102—Holst: The Planets—BSO Steinberg, cond.  
2530-309—Bernstein: Symphonic dances from "West Side Story"; Russo: 3 Pieces for Blues Band and Orch. Siegel-Schwall Band; San Francisco Symphony, Ozawa, cond.  
2709-043—Bizet: Carmen—Horne, McCracken, Krause, Maliponte, others; Manhattan Opera Chorus; Metropolitan Opera Orchestra and Children's Chorus, Bernstein, cond.  
2713-001—Wagner: Tristan und Isolde—Nilsson, Windgassen, Talvela, Ludwig, Waechter; "Live" Bayreuth Festival recording/Boehm  
2721-001—Beethoven: The Nine Symphonies—BPO Karajan, cond.

#### LONDON

- STS 15083—Strauss: Also Sprach Zarathustra—Vienna Philharmonic Orchestra—von Karajan  
OSA 1214—Art Of The Prima Donna—Sutherland  
CSP-8—Beethoven: Symphony No. 9 Chicago Symphony Orchestra—Solti  
OSA 1309—Wagner: Das Rheingold—Flagstad, London, Vienna Philharmonic—Solti  
OSA 1273—Donizetti: Daughter Of The Regiment—Sutherland, Pavarotti—Bonyngue, cond.  
CS 6670—1812 Overture—Tchaikovsky: Los Angeles Philharmonic Orchestra—Mehta, cond.  
CS 6734—Holst: Planets—Los Angeles Philharmonic Orchestra—Mehta, cond.

- OSA 1208—La Boheme—Puccini: Tebaldi, Bergonzi—Serafin, cond.  
OSA 1295—Mahler: Symphony No. 8—Chicago Symphony Orchestra—Solti, cond.  
OS 26192—Primo Tenore—Pavarotti.

#### NONESUCH

- H-71248—Joplin: Piano Rags—Joshua Rifkin  
H-71255—Crumb: Ancient Voices of Children—Jan DeGaetani/Contemporary Chamber Ensemble—Weisberg  
H-71268—Songs By Stephen Foster—Jan DeGae tani/Leslie Guinn/Gilbert Kalisch  
H-71257—Hollotrop Bouquet (Piano Rags)—William Bolcom, piano  
HB-73006—Bach: Brandenburg Concertos (Complete)—Chamber Orchestra of Saar—Ristenpart  
H-71249—Carter: String Quartets, Nos. 1 & 2—Comsorsers Quartet  
H-71284—Piano Music By George Gershwin—William Bolcom  
H-71240—Mahler: Symphony No. 1—London Symphony Orchestra—Horenstein  
H-71093—Stravinsky: Rite of Spring—French National Radio Orchestra—Boulez  
H-71225—Wuorinen: Time's Encomium

#### PHILIPS

- 6700.045—Bach: Brandenburg Concertos—Academy of St. Martin-in-the-Fields. Marriner, cond.  
6500.774—Berlioz: Symphonie Fantastique—Concertgebouw Orchestra, Davis, cond.  
839.790—Berlioz: Te Deum—London Symphony Orchestra and Chorus, Davis, cond.  
SC71AX300—Handel: Messiah—London Symphony Orchestra, Davis, cond.  
6500.047—Handel: Water Music—English Chamber Orchestra. Leppard, cond.

- 835.474—Liszt: Piano Concertos Nos. 1 and 2—Sviatoslav Richter/London Symphony. Kondrashin, cond.  
SRI 75009—Respighi: Ancient Airs and Dances—Philharmonia Hungarica. Oorati, cond.  
6500.410—Rimsky-Korsakov: Scheherazade—London Philharmonic Orchestra. Haitink, cond.  
6500.624—Strauss: Also Sprach Zarathustra—Concertgebouw Orchestra, Haitink, cond.  
6500.017—Vivaldi: The Four Seasons—Roberto Michelucci/I Musici

#### RCA RED SEAL

- VCM7067—Beethoven: Violin Concerto—Heifetz. Toscanini, cond.  
LSC4000—Chopin I Love—Rubinstein  
LSC2576—My Favorite Chopin—Cliburn  
LSC3204—Tchaikovsky: 1812 Overture—Ormandy, cond. Philadelphia orchestra.  
LM2319—Tchaikovsky: Piano Concerto No. 1—Horowitz, Toscanini, cond.  
LSC2252—Tchaikovsky: Piano Concerto No. 1—Cliburn, Kondrashin, cond.  
LSC6198—Verdi: Aida—Price, Domingo, Milnes. Leinsdorf, cond.  
LSC6154—Verdi: La Traviata—Moffo/Tucker/Merrill. Previtali, cond.  
ANL10970—Victory at Sea Vol. 1—Bennett.

#### TELEFUNKEN-L'OISEAU-LYRE ARGO

- ZRG-5325—Haydn: Mass No. 9 "The Nelson"—King's College Choir, Cambridge; London Symphony Orchestra; Simon Preston.  
ZRG-654—Vivaldi: The Four Seasons—Academy of St. Martin-in-the-Fields—Neville Marriner, director.  
ZRG-5450—A Festival Of Lessons & Carols (1964) From King's College, Cambridge—King's College Choir, Cambridge; David Willcocks, director.  
ZPL 1196/9—Tolkien: The Hobbit—Narrated by Nicol Williamson.  
SAWT-9455 & 9522—Carmina Burana—Volumes I & II—The Early Music Quartet, with original instruments.  
SAWT-9459/60—Bach: Brandenburg Concertos—Concentus Musicus, Vienna, with original instruments—Nikolaus Harnoncourt, cond.  
SAWT-9572/5—Bach: St. Matthew's Passion—Kurt Equiluz; Paul Esswood; Max van Egmond; King's College Choir, Cambridge; Concentus Musicus of Vienna; Nikolaus Harnoncourt, Musical Director.  
SKW-1/1.2 to 11/1.2—Bach: Complete Cantata Series—Concentus Musicus of Vienna—with original instruments—Nikolaus Harnoncourt, Musical Director Leonhardt Consort, with original instruments. Gustav Leonhardt, Musical Director.  
SKH-20/1.3—Bach: B Minor Mass—Vienna Boys Choir; Concentus Musicus of Vienna, with original instruments; Nikolaus Harnoncourt, musical director.  
SOL 60011/12—Handel: Acis & Galatea—Joan Sutherland; Peter Pears; The St. Anthony Singers; Philomusica of London; Sir Adrian Boult, cond.

#### VANGUARD

- BGS 5001—Vivaldi: Four Seasons—I Solisti di Zagreb. Janigro, cond.  
BGS 5005—Bach: Magnificat—Vienna State Opera Orchestra.  
VSD 2090—Songs Of The Auvergne—Davrat.  
VSD 2095—Thomson: Plow That Broke The Plains/The River—Symphony of the Air. Stokowski, cond.

(Continued on page 34)



## Announcing THE ORYX CATALOG

direct imports from England.

Exciting, new classical recordings featuring world renowned, international artists such as Pierre Boulez, Lionel Rogg, David Munrow, George Malcolm, Michael Thomas, Nicholas Jackson, Leslie Jones, Valda Aveling, Denis Stevens and many others.

**NOW! BIGGER AND BETTER PROFITS** than from any other import line.

NATIONALLY ADVERTISED retail price \$6.98 per record (Factory sealed)

Write for details and special offers. Many distribution areas still available.

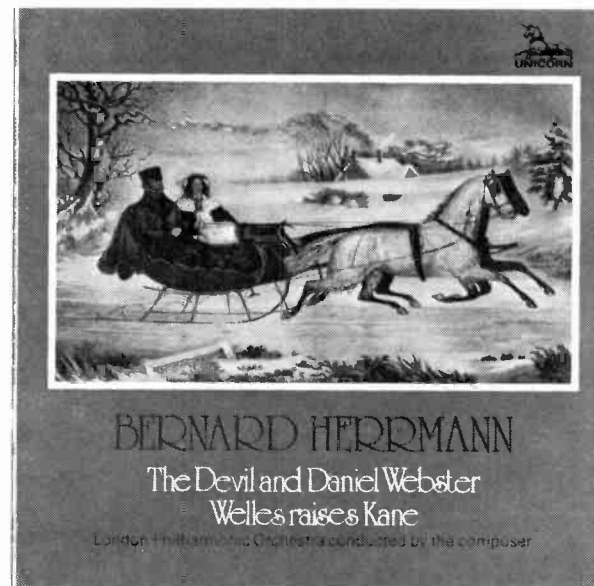
#### CMS RECORDS inc.

Dept. B - 14 Warren Street  
New York, N.Y. 10007

Distributed —  
New York, New Jersey, Conn., Mass. —  
ALPHA DIST. CORP.  
20 West End Ave., N.Y., N.Y., 10023  
Tel. 212-586-6200

Canada —  
ALMADA CORP.  
380 Craig Street, N.W. Montreal P.Q., H2Y1J9  
Tel. 514-844-4006

## Available now on UNICORN



UNS 237

**CARL NIELSEN**  
Symphonies Nos. 1 - 6  
London Symphony Orchestra  
Ole Schmidt conductor **RHS 324/330**

**HAVERGAL BRIAN**  
Symphony No. 10 (1954)  
James Loughran conductor  
Symphony No. 21 (1963)  
Eric Pinkett conductor  
Leicestershire Schools  
Symphony Orchestra **RHS 313**

**ANDRZEJ PANUFNIK**  
Sinfonia Sacra • Sinfonia Rustica  
Monte Carlo Opera Orchestra  
Andrzej Panufnik conductor **RHS 315**



#### UNICORN RECORDS

MARKETED IN THE USA BY  
HHH DISTRIBUTORS LIMITED  
POST OFFICE BOX 222  
EVANSTON, ILLINOIS 60204

TELEPHONE 312/492 9555



# Recordings Build International Vitality

## Japan

By HIDEO EGUCHI

Classical artists and repertoire appear to be making a comeback in Japan this year, following the "slow but steady" rise in record sales that was anticipated in early fall 1974. Some manufacturers and dealers say that classical albums now account for an average 20 percent of total sales. And if this favorable trend continues, 1975 sales of classical records in Japan will reach the equivalent of \$88 million or possibly \$100 million.

As usual, no Japanese record manufacturer or dealer has been able to pinpoint the major reason for the classical "comeback" and, in fact, there appears to be several equally significant reasons, some of them totally unexpected because of the sudden changes in the Japanese way of life and consumer thinking.

The most obvious reason for the classical "comeback" in Japan is, of course, the success of RCA recording artist Isao Tomita's "Snowflakes Are Dancing" and "Pictures at an Exhibition" in the U.S., besides the fact that the Debussy and Moussorgsky albums were arranged and recorded by a native son of Japan, albeit on a Moog synthesizer. In Japan, both albums are listed as classical but they are equally sought by pop music lovers and audiophiles.

According to the Japanese charts, however, the Philips (Nippon Phonogram) LP of "The Four Seasons" (Vivaldi) by I Musici with

violin solo by Michelucci is still well within the Top 10 classical albums, more than 182 weeks since its release. Another long-run best seller is the LP coupling of Beethoven's Fifth Symphony and Schubert's "Unfinished" as recorded for DGG by Herbert von Karajan and the Berlin Philharmonic, released in Japan over 243 weeks ago by Polydor K.K. The continued popularity of such old albums in Japan is another aspect of the classical "comeback." That is, Japanese consumers with newly acquired purchasing power now buy records as durable products, not expendable goods. Or to put it in another way, the Japanese youths who were the major buyers of expendable items no longer have the purchasing power, because of the economic recession and price inflation. And, significantly enough, Japanese doctors are the major buyers of classical LPs, since they pay the least income tax. Members of the Japanese medical profession recommend classical records to patients suffering from occupational stress or neurosis.

Some other Japanese record manufacturers and dealers attribute the classical "comeback" to the "nostalgia" boom in fashions.

Another reason for the classical "comeback," some Japanese manufacturers say, is the renewed interest among audiophiles in stereophonic records, since pre-recorded music tapes of high fidelity are not only more expensive but also hard to come by.

## Germany

By WOLFGANG SPAHR

Growth of the classical music market in Germany in 1974 has been better, in percentage terms, than that of pop music, according to the report of the German record industry association. The association's chairman, Dr. Ladislaus Veder, says: "Germany is the world's leading classical record market. Classical sales account for 15 percent of the industry's turnover."

The high figure for classical record turnover in Germany stems from the fact that the country has a long tradition of classical music, with more cultural centers presenting serious music than any other territory in Europe. Says Dr. Gerhard Weber of Metronome: "Germany has a worldwide reputation for good quality classical recordings."

Certainly there is a high incidence of releases—in the last two months 174 new albums were issued, 60 percent of them being international productions.

Dr. Herfried Kier, general manager of marketing and sales for classical repertoire with EMI Electrola, says that income from classical sales represents nearly 20 percent of EMI's total turnover. He is so confident of the continued growth in the classical sector that EMI is now building a special sales force for classical repertoire. The company will release more than 100 classical albums in the fall.

## Britain

By EVAN SENIOR

In spite of dire predictions of downturn in retail record trade, few classical dealers in Britain have yet to experience any sign of it. Sales volume throughout the country has maintained the impetus observed

in the last two years and in many cases improved on it.

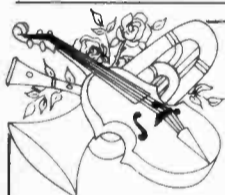
Sales campaigns by the major manufacturing and importing production companies are at an all-time high, due in many cases to reorganization within the companies, bringing in new marketing techniques masterminded by newly-promoted executives who, in certain cases have been waiting for some years for the chance to prove their mettle. In-store promotions with colorful posters and leaflets largely concentrated on the recorded work of major artists and conductors, plus personal appearances of recording classical stars to autograph their product for lunch-time buyers, have attracted large numbers to city-center stores.

Largely untried in Britain until recently is the commercial radio spot promotion, which has been having an extraordinary response, particularly in metropolitan and large provincial centers. This has been particularly effective with the more spectacular releases such as RCA's Isao Tomita version of Debussy music, "Snowflakes Are Dancing," which has been featured not only in radio advertising but in some of commercial radio's short classical programs and remains in the Top 50 chart; with similar results from the CBS Cleveland Orchestra release of Carl Orff's cantata "Carmina Burana." CBS has also had success with the latest performance starring guitarist John Williams of the Rodrigo Concierto de Aranjuez in spite of his previous recording of the work, an all-time best-seller, still being on the market.

Although the largest sale outlets maintain a general stock of classical product, throughout Britain overall the main emphasis has always been on the specialist dealer, long-established in his area and

maintaining a regular custom. Over the years the buyer for the store has come to know his clientele and their demands, and places his orders accordingly. Occasionally he will try something new when tackled by a particularly persuasive salesman, but only in small quantities so that he can test his customer response. These specialist dealers, who in the long run provide the great bulk of classical sales for the manufacturers, maintain stoutly that their clients are largely conservative in their tastes, and that they know from years of experience what they can sell and what will remain on shelves with tied-up capital. Much of this demand concerns itself with contemporary taste. For the past few years the University cities, in particular, have experienced a campus fad for music of the baroque period, preferably performed on its original instruments or modern reproductions of them. These outlets also provide good sales for the more exotic products, of Oriental music and the more specialized labels of contemporary music.

The general boost to British record sales, on a less exalted level, has owed much to modern marketing techniques adopted for the many re-issues of older material now being exploited heavily by major companies with longterm back catalogs. With their production costs already well covered by past full-price sales, many hundreds of these older recordings, mouldering after deletion in the treasure vaults, have been brought to light, either electronically reprocessed or cleaned-up in sound quality—or both—given new colorful sleeves, and launched with large-scale promotion campaigns not only through recognized dealer outlets but in corner news agents, department stores, drugstores and other recently unlikely spots.



## A Starlight Concert

Two Beautiful Stereo Hours with "Music Till Dawn" host Terry Hourigan. The economical way to welcome the high-income classical music audience to your weekday evenings.

PARKWAY PRODUCTIONS INC.  
7979 Old Georgetown Rd. • Wash. D.C. • 20014  
301-656-9609

AMERICA'S FINE ARTS BROADCASTING SERVICE

# Excellent ragtime music for the ragtime aficionado from Golden Crest Records

Golden Crest Records has specially selected these outstanding ragtime recordings for the true aficionado.

- |   |   |
|---|---|
| CRS 4127 —<br>THE CLASSIC RAGS OF JOE LAMB —<br>Milton Kaye, Pianist<br>Produced by Rudi Blesh — VOLUME I   | CRS 31032 —<br>RAGTIME AT THE ROSEBUD<br>Milton Kaye, pianist.<br>Produced by Rudi Blesh — 2-record set |
| CRS 31035 —<br>THE CLASSIC RAGS OF JOE LAMB —<br>Milton Kaye, Pianist<br>Produced by Rudi Blesh — VOLUME II | CRS 31040 —<br>YOU TELL'M IVORIES —<br>Milton Kaye plays Zez Confrey                                    |
| CRS 31031 —<br>MORE SCOTT JOPLIN RAGS —<br>The New England Conservatory<br>Ragtime Ensemble                 | CRS 31042 —<br>FROM RAGS TO JAZZ —<br>New England Conservatory<br>Jazz Ensemble. 2-record set           |

Mr. Dealer:  
If records are not available in your area,  
you can obtain these fine recordings directly  
by contacting:

## Golden Crest Records, Inc.

220 Broadway, Huntington Station, N.Y. 11746

# Two FM Stations Differ In Methods To Boost Ratings

Continued from page 30

"We operate within the '18 minutes of commercials an hour' ruling carefully," he advises.

Monitoring the station confirms Fritzing's stance, but only in isolated instances. Tom Cassidy's enormously popular nightly Southern California Gas Co. program, on the air with Cassidy at the mike six evenings a week for more than 30 years, presents complete works along with short, informative institutional commercials that run no more than three minutes through two hours of airtime. Steve Markham's superb Sunday morning four-hour "Crossroads Of Music" features virtually all music and Markham's chummy, ingratiating gab with a minimum of commercial interruptions. Fred Crane's excellent 1 a.m. to 6 a.m. "Music Out Of The Night" marathon segment likewise concentrates on music, but of course in those hours listeners are sparse.

"We haven't enough money to buy equipment and go automated," says Wally Smith. "Nor do we have a budget allowing us to subscribe to or make audience surveys. But as one of the 177 stations affiliated with National Public Radio, the network's headquarters in Washington undertakes its own ratings and from those we are apprised that KUSC is steadily gaining in the Southern California market.

"Still," muses Smith, "it's a day-by-day battle. Some of our equipment is obsolete. We know our signal is far from what we want it to be. But by the end of 1975 changes will have been effected. For one thing we will be enjoying a 1,600-foot antenna.

"It is evident," Smith offers, "that since KUSC went with National Public Radio in 1972 our improvement has been remarkable.

Both stations rate the attention of record companies. Princi, an opera fanatic whose taped voice seems to pop out of the KFAC signal at any given moment day and night, reports that London and RCA offer KFAC the best service with promotion disks. Smith, with a Ph.D in communications, takes over the KUSC mike only sporadically. He indicates that all the classical labels do a good job. Both stations are careful to generously credit not only the artists aired but the labels as well. KUSC even specifies the number of the album on its turntable.

The ASI Communications group, with which he is so prominently affiliated, successfully runs not just the two KFAC stations but others in four American cities and all, apparently, function profitably year after year.

San Francisco's Buckley Broadcasting pillar, KKHI-FM-AM at 95.7 on the dial, a 24-hour simulcast operation is guided by James P. Hickey Jr. as vice president and general manager. Hickey will not tolerate more than 12 units of advertising in any 60-minute period (a unit is a 60-second commercial)

## CREDITS

Special issues editor, Earl Paige. Editorial direction, Bob Sobel, classical music editor. Staffwriters: Is Horowitz, Dave Dexter, Jr. International writers: Hideo Eguchi, Evan Senior, Wolfgang Spahr. Sales coordinated by Norm Berkowitz. Production: John Halloran.

nor will he allow any pitches for listeners' contributions to the KKHI kitty.

John Hofmann, national sales and marketing director, not only keeps the station sold out with brief commercials throughout the day but throughout the midnight to 6 a.m. hours as well. The station broadcasts symphony, opera and numerous other attractions live and even goes into Bay Area junior colleges and high schools to air amateur classical combos.

Bill Agee, programming director; Lee Whiting, operations manager, and announcers Lee Whiting, Lou Sinclair, Bill Hollenbeck and Keith Lockhart shape up into a skillful, immensely authoritative announcing staff. The two KKHI outlets generously play entire symphonies and concerti unspoiled by commercial breaks.

# Classical Sales Increase

Continued from page 26

week on one classical label, and newspapers are used to announce the event. Radio is used only occasionally, he says.

Because the Chicago store is located near a group of hotels, it gets as its customers a large percentage of convention people and out-of-towners, a large factor in increasing sales, according to Lord.

Conventioners, he says, know the store from previous meetings and return. "It is not unusual for these customers to spend \$100 at a single clip."

Rose does a huge mail-order business and has a large department which handles this end of the store's volume. Lord says libraries and schools are large mail-order customers.

According to Sam Stolon, of the Sam Goody chain in New York, classical sales are slightly up over last year. About 25 percent of the chain's business comes from classical, he says, but it depends on the store. At the 49th Street store, for example, about 50 percent of its business is classical.

Stolon says this is a fact because this store is the oldest in the chain and "people have been going there year after year for classical." For Karol, his store on West 42nd Street is the biggest classical sales-getter. It is the oldest in the Karol chain, and it is Karol's view that the two factors go hand in hand—sales and the pull of the store—based on its long relationship with the customer.

The median age of the Goody classical buyer differs considerably from that experienced by Harvard Coop. Stolon says the consumer's average age is 30-35, with a small percentage consisting of those below 30. The majority of the consumers are male, middle-income to affluent earners, and have "very good equipment."

The Tower Records store in Los Angeles, one of a large chain, has experienced sales this year just "as constant" as last year's sales. And, according to Howard Krumholtz, the store's classical buyer, the record price increases has raised Tower's profits. He says, however, it has not affected prices on special deals offered by the distributor. This, in turn, has allowed him to buy more on special prices because the added profits have given him more money to do so, he says.

Krumholtz says that the store's classical volume is about 25 percent of the store's total business. As to the age group of the buyer, he

# Dealers Projected Releases

Continued from page 28

Ravel: Gaspard; Sonatine; Valses nobles etc.—Arrgerich.  
Dances Of The Vienna Classical Era—Melkus Ensemble.  
Music For Lute: Poland and Hungary; Spain, both Konrad Rogossnig.  
Dvorak: Slavonic Dances; Scherzo capriccioso; "My Home" Overture—Kubelik, Bavarian Symphony.

## GOLDEN CREST

Rags & Tangos—Johannesen.  
Saint-Saens: Oratorio De Noel—Neumann.  
Contemporary American Chamber Music. New England Conservatory Chamber Music Ensemble, Heiss.  
The Classic Rags of Joe Lamb. Vol. 2. Kaye.

## L'OISEAU-LYRE

Music of Hans Werner Henze London Sinfonietta, Hans Werner Henze, conductor (2 LP set)

## LONDON

Beethoven: Nine Symphonies—Chicago Sym. Solti, cond.  
Beethoven: Pathetique, Waldstein, Les Adieux Sonatas—Ashkenazy (continuation of complete series).  
Berlioz: Harold in Italy—Mehta, Israel Phil.  
Chopin: Preludes—Alicia de Larrocha.  
Dallapiccola: Il Prigioniero—National Sym. Orch.—Dorati, cond.  
Donizetti: La Favorita—Fiorenza Cossotto, Luciano Pavarotti—Orchestra del Teatro Comunale di Bologna—Bonyngne, cond.  
Gershwin: Rhapsody In Blue; American In Paris, Cuban Overture. Maazel—Cleveland Orch. (Ivan Davis in Rhapsody).

replies that they are younger today as compared to a few years ago. He says that the rock influence has much to do with it because bands such as Emerson, Lake & Palmer have integrated classical tunes into their sound. Other progressive pop bands similarly use classical music. Thus, the rock buyer is led into purchasing classical product as well, he notes.

Tower tries to carry a complete line, Krumholtz says, and has on display and in stock some 200,000 records. The store has no mail-order department but handles special orders for customers when it can. He says that the average sale is about three records per customer and that the money comes from a cross-section of income earners. Commenting on what type of classical music is selling best, Krumholtz gave the top rating to opera. He found, contrary to other observations, that the buyer is not selective—nor had he noted any other different or unusual buying pattern—because of the tight-money situation.

# Best Sellers

Continued from page 32

VCS 10003/4—Mahler: Symphony No. 2—Utah Symphony. Abravanel, cond.  
VCS 10090/2—Handel: Messiah—Price, Minton, Young, English Chamber Orchestra.  
SRV 163 SD—Rimsky-Korsakov: Scheherazade—Vienna State Opera Orchestra. Rossi, cond.  
SRV 166 SD Haydn: Symphonies 103/104—Vienna State Opera Orchestra. Woldike, cond.  
SRV 168/9 SD—Tchaikovsky: Nutcracker—Utah Symphony. Abravanel, cond.  
SRV 175 SD—Bach: Goldberg Variations—Leonhardt.

## VOX

SVBX 601 Schubert: The Last Quartets—The New Hungarian Quartet  
QSVBX 5131 Tchaikovsky: Orchestral Works, Vol. III—Utah Symphony Orchestra; Abravanel, cond.  
SVBX 5304 America Sings—The Gregg Smith Singers; New York Vocal Arts Ensemble.  
SVBX 5473 RAVEL: Complete Piano Works—Simon.  
SVBX 5302 Piano Music In America—Bruce.  
TV 34232 Musiques Royales A Notre Dame (Containing "Masterpiece Theatre" Theme)—Andre.  
TV 34523 Crumb: Madrigals, Books I-IV—Sudberg.  
QTV 34554 Tchaikovsky: 1812 Overture; Romeo & Juliet—Utah Symphony Orchestra; Abravanel, cond.  
QTV 34559 Schumann: Piano Concerto; Concert Pieces Op. 92 & Op. 134—Peter Frankl. Bamberg Symphony; Furst, cond.  
THS 65011 Beethoven: Piano Concerto No. 5—Gieseking, Vienna Philharmonic Orchestra; Walter, cond.  
CE 31065 Martin: Harpsichord Concerto; Balades—Martin, cond.  
CE 31070 Dvorak: Humoresques & Mazurkas—Firkusny.

## WESTMINSTER GOLD

WGS-8144—Gregorian Chants—Monks of Abbey of Encaicat in France.  
WGS-8101—Best of Beethoven—cond. Monteux, Scherchen and Steinberg.  
WGS-8182—The Unusual Classical Synthesizer—Mike Hankinson and the V.C.S.3.  
WGS-8100—Best of Tchaikovsky—cond. Rodzinski, Abravanel and Ailiberti

Gottschalk Piano Music—Ivan Davis.  
Tchaikovsky: Eugene Onegin—Kubiak, Weiki, Burrows, Ghiaurov Orchestra of The Royal Opera House, Covent Garden—Solti, cond.  
Great Verdi Ballets—Maazel—Cleveland Orchestra.  
Montserrat Caballé Operatic Recital.  
Nicolai Ghiaurov recital of Russian Songs with Balalaika Orch.  
Luciano Pavarotti—World's Favorite Tenor Arias.  
Piano Music Of Ravel—Vol. 3—Pascal Rogé.

## MERCURY GOLD

Delibes: Coppelia—Minneapolis Symphony Orchestra. Dorati, cond.  
Delibes: Sylvia—London Symphony Orchestra. Fittoluri, cond.  
Smetana: Ma Vlast—Chicago Symphony Orchestra. Kubelik, cond.

## NONESUCH RECORDS

Elliott Carter: Double Concerto for Harpsichord, Piano, Two Chamber Chambers—Jacobs, Kalish, Contemporary Chamber Ensemble, Arthur Weisberg cond.  
Duo for Violin & Piano—Zukofsky, Kalish.  
Haydn: Piano Sonatas—Kalish.  
Schoenberg: Book of the Hanging Gardens, Op. 15—DeGaetani, Kalish.  
Adrian Willaert: Motets—Motet Choir of the Boston Camerata, Rifkin dir.  
Charles Wuorinen: String Trio/ Bearbeitungen uber das Glogauer Liederbuch Grand Bamboula—Members of Speculum Musicae; The Light Fantastic Players. Shulman cond.  
Songs By Henry Clay Work—Morris, Bolcom, Jackson, The Camerata Chorus of Washington.  
A Medieval Christmas—The Boston Camerata. Joel Cohen, dir.  
Explorer series—Music of East Africa, Vol. 2. Fanshawe, producer.  
A Musical Journey Through Turkey; Bauls of Bengal. Lewiston, producer.  
Piano Music By Darius Milhaud—Bolcom.

## ODYSSEY

Dvorak: Slavonic Dances—Complete.—George Szell/Cleveland Orchestra (2-record set).  
Schoenberg: Pierrot Lunaire—Schoenberg, cond.  
Sibelius: Violin Concerto—Bruch: Violin Concerto—Zino Francescatti/Leonard Bernstein/Mitropoulos/New York Philharmonic.  
Stravinsky: Oedipus Rex—Cocteau/Stravinsky/Cologne.

## PHILIPS

Bach: Art of the Fugue—Academy of St. Martin-in-the-Fields. Marriner, cond.  
Beethoven: Piano Concerti, Nos. 2 and 4—Bishop, BBC Symphony Orchestra, Davis, cond.  
Beethoven: String Quartets, Op. 59, Nos. 1, 2, and 3 Quartetto Italiano.  
Beethoven: Hammerklavier Sonata, Op. 29/Sonata Op. 24—Claudio Arrau.  
Brahms: Symphony No. 2—Concertgebouw, Haitink, cond.  
Bruch: Violin Concerto in G minor, Op. 26/Scottish Fantasy, Op. 46—Grumiaux/New Philharmonia/Wallberg.  
Mozart: Piano Concerti, K. 414, K. 453—Brendel, Academy of St. Martin-in-the-Fields/Marriner.  
Mozart: Fantasy KV. 475; Sonata KV. 457, Fantasy KV. 397; Rondo KV. 511.—Arrau  
Mozart: Clarinet Quintet K. 581; Oboe Quartet K. 370 Grumiaux/Pierlot/Pieteron  
Mozart: Sonatas for Piano and Violin, KV. 547, 303, 302, 359—Haebler, Szeryng.  
Mozart: Thamos—Berlin Capella/Klee.  
Mozart: Piano Concerti K. 456 and K. 495—Brendel/Academy of St. Martin-in-the-Fields. Marriner, cond.  
Tchaikovsky: The Nutcracker Suite—Capriccio Italiano—Valse and Polonaise from Eugene Onegin—London Philharmonic Orchestra/Stokowski, cond.  
Verdi: I Masnadieri—Raimondi; Bergonzi; Capucilli; Caballe; Sandor—Ambrosian Singers/New Philharmonia, Gardelli.  
Vivaldi: Juditha triumphans—Kammerorchester Berlin. Negri, cond.

## RCA RED SEAL

Beethoven: The Five Piano Concertos Rubinstein. Barenboim, London Philharmonic Orchestra (4 LPs).  
Bizet: Carmen (complete) Crespin. Lombard cond. (from Erato).  
Chopin: The Ballades—Cliburn.  
Brahms: LP, Cliburn.  
Liszt: LP, Cliburn.  
Dvorak: Cello Concerto—Harrell (debut). Levine cond. The London Symphony Orchestra.  
Gluck: Iphigenie in Aulis, Mollo, Dietrich Fischer-Dieskau, the Bavarian Radio Orchestra and Chorus, Kurt Eighorn cond. (From Ariola-Eurodisc).  
Korngold: Die Tote Stadt (complete)—Nebiett, Kollo, Luxon, Prey and Wagemann. Leinsdorf cond. The Bavarian Radio Orchestra and Chorus (3 records).  
Mahler: Symphony No. 3, Levine cond. The Chicago Symphony Orchestra, Home.  
Massenet: La Navarraise—Horne, Domingo, Milnes, Bacquier. London Symphony Orchestra and chorus, Lewis cond.  
Prokofiev: Alexander Nevsky—Ormandy cond. The Philadelphia Orchestra and Mendelssohn Club Choir, Allen.  
Rachmaninoff: Concerto No. 3 for Piano and Orchestra—Ashkenazy. Ormandy cond. The Philadelphia Orchestra.  
Rachmaninoff: Symphony No. 2—Ormandy cond. The Philadelphia Orchestra.  
Rodrigo: Guitar Concerto and Sir Lennox Berkeley: Guitar Concerto, Bream.  
Shostakovich: Symphony No. 5—Ormandy cond. The Philadelphia Orchestra.  
The American Musical Theatre, a special Bicentennial look at the history of American theater by Stanley Green (2 LPs).  
A special Bicentennial Charles Ives collection. Great Operatic Duets (new)—Price and Domingo. The Horowitz Collection. Heifetz-like collection by Horowitz.  
de luxe packages of reissues of Arturo Toscanini. Arturo Rubinstein. Fritz Kreisler. Patriotic Songs, special Bicentennial album, Sherrill Milnes. Unbuttoned Schoenberg—Cabaret Songs by Marni Nixon.  
Violin Show Pieces—Fodor, in works by Paganini, Sarasate and Kreisler.

## SERAPHIM

Chopin: Waltzes—Ciccolini.  
Shostakovich: Symphony No. 10—London Philharmonic, Davis cond. Art of Gerard Souza.

## SVBX (Vox Boxes)

Handel: Concerti Grossi, Op. 6. Southwest German Chamber Orchestra, Pforzheim conducted by Paul Angerer.  
Saint-Saens: All the Violin & Cello Concerti/Miscellaneous works for Violin & Cello with Orchestra. Ruggiero Ricci, violin; Laszlo Varga, cello; Orchestra of Radio Luxembourg conducted by Pierre Cao & Louis de Froment and the Philharmonia Hungarica conducted by Reinhard Peters.  
Dvorak: Concerti for Cello, Violin & Piano/Miscellaneous works for Violin & Cello with orchestra. Zara Nelsova, cello; Ruggiero Ricci, violin; Rudolf Firkusny, piano; Saint Louis Symphony Orchestra with Walter Susskind, Conductor.  
Haydn: Piano Concerti, Hob. XVIII, Nos. 2, 3, 4, 5, 9 & 11. Iise von Alpenheim, piano; Bamberg Symphony conducted by Antal Dorati.  
Haydn: "The Creation." Helen Donath, Adalbert Kraus, Kurt Widmer; South German Madrigal Choir; Orchestra of the Ludwigsburg Schloss-festspiele conducted by Wolfgang Gonnemann.  
Haydn: "The Seasons." Helen Donath, Adalbert Kraus, Kurt Widmer; South German Madrigal Choir; Orchestra of the Ludwigsburg Schloss-festspiele conducted by Wolfgang Gonnemann.

## TELEFUNKEN

Shura Cherkassky Kaleidoscope featuring works of Strauss; Sant-Saens; Tchaikovsky; Glazunov etc.  
Purcell: Complete Theatre Music Abdelzaar, Distressed Innocence, Married Beau, Gordion Knot untied, etc. Academy of Ancient Music Christopher Hogwood (5 LP set)  
Ampico Piano Rolls—Rachmaninov; Godowsky and other giant keyboard names

## TELEFUNKEN/DAS ALTE WERK

Bach: Organ Works—Volumes 9 & 10—Michel Chapuis (Two LP sets)  
Couperin: Harpsichord Works—Huguette Dreyfus, harpsichord Grand Prix Du Disque (4 Record Set)  
Bach: Cantatas—Volumes 12 & 13—Leonhardt Consort; Concentus Musicus of Vienna—Gustav Leonhardt & Nikolaus Harnoncourt, directors (Two 2 LP sets)  
Bruggen: Volume 3 Recorder Music on Museum Instruments—works by Parcham, Van Eyck; Pepusch, Hoteterre etc.  
Monteverdi Recital: Cathy Berberian Concentus Musicus of Vienna Nikolaus Harnoncourt  
Mozart Piano Concerti—Engel, Mozarteum Orchestra. Hager, cond.  
Beethoven: Dances & Marches Philharmonia Hungarica, Hans Ludwig Hirsch, conductor

## TURNABOUT

Liszt: Tasso-Symphonic Poem no. 2/"Le Triomphe Funebre de Tasso"/"From the Cradle to the Grave." The Westphalian Symphony Orchestra conducted by Siegfried Landau  
Liszt: Les Preludes/Two Episodes from Lenau's "Faust". The Westphalian Symphony Orchestra conducted by Siegfried Landau  
Dvorak: Slavonic Dances, Op. 72. Bamberg Symphony conducted by Antal Dorati  
Faure: Ballade for Piano & Orchestra/Fantaisie for Piano & Orchestra/"Pelleas et Melisande" Suite, Op. 80. Grant Johannesen, piano; Orchestra of Radio Luxembourg conducted by Louis de Froment  
Holst: The Planets. Saint Louis Symphony Orchestra conducted by Walter Susskind.  
Saint-Saens: Symphony no. 3 in C minor, Op. 78/"Henri VIII." Ballet-Divertissement. Orchestra of Radio Luxembourg conducted by Louis de Froment.  
Rolla (Alessandro): Violin Concerto in A major/Rosini (Giacchino): Duet for Cello & Double Bass/ Paganini (Niccolo): Sonata for Grand Viola. S. Lautenbacher, Ulrich Koch, Georges Mallach and Jean Popee, soloists; Orchestra of Radio Luxembourg conducted by Pierre Cao and the Wurttemberg Chamber Orchestra conducted by Jorg Faerber.  
Brahms: Double Concerto in A minor for Violin & Cello/Schumann: Fantasy in C major for Violin & Orchestra, Op. 131. Ruggiero Ricci, violin; George Ricci, cello; New Philharmonia Orchestra and Leipzig Gewandhaus Orchestra conducted by Kurt Masur.

## THS (Turnabout Historical Series)

Verdi: La Traviata. Callas, Albanese, Savarese; Radio Italiana Orchestra & Chorus, Turin; Gabriele Santini, cond.  
Mozart: Piano Concerto no. 20 in D minor/Piano Concerto no. 24 in C minor. Artur Schnabel, piano; Philharmonia Orchestra conducted by Walter Susskind.  
Brahms: Symphony no. 1 in C minor. Vienna Philharmonic Orchestra conducted by Bruno Walter.

## VANGUARD

Bach: Brandenburg Concertos—English Chamber Orchestra. Somary, cond.  
Mahler: Symphonies, complete, including Adagio from Sym. No. 10—Utah Symphony Orchestra. Abravanel, cond.  
Bruce Hungerford playing Chopin and Brahms piano pieces.  
Vanguard Everyman Series  
Untitled album including Albinoni, Pachelbel, Grieg, Handel string pieces—English Chamber Orchestra. Somary, cond.  
Musica Reservata: Music of the Middle Ages and Renaissance. (3 disks).  
Vanguard—Supraphon  
Dvorak: Symphony No. 7—Czech Phil Neumann, cond.  
Dvorak: Symphony No. 9—Czech Phil/Neumann, cond.  
Smetana: Ma Vlast—Czech Phil/(Anceri)  
Janacek: Cunning Little Vixen—Prague National Theatre. Gregor, cond.  
Dvorak: Mass in D Major—Prague Symphony Orch. Smetacek, cond.  
Historical Anthology of Music  
Purcell: Dido & Aeneas.  
Handel: Alexander's Feast.  
Charpentier: Te Deum. Bach: Concertos for 2, 3, 4 harpsichords.

# Jazz

ESCHEWS REHEARSALS

## Percussionist Bobo Thumps Up His Own Pro-Youth Movement

By JEAN WILLIAMS

LOS ANGELES—Noted timbalist "Willie Bobo" (William Correa) who combines the melodic beat of jazz with driving Latin rhythms, is changing his style by hiring younger sidemen.

"I get younger musicians because they do not have strong preconceived feelings about types of music, and I can direct them into my style. But I insist they keep their individuality," says Bobo.

He adds his eight-piece group (which he will not tag with a title) does not rehearse together before performances. "I give them the beat, and let them add their own sweetness to the sound, presenting my music in art form.

"I am a musician and not a player," he continues. "With players, if rock is in style, everybody plays rock, they follow the trends. I am not going to do that. I am going to play all idioms, be it rock, good jazz or whatever."

He also admits that his former sidemen were more professional, but they were specialized. His present group has basic musical ability but they are capable of moving into any area, he says.

He ties in the new young audience which seems to be going to jazz with his own young musicians saying, "young people are coming to jazz because it is being presented differently today.

"A few years ago, jazz was very busy music in its presentation. It was taken too far out. It's now being brought back in. It's more melodic and very simple. Young people can relate to it.

"The hook in music" (when a group can be captured by a sound), he continues, "is when people can

## Wilmington School Wins NEA Grant

WILMINGTON, Del.—A National Endowment For the Arts grant of \$4,970 has been received by the Wilmington Music School to support its 1975 Jazz Workshop this month.

It was also announced that two more jazz stars in trumpeter Marvin Stamm and trombonist Wayne Andre will join other well-known jazz personalities in conducting this year's workshop, the 14th to be conducted by the local music school. The workshop offers composing and arranging to a limited number of advanced students in addition to the performing workshop to students of all levels.

Trumpeter Stamm was formerly with Benny Goodman, Stan Kenton and Woody Herman, and more recently toured with Frank Sinatra. Trombonist Andre played with the Sauter-Finnegan Orchestra, and later with Woody Heraman and Kai Winding.

In addition to faculty members, the jazz workshop will also be conducted by Alan Ralph, New York jazz composer; Don Sebesky, nominated six times in the past eight years for a Grammy as television's best arranger; pianist Roland Hanna; trumpeter Joe Kurilla; bassist Steve Norris; guitarist Tony Ventura; saxophonist Bill Byerly, and saxophonist Tim Maloney, who started the jazz program at the American School in Paris.



Billboard photo by Bonnie Tiegler

**Willie Bobo: he never stops working with record dates and personals filling out his calendar.**

hum it. Young people must be able to do something other than listen to music. And we must regroup if we are going to get them on our side."

Bobo considers himself one of the forerunners in combining different rhythms after working for many years with organized Latin bands such as Tito Puente and Cal Tjader. He says that he came into his own

when he decided not to play only Latin music because he would become stigmatized.

His knowledge of jazz was broadened while playing percussions with Miles Davis, Eddie Harris, Cannonball Adderley and other noted jazzmen.

When performing, he often reverts back to the guajira (Latin blues) sound, but he says, "when I go on a gig, I don't know what I am going to play. I let my audience lead the way for me. I try to sense what they are feeling, and that is the direction I will take with my music.

"Although I do not necessarily consider myself a great singer, I am now vocalizing during my act."

Bobo has not recorded as a soloist in three-and-a-half years. He claims a studio can ruin the career of an artist. "An artist can become too stereotyped through recordings," he says. But he is constantly working record dates as a percussionist where he isn't stereotyped.

"It is difficult to cut a record in a studio, then go on the road and perform it the same way. People want to hear a hit performed the same way as on the record," he adds.

Bobo confines his appearances to the West Coast, explaining under present economic conditions, it is not profitable to go on the road.

## Hold Verve Reactivation

• Continued from page 4

Germany to a lengthy memo he wrote them requesting they go ahead with plans for Verve's reactivation.

The Verve rekindling had been a plan of Jimmy Bowen, the last president at MGM who recently left to go into independent production. Salem, who supports the idea, says he's got solid support from Bill Farr, Polydor USA's president.

Salem says he feels "certain" that "we'll have the moneys allocated for the reactivation by the first of the year."

Salem heads a small staff of executives who maintain operations for Polydor and MGM. John Guess is West Coast a&r director who recorded the San Francisco group Crackin' which just debuted on Polydor with the LP "Crackin'-1."

Sherry Leverage is the Coast creative services contact and Stan Moress, formerly a vice president with MGM for four and a half years, is now an independent contractor, working on coordinating activities for the Osmonds, Jim Stafford and Johnny Bristol.

Bowen, like his predecessor Mike Curb, is an indie producer for the company. While Curb handles the Osmonds, Bowen produces Sami Jo, Delaney Broulett and Tom Bresh.

Salem himself goes through tapes and finds out takes and other material which can be repackaged for worldwide release. He says he's found enough material for two Oscar Peterson LPs.

"I'm running into worthwhile pieces that should be released," he says. But if there is no Verve? "We'll put them aside and we'll probably do packages in the future."

## Jazz Beat

LOS ANGELES—Jimmy Witherspoon is working the local Playboy Club this week, his first time in that environment. . . . Phil Woods is in Japan through July 30 playing with Myama and his New Herd orchestra. And when he returns, he bows selections from his new "Images" LP at the Concord Jazz Festival in Calif. Aug. 1.

Chico Hamilton launched a Tuesday series of concerts in Manhattan's Battery Park July 8. . . . The Santa Barbara Autumn Jazz Festival bows Aug. 29-30-31 with Joe Williams, Louis Bellson's band, an all-star jam, John Lewis, Lalo Schiffrin, Vince Guaraldi, Cal Tjader all booked for the 4,000-seat County Bowl in Santa Barbara, Calif.

Vibist Tommy Vig's newest LP, "The Sound Of The Seventies," is being distributed by Stan Kenton's Creative World. Vig, who works in Las Vegas, regularly makes appearances in the L.A. area. . . . Speaking of Las Vegas, the Las Vegas Jazz Society, spearheaded by bassist Monk Montgomery, in-

cludes among its initial members Eddie "Lockjaw" Davis, Billy Eckstine, Carl Fontana, Benny Green, James Moody, Red Rodney, Marlana Shaw, Joe Williams, Si Zentner. According to Monk, they are all Vegas residents. Membership is \$15 per person; \$25 for a family and \$5 for students. Contact the group at 3459 Nakona Lane, Las Vegas, Nev. 89109.

Carmen McRae is back on the recording scene with her new LP on Blue Note called "I Am Music."

Jazz buffs in the Southern New Jersey-greater Philadelphia area will find less jazz played there this summer than in past seasons. The Temple Univ. music festival has reduced its jazz programming while the Garden State Arts Center in Holmdel, N.J. has no jazz at all. But the Newport bash in New York has plenty to hold fan's interests.

The Valley Forge Music Fair at Devon, Pa., played Basie, Ella, Oscar Peterson July 9-15 with Roberta Flack Sept. 8-14.

# Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	21	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)
2	2	16	<b>EXPANSIONS</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)
3	3	7	<b>TALE SPINNIN'</b> Weather Report, Columbia PC 33417
4	4	14	<b>TWO</b> Bob James, CTI 6057 S1 (Motown)
5	6	31	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194
6	11	7	<b>THE BRECKER BROTHERS</b> Arista AL 4037
7	10	14	<b>IN THE POCKET</b> Stanley Turrentine, Fantasy F 9478
8	15	3	<b>THE CHICAGO THEME</b> Hubert Laws, CTI 6058 S1 (Motown)
9	7	14	<b>CHASE THE CLOUDS AWAY</b> Chuck Mangione, A&M SP 4518
10	9	12	<b>DISCOTHEQUE</b> Herbie Mann, Atlantic SD 1670
11	8	16	<b>WHO IS THIS BITCH, ANYWAY?</b> Marlena Shaw, Blue Note BN-LA397-G (United Artists)
12	32	5	<b>BASIE JAM</b> Count Basie & His Orchestra, Pablo 2310.718 (RCA)
13	27	5	<b>SHABAZZ</b> Billy Cobham, Atlantic SD 18139
14	14	16	<b>NO MYSTERY</b> Return To Forever Featuring Chick Corea, Polydor PD 6512
15	24	3	<b>PURE DESMOND</b> Paul Desmond, CTI 6059 S1 (Motown)
16	16	7	<b>NATIVE DANCER</b> Wayne Shorter, Columbia PC 33418
17	17	16	<b>I NEED SOME MONEY</b> Eddie Harris, Atlantic SD 1669
18	20	36	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
19	5	16	<b>STEPPING INTO TOMORROW</b> Donald Byrd, Blue Note BN-LA368-G (United Artists)
20	30	3	<b>PHOEBE SNOW</b> Shelter SR 2109 (MCA)
21	21	12	<b>THE AURA WILL PREVAIL</b> George Duke, BASF/MPS MC 25613
22	12	14	<b>SURVIVAL OF THE FITTEST</b> The Headhunters, Arista AL 4038
23	25	7	<b>GOODBYE</b> Gene Ammons, Prestige 10093 (Fantasy)
24	34	5	<b>A TEAR TO SMILE</b> Roy Ayers Ubiquity, Polydor PD 6046
25	23	40	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
26	<b>NEW ENTRY</b>		<b>LIQUID LOVE</b> Freddie Hubbard, Columbia PC 33556
27	35	7	<b>DIZZY GILLESPIE'S BIG 4</b> Pablo 2310 719 (RCA)
28	38	10	<b>ATLANTIS</b> McCoy Tyner, Milestone 5500 (Fantasy)
29	29	5	<b>ANOTHER BEGINNING</b> Les McCann, Atlantic SD 1666
30	<b>NEW ENTRY</b>		<b>COME GET TO THIS</b> Nancy Wilson, Capitol ST 11386
31	19	38	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BSY-9002-2
32	37	60	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
33	<b>NEW ENTRY</b>		<b>UPON THE WINGS OF MUSIC</b> Jean-Luc Ponty, Atlantic SD 18138
34	39	7	<b>CHILDREN OF LIMA</b> Woody Herman & The Thundering Herd with The Houston Symphony Orchestra, Fantasy F 9477
35	<b>NEW ENTRY</b>		<b>IMAGES</b> Phil Woods/Michel Legrand & His Orchestra, Bluebird BGL1-1027 (RCA)
36	22	33	<b>FLYING START</b> Blackbyrds, Fantasy F-9472
37	31	3	<b>CHAPTER FOUR: ALIVE IN NEW YORK</b> Gato Barbieri, ABC/Impulse ASD 9303
38	<b>NEW ENTRY</b>		<b>PHENIX</b> Cannonball Adderley, Fantasy F 79004
39	<b>NEW ENTRY</b>		<b>GREATEST JAZZ CONCERT IN THE WORLD</b> Pablo 2625.704 (RCA)
40	<b>NEW ENTRY</b>		<b>SATURDAY MORNING</b> Sonny Criss, Xanadu 105

© 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.

## Concerts Holding Up Well

• Continued from page 3

as "special guests" in different cities artists of the stature of Seals & Crofts, the Eagles, Poco, Linda Ronstadt and Dan Fogelberg. "Each of these bills was carefully thought out market-by-market," says Franklin. "I don't believe you're going to see much of national tours with the same opening acts in each city any more."

International economic adversity has caused various elements of the music business community to work together more than ever, in order to hold up the industry, Franklin feels.

Franklin denies that ATI's closing of its Los Angeles office last month was caused in any way by money problems.

"We finally came to the realiza-

tion that Frank Barsalona had the right idea with Premier Talent all along," says Franklin. "In today's concert business, we feel it is more efficient to have one national office for an agency. When all the information is right there in one place, you can coordinate things better for the artists."

ATI's Los Angeles staffers were offered the option of rejoining the agency in New York, but several have not chosen to relocate. Buddy Epstein is now ATI's sole West Coast representative, maintaining close liaison with local managers and overseeing the agency's film scoring efforts.

"You need more answers more quickly than ever before to set up successful tours today," says Franklin. "That's why one office is better for ATI. Lighting and sound equipment logistics are more complicated, effective routing in order to save money is a must; getting foreign artists through immigration is a major job in itself."

Secondary markets are still holding up as venues for smaller acts, ATI has found. "Some of our artists are making very good money in places like Saginaw, Mich. or Asheville, S.C.," says Franklin.

Also, this summer's big stadium tours with \$6-\$8 tickets have been doing good business. "Rock audiences are still drawn by dollar value for concerts," says Franklin. "Once again, entertainment has been holding up strongly in a depressed economy because people need to get out and forget their troubles awhile."

## Talent

### 'Fans' Rip Geils Band At Saratoga

SARATOGA, N.Y.—Several hundred fans of the J. Geils Band rushed the stage of the Saratoga Performing Arts Center July 13 after the group reportedly played a shortened set. In the ensuing hour, the group's equipment was destroyed and the police made more than 10 arrests.

Bluesman Muddy Waters was originally scheduled to open the show, but apparently cancelled due to a death in the family. In his place a local group, Eros, was put on, beginning their shortened set before the concert was scheduled to commence.

Charles Croce, SPAC publicity manager, says he was informed of the cancellation earlier in the day and people coming through the turnstiles were told of Waters' cancellation.

According to Croce, SPAC received minimal damage during this incident—only two broken windows. J. Geils manager Dee Anthony of Bandana Productions was unavailable for comment.

### Concerts At Brandywine Race Track

WILMINGTON, Del.—A brand new area of concert promotion is bound to open up for musical names if the move here by the Brandywine Raceway proves successful. While the race track has long been the scene of rock festivals, this time the rock concert is a prelude to the regular card of 10 horse races at Brandywine.

In a move to help stimulate attendance at the track, a problem shared by many other tracks in this area, Brandywine has line up four major musical groups in three-night stands over a four-week period. The concert, starting at 6:30 p.m., is part of the regular admission to the raceway. Grandstand admission is only \$1.50, but track officials expect the crowd to stay on for the horse races.

Started Tuesday through Thursday (July 15-17) with Sha Na Na, the successive Tuesdays through Thursdays will bring in the Pointer Sisters; Blood, Sweat and Tears; and the Earl Scruggs Revue.

### \$4 Discount Tickets To Rock Fest

KANSAS CITY, Mo.—Concertgoers who paid \$10 for tickets to the Rolling Stones, Chicago/Beach Boys and Black Oak Arkansas shows at Arrowhead Stadium here will be able to buy \$4 discount tickets to a festival next month headlining the Ozark Mountain Daredevils, Brewer & Shipley, Kansas and Danny Cox.

Promoters Stan Plesser and Paul Peterson of Cowtown/Good Karma Productions made announcements of the discount offer at each of the above concerts so that audiences would retain their ticket stubs.

Arrowhead Stadium can hold up to 80,000. But for concerts it has been held to 25,000 admissions.

Plesser and Peterson are now taking over the city's 18,500-seat Kemper Arena on a first-refusal concert booking deal.

## L.A. Troubadour Trying Major Restructuring

By NAT FREEDLAND

LOS ANGELES—With the Troubadour here in its second week of operation after a three-week shutdown, owner Doug Weston feels that "willingness to make changes" is the hallmark of his ongoing restructuring process aimed at streamlining the club back into profitability.

"During a three-week layoff, it suddenly became very clear that a number of methods I evolved over my 18 years as a club owner had gotten much more complicated than they needed to be," says Weston. "On the other hand, it was no easy matter to reopen the club without that regular cash flow. One of the first orders of business was collecting as much as possible of the \$20,000 billing currently outstanding from record labels."

Troubadour staff has been trimmed considerably, with most employees on hourly wages, according to Weston.

There are now three assistant managers sharing responsibilities with Weston taking over the general manager slot himself. He has moved his personal staff back to the club from his nearby home, resulting in additional employment savings.

"The remaining staff has been most cooperative in working with me on ways to keep the club open," says Weston. "I'm trying to open communication lines better by regular staff meetings and a suggestion box. It was the staff who came up with a good approach to simplify our food service menu."

Rick Bloom, newly-hired Troubadour booker, has, along with Weston, gotten summer dates from Kinky Friedman, Rick Cunha, Richard Torrance, Roger McGuinn, Rowan Brothers, Sons of Champlin, Pure Prairie League, Persuasions, Tom Waits, Impressions, Steve Goodman, Tim Weisberg, Chuck Mangione and Lewis Furey.

Weston says he is willing to book top-drawing acts for less than a full week now, but most of the currently scheduled artists are playing six days.

Other items on Weston's agenda are applying to the city for a zoning variance to return the Troubadour to its 350 capacity from the current 300 and his musicians' union appeal against paying an additional \$2,700 to Greg Thomas.

In other changes, the Troubadour is no longer accepting reservations except for hard-ticket shows. Weston is also leaving himself the option to lower admission prices right at the boxoffice for smaller shows.

Weston says the current situation has him working harder and longer hours than ever. But to many who have watched him in action over the years, Weston seems to be relishing the challenge to return the Troubadour to its full glory and is functioning with more concentrated energy than he's needed for some time.

"Many people still don't seem to be aware the Troubadour has reopened," says Weston. This is a problem certain to take care of itself Aug. 25-27 when Elton John returns for his U.S. fifth anniversary celebration.

## Allentown OKs Rock Festivities

ALLENTOWN, Pa.—The Allentown Fairgrounds, which had been out-of-bounds for rock concert promoters since 1973, relented after an orderly crowd attended a test show July 10 promoted by Mayac Productions in cooperation with the Allentown Council of Youth. While the turnout was smaller than anticipated, it was a well-behaved crowd attending to hear Dave Mason, Livingston Taylor, and the Nitty Gritty Band.

As a result, Martin O. Ritter, general manager of the Allentown Fairgrounds, said he would permit two other scheduled concerts to go on. Coming up next is Bachman-Turner Overdrive.

Trouble broke out in 1973 when about 1,000 fans stormed the fairgrounds to get in without paying, resulting in six policemen injured and six arrests.

To help ward off gate-crashers now, the promoters constructed a 10-foot-high wooden fence across the race track at both ends of the stage. Only about 25 police and reservists patrolled the fairgrounds, fewer than at most outdoor concerts.

**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

JULY 26, 1975, BILLBOARD

## ROACH GIVES YOU THE EXTRA IMPACT OF YOUR...



Promotional T-shirts are in big Demand

## WEAR YOUR MESSAGE

With Iron-ons by

**ROACH**

8430 Tujunga Avenue  
Sun Valley, California 91352  
213/767-9300  
Contact: Custom Sales Coordinator  
1285 Alum Creek Drive  
Columbus, Ohio 43209  
614/239-9111

**CONVAIR 880 (4 ENGINE) "JET" AIRLINER**  
FOR SALE (OR LEASE) \$300,000 (OR BEST OFFER) Turn your Led ZEPPELIN -or- Grand Funk RAILROAD into a JET! Call or write: DICK DROST, "JET," ROSE LAWN, INDIANA 46372 USA (219) 987-2000. Telex 72 5486. This "Jet" is in Excellent Condition and now immediately available! This offer may be withdrawn at any time, and this "Jet" shall be "shown" by appointment only. Freshly licensed and ready to fly now!

**FOR SALE**

## NBC SUMMER SHOW

## Knight-Pips Entry Flawed With Out-Of-Place Guests

LOS ANGELES—The first of four television variety shows featuring Gladys Knight and the Pips dragged its feet July 10 on NBC.

The group opened with a swingin' "How Can You Say I Don't Love You" as the Pips displayed the smoothness and continuity of rhythm expected of them.

Merle "Bubba" Knight of the Pips slid into a solo dance routine set in a hall leading to dressing rooms of the show's guests, Robert Goulet, Sally Kellerman and comedian Jimmy "J.J." Walker.

The guests joined Gladys in "Ain't No Sunshine," and a skit ensued dealing with opera, with Walker in the role of conductor. The tune selected for this vague stab at comedy was "He's A Jolly Good Fellow." Goulet followed with a tune which did not complement him or the show.

"I Feel A Song Coming On" stepped up the show a bit. The scene which followed involved Gladys and Walker discussing old soul singers. The less said about that, the better.

The best-performed tune of the hour-long series "The Way We Were," was enacted in brilliant solo fashion by Gladys.

Bubba, William Patton and Edward Guest (the other Pips) joined in a skit which finds Bubba conning the other Pips out of \$20 to take out a girl who could not remember his name. Gladys, using the same trickery, retrieves the \$20 and returns it

to the original owners. This script, although poorly written and performed, was probably the best of the lot.

Gladys, Goulet and Sally stumbled through a mild dance routine, followed by a duet "While I Miss My Baby" by the two females. It's unfortunate that Gladys and Sally were teamed, as Sally came across much too overtly pretentious for Gladys' low-keyed sophisticated performance.

The group sailed into "Heard It Through The Grapevine," the tune that launched their careers as they thanked their guests and closed the show.

It was a poor show, but one may wonder why Goulet and Kellerman were on it, and not artists who would complement the group.

Other areas of wonder would be: Did the technical people involved with the show know the personalities of the group, particularly Gladys? Where were the fabulous gowns which Gladys is known to wear? Did she change her hairstylist (if so, the other one was much better)? Why didn't she look into the cameras? Why didn't they sing their strongest hits, as opposed to the mediocre songs chosen, and why was the script so poorly written?

All in all, Gladys Knight and the Pips came with the voices and choreography, but it seems they were not given the other tools necessary for a production of this type.

JEAN WILLIAMS

## Brothers &amp; Daughter Keep Nat Cole Tradition Alive

By ELIOT TIEGEL

LOS ANGELES—The Cole family is keeping the show business tradition alive 10 years after Nat Cole died.

In fact, in addition to his brothers Ike and Freddie plus daughter Natalie, the late King Cole is still available on records and tape around the world.

His 24-year-old daughter Natalie debuts on her first single for Capitol, "This Will Be," with her LP "Inseparable" scheduled for release shortly.

She is being produced by Chuck Jackson and Mervin Yancy, author of the single.

Brother Freddie is heard on his own label, First Shot, in the Washington, D.C., area. Brother Ike, who had a shot at records several years back, plays clubs and lounges and is about to sign with British Decca.

Freddie works the East Coast and while he admits being under the shadow of Nat's fame, his initial LP "The Cole Nobody Knows" was followed by another, "As Long As I'm Singing," to favorable sales in the Washington area.

Freddie is currently into blues, an expansion away from sugary lounge type songs.

As for King Cole, Capitol has 14 of his LPs in its active catalog, according to Don Zimmermann, marketing vice president.

Several of the LPs are on the \$3.98 mid-price line launched in March. Zimmermann says these are "selling five times as well as they did at \$6.98."

Zimmermann says MOR stations play the distinctive hit cuts and King Cole is heard on a number of oldies format stations.

In addition to the regular Capitol

LPs, King Cole material comes out on Capitol's special markets LPs and through Pickwick.

King Cole remains a distinctive stylist and therein remains the challenge for other members of his family. Can they break through distinctively?

Capitol has no intention of promoting Natalie as Nat Cole's daughter. Marketer Zimmermann says "she's strong enough to stand on her own." One thing's for sure, with Natalie shooting for the crossover r&b/pop fields, she won't be competing for airplay with any other members of her family.

Uncle Ike works nightclubs in this country and goes to Japan, Germany and Italy every year for concerts. British Decca plans on setting up a tour for him once he's cut his first sides for them.

This Cole has the same warm vocal quality that was associated with his famous brother. In fact, it is Ike who sings "Mona Lisa" and "Too Young" on the "Happy Times" ABC-TV series. These two cuts, of course, were massive hits for Nat. The tunes are heard around every third week in the series, according to manager Julian Portman.

Ike's domestic recording activity was on United Artists and Dot, with most of the activity at UA. If British Decca releases his disks in the U.S. on its London label, the public might become confused because there is a close similarity in vocal quality between Nat and Ike. "Ike's voice is a bit deeper," Portman explains.

It'll be up to listeners to discern Nat from Ike and Freddie. Natalie doesn't have any problems.

## Talent

## Talent In Action

## BARRY WHITE &amp; LOVE UNLIMITED

Westchester Premier Theatre, N. Y.

"It's one hell of a night in the life of Barry White everytime we come to New York," White said at the close of his July 15 show. And it was just that.

The combination of charisma, low-key presentation and highly effective arrangements that have been the hallmark of the singer and group's rise the past two years was as heady as ever.

Backed by his own seven-man rhythm section and an augmented solid-sounding 35-piece house band fronted by co-manager Sid Garris, White blended his golden hits with two new songs, a highly effective ballad, "Bring Back My Yesterday," and an upbeat "Let Me Live My Life."

His 10 numbers in just over an hour onstage hit high spots with "Never Gonna Give Ya Up," "I'll Do For You" and the closer with Love Unlimited, "You're My First, My Last, My Everything."

His female trio also was in rare form, sporting white ruffled pantsuits with legs slit above the knees, with best response to "Walking In The Rain," their first big hit; "I Belong To You," an exceptionally strong vocal lead from Glodean (Mrs. Barry White), and "Share A Little Love In Your Heart." Both sister Linda and Diane Taylor had their individual moments in the spotlight as well, and the overall production was a most effective presentation down to the orchestra's two overtures.

STEPHEN TRAIMAN

FRANKIE VALLI & THE FOUR SEASONS  
KENNY ROGERS & THE FIRST EDITION  
TOMMY JAMES & THE SHONDELLS

Circle Star Theatre, San Carlos, California

Frankie Valli headlined an offbeat mix of well-aged rock 'n' roll here July 4, selling out each of four weekend shows.

The Shondells and the First Edition got about 30 minutes each, with the headliners getting a little over an hour. James did as fiery a set as could be generated in half an hour, his five-piece band doing big seventies versions of "Hanky Panky," "Crystal Blue Persuasion," "Crimson And Clover" and "I Think We're Alone Now." The blitzkrieg set-closer "Money Money" had a lot of people on their feet. It is curious

(Continued on page 38)

## Signings

Ohio Players re-signed to Phonogram/Mercury. . . . Streetcorner Symphony, Los Angeles acappella group, to Bang Records.

Vocalist Ursula Dudziak to Arista. Her first album is in the production stage in the hands of her husband, violinist Michal Urbaniak. . . . Jazz pianist Barry Harris to Xanadu Records. His first release in September is dedicated to the music of late pianist-arranger Tadd Dameron. . . . Saxophonist-flautist James Moody to Vanguard Records with a November release planned. . . . Vocalist Pat Lundy to De-Lite Records' Vigor subsidiary. She was a cast member of "Don't Bother Me, I Can't Cope."

Demis Roussos re-signed to Big Tree Records with his second release planned this week. . . . 22-year-old blind keyboardist Ricky Williams to the production team of Bert DeCoteaux and Tony Silvester. . . . The Pzant Brothers and the Beaufort Express to Vanguard with product scheduled for later this summer.

Hermine Hilton to April Blackwood Music. The songwriter specializes in TV/film theme lyrics. . . . Honda Harris trio to Capitol.

Dirk Hamilton to ABC with Steely Dan producer Gary Katz in the studio with him.

Robert Turner and the Silver Heart Gospel Singers and Universal Truth Choir to Daniels Eight Record Co., for release in the fall on Gospel United label.

Les Dudak of the Boz Scaggs Band to Columbia, with Boz producing the guitarist's solo LP debut. . . . Crackin', Polydor act, to ICM booking. . . . Yancy Derringer and also the Beans to Hemisphere Records of Madison, Wis.

## SUMMER IN THE EAST

## Concerts At Odd Places

NEW YORK—Summer means outdoor concerts in the New York, New Jersey, Connecticut area with the venues including soccer fields, race tracks and summer theaters.

These mass audience locations are in addition to the established concert arenas which book talent year-round.

Among the locations vying for contemporary talent this season are Yonkers Raceway which has been running an early evening series of shows, with persons 16-21 getting in for 75 cents.

Blood, Sweat & Tears is the next act onstage Monday (14). Group plays at 6:15 p.m. Earlier, Chubby Checker and the Four Tops launched the program called "Rock Around The Track." The concerts are promoted by the track and WCBS-FM.

Other venues playing rock acts include the Westbury (L.I.) Music Fair (which also books MOR superstars), the Island Music Center (Commack, L.I.) which recently presented the Bee Gees, Orleans and Revelation; Roosevelt Stadium (Jersey City, N.J.) which just played Alice Cooper, Johnny Winter and Leslie West, Yes and Ace and has upcoming the Eagles, Seals & Crofts, Faces, Rod Stewart, Ten Years After, Lynrd Skynyrd and the Doobie Brothers.

The Smithville Summer Theatre in Smithville, N.J. (north of Atlantic City), is booking MOR names like Joel Grey along with productions like "Jesus Christ Superstar" and "Fiddler On The Roof" with Zero Mostel.

The Candlewood Theatre in New Fairfield, Conn., is emphasizing MOR acts like Jerry Vale.

The Nanuet Star Theatre in Nanuet, N.Y., offers Sandler & Young, Liberace and Bill Cosby for its upstate patrons.

Westbury remains a major showcase. This season it is offering Blood, Sweat & Tears, Harry Chapin, Bobby Vinton, Joel Grey, Diahann Carroll, Dionne Warwick, Sonny Bono, Andy Williams and Louis Prima.

As previously mentioned in Billboard, the new Westchester Premier Theatre in Tarrytown, N.Y., has a star lineup which includes Johnny Cash, Barry White, Sammy Davis Jr., Henry Mancini and Sergio Mendes, Steve Lawrence and Eydie Gorme.

## NATIONAL PROMOTION DIRECTOR

## WANTED

Independent record company seeks National Promotion Director with minimum 5 years experience. Send resume and salary requirements. Write:

Billboard  
P.O. Box 1048  
9000 Sunset Blvd.  
Los Angeles, CA 90069

JULY 26, 1975, BILLBOARD

THE BILLBOARD BOOKSHELF  
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

## Santa Barbara Sets Aug. 29-31 For Jazz Fest

SANTA BARBARA, Calif.—This seacoast town, 90 minutes from Los Angeles, bows its own jazz festival over the Labor Day weekend, Aug. 29-31.

Called the First Santa Barbara Autumn Jazz Festival, the event will take place at the 4,000-seat County Bowl. Producers are Jazz Seen owned by businessmen James Hill and R. Denzil Lee.

Jimmy Lyons, of Monterey Festival fame, is the general director. Slated for the opening concert are Carmen McRae and her trio, Louis Bellson Band with Joe Williams, and an all-star jam session featuring John Lewis, Jerome Richardson and Mundell Lowe.

The Saturday concert will showcase the Santa Barbara Symphony with guest soloists including Lalo Schifrin, John Lewis and Vince Guaraldi.

Sunday afternoon will zero in on Latin music with Willie Bobo, Cal Tjader and the Gerald Wilson band.

## 55,000 Telephoners Plead For Sinatra, Denver Reservations

LAKE TAHOE—No less than 55,000 phone calls were placed to Harrah's Tahoe July 1 during the first hour reservations were being taken for the John Denver-Frank Sinatra spectacular Aug. 1-7. During the first week of July, 672,412 calls for reservations were clocked into Harrah's.

The phone onslaught caused an overload throughout the Nevada Bell system and at one point knocked out phone service as far away as Sacramento, Calif.

Callers received recorded messages to stand by for an operator. Naturally all the approximately 13,000 seats available for the Denver-Sinatra week were gone as fast as the reservation-takers could record the information.

\$600,000 WORTH

## Top Disk Acts To Canada

LOS ANGELES—An impressive and expensive array of record headliners will be performing ten consecutive nights to highlight the opening of Canada's new Edmonton, Alberta Coliseum.

Producer-buyer Bob Vincent of Mus-Art Corp. of America here estimates a \$600,000 plus guarantee for talent. Lineup includes Paul Anka and Odia Coates, July 16; Dionne Warwick and Ray Stevens, 17; Jeff Beck and Commander Cody, 18; Bobby Vinton and Tanya Tucker, 19; Johnny Cash and the Carter

Family, 21; Gladys Knight and the Pips, 22; Guess Who, 23; Charlie Rich, 24; the Beach Boys, 25; and the Osmonds, 26. Tickets in the 17,000-seat house range from \$5 to \$7 for the Klondike Days celebration.

Simultaneously, the nearby 5,500-seat Klondike Palace will be playing daily afternoon shows for children.

Al Anderson is general manager of the Coliseum, which also leases out for promotions, while Don Boyer is entertainment chairman of Klondike Days.

## Talent In Action

• Continued from page 37

that so dynamic a performer is not more visible these days.

The First Edition sounded positively anemic following the Shondells, although their sound was more in keeping with the standard Circle Star fare and the crowd liked their servings of the old hits "Something's Burning" and "Ruby." They also did Elton John's "Holy Moses" and a Paul Simon medley which started out awful but ended up tolerable. Rogers has been working the Vegas lounges and it shows in his vacuous patter and artificial stage business.

Valli was even worse on this account, groveling in the bottom of the barrel for the painful old riff about the admirer who has sent a "please-meet-me-afterward" note to the bass player, Joey Long. The note, of course, is signed "Ralph."

Valli and the present edition of the Seasons—augmented by five horns and an extra guitar—got through a fairly large number of the much-loved Seasons hits, doing some in medleys and some in full versions. "Silence Is Golden" was among the best of these, with the horns standing out.

Valli's falsetto, though still working, is not the tool it used to be. This was compounded by some sound problems and a bad mix which blurred Valli's voice for the first half of the set. Besides, the bass was too loud and the music too stiff.

Valli did his solo hits—"Can't Take My Eyes Off Of You," "My Eyes Adored You" and the current biggie, "Swearin' To God." The crowd—much of it composed of girls who would have been in kindergarten when the Seasons were at their apex—loved it and several females rushed

the stage and planted a few kisses on the diminutive Valli before security hustled them off.

JACK McDONOUGH

### TRINI LOPEZ

Cunard International Hotel,  
London

Trini Lopez topped the third cabaret bill in this series of big-name productions, designed to bring an atmosphere of Las Vegas to West London. In the end, he broke down what seems to be an ever-present barrier between audience and artist at this ambitious venue. But it took all his hard work, professional determination and a great deal of personal charm and warmth.

The hall still doesn't seem right for this kind of cabaret, despite changing the position of the stage and making improvements in the table plan, the lighting and the sound equipment. In the first week, Dionne Warwick chided the audience for failure to respond, to show at least reasonable enjoyment of the talent on view.

Jerry Lewis, the second-week billtopper, quit the show and the U.K. having criticized the Queen Mary Suite as being "a barn and impossible to work in there." That's much too strong a comment. London is desperately short of showcase halls for big show business names and the Cunard International has at least tried hard to provide the goods.

The future now is under discussion. Price reductions may prove a saving grace, but the future is clouded in doubt.

At any rate, Lopez worked himself to a sweat-beaded frazzle to get through and in the end scored heavily, mainly through a medley of his old hits, and notably through the inevitable "If I Had A Hammer." He was superbly assisted on Latin percussion by Dennis Lopez, a British musician and no relation.

Comedian Pat Henry did well, but again found himself falling into a kind of whirlpool of audience lethargy. Promoter Jeffrey S. Kruger has had more than his fair share of problems over this hall but it could well be that, despite ambitious bookings and confident promotion, there just isn't a hope for this kind of cabaret venue in this part of London. PETER JONES

### FANIA ALL-STARS ROBERTO ROENA Y SU APOLLO SOUND

Madison Square Garden, New York

The self-centered rock & rollers who think that the biggest thing to happen in Madison Square Garden this year was the invasion of the Rolling Stones would have been shocked by the July 11 show of the Fania All-Stars. The Garden, which is used to frantic crowds, had all it could handle from the SRO crowd as glass doors were smashed and many people got in without benefit of tickets. Once inside the crowd stayed in a frenzy giving wild standing ovations at the drop of a hat (or the mention of Puerto Rico).

The music itself was energetic though somewhat sloppy at times with fine performances being turned in by the large, well-arranged horn section that featured trumpeter Victor Paz and trombonist Barry Rodgers. Also outstanding was young pianist Papo Luca who replaced Larry Harlow.

The highlights of the evening were an appearance by the king of salsa, Tito Puente; Hector Lavoe swinging out over the audience on a rope ala Mick Jagger, and an appearance by Celia Cruz, Latin's Grand Dame. Puente's surprise appearance featured a timbale battle with the flamboyant young Nicky Marrero to three standing ovations. Ms. Cruz, who closed the show, was as exciting and professional as ever as she pushed the crowd to its final climax.

(Continued on page 41)

## Studio Track

By BOB KIRSCH

LOS ANGELES—Up in San Francisco at the Record Plant, Commander Cody & His Lost Planet Airmen are finishing their next project with Hoyt Axton handling production and John Stronach and Tom Anderson at the controls. Dan Fogelberg was also in, with Stronach handling production duties on that session at well as engineering. Tower of Power is working on two LPs, a live effort and a studio set. The group is producing both projects themselves with Tom Flye acting as engineer. The New Riders are also in, with Bob Johnston producing and Ben Talent at the boards.

At the Record Plant in Los Angeles, Barbra Streisand is working with producers Jeffrey Lesser and Rupert Holmes and engineer Gary Kellgren. The Cycle Sluts were recently cut live at the Roxy, with Wes Farrell producing and Kellgren again at the boards. LTD was in with producer Mark Davis and engineer Gary Ladinsky, while Quincy Jones produced his own LP with engineer Phil Scheir. Bill Withers also produced himself, with Scheir again engineering. New artist Tommy Bolin came by with engineer Lee Keefer and Phil Cody was in with Brooks Arthur producing and engineering. Gladys Knight & The Pips were also in, working with producers Kenny Kerner and Richie Wise and engineer Warren Dewey.

At the CBS Studios in San Francisco, Steppenwolf is working on remixing with engineer Roy Halee. The Flying Burrito Brothers were in recently with engineer Glen Kolotkin and Quicksilver and are cutting again with engineer Michael Fusaro. Booker T was also in, laying down some tracks with Roy Segal.

Sunburst Studios has opened its doors in Salt Lake City. The new facility is Westlake-designed, and includes an Audiotronics board, a 16-track 3M machine, a 16-track Scully and an 8-track unit and two 4-track units also from Scully. Mikes come from Sony, Neumann and Electro-voice, among others.

Other features of the studio include a 38 by 40 by 14-foot studio that holds approximately 40 persons, a 25 by 19-foot remote control room, Moog synthesizer, Yamaha grand piano, Hammond B3 organ, Mellotron 400 and an Arp synthesizer. Jack Nitzche will be moving from Los Angeles to become resident producer, working on his own projects as well as those for the studio. The studio itself is in a restored Mormon church.

In notes from around the country: Barry Rudolph, now an independent engineer after three years with Larrabee Sound, is keeping busy. He's been working with Daryl Hall and John Oates at Larrabee, as well as with El Chicano at Kendun and Rick Nelson, again at Larrabee. Jerry Fuller will be producer on that set. Rudolph also worked recently with John Prine and Yvonne Elliman. Country veteran Little Jimmy Dickens did some work recently with the Blue Ridge gospel group at Ed Bosken's QCA Records Studio in Cincinnati. Fred Daniel produced and Reggie Wallace handled the boards. Tony Albert and Shirley Rogers have been working at Homa Records' Producers Workshop in Oklahoma City, with Mickey Sherman producing. Straight lead singer Tom Ensley just finished mixing the band's latest LP with producer Norman Ratner at RCA's Studio A in Los Angeles.

In Nashville, Wayne Kemp has finished cutting his latest single at the Sound Shop, with Buddy Killen producing. Also at the Sound Shop, a number of commercials have been handled under the direction of studio president Craig Deitschmann. Sonny Curtis cut several sessions with producer Bob Montgomery.

★ ★ ★

The latest Guess Who LP, "Power In The Music," was produced by Jack Richardson at Toronto's Sound Stage studio. Guess Who lead singer Burton Cummings was also in town a week or so ago, producing comedy duo MacLean & MacLean. And Domenic Troiano, lead guitarist for the group, is working at Sound City

(Continued on page 77)

## MAJOR RECORDING STUDIO !!!

In Hillywd. Serves all top labels/artists. Superbly equipd. XInt. Staff. Tech. knowledge not nec. Operations are HIGHLY profitable !! Price: \$550K. Terms.

**VAN AUBEN GROUP**  
P.O. Box 91916  
Los Angeles, 90009

## 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 \_\_\_\_\_

A50001

dbx noise  
reduction  
needs no

levelmatch

dbx

incorporated / 296 newton street / waltham, mass. 02154

# 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.

By TOM MOULTON

NEW YORK—The latest word from the Record Pool, nonprofit product distribution center for DJs here, is that membership is now up to 183 spinners. Reportedly, the total is still growing.

Scepter Records becomes the first label to distribute enough pieces of a title to cover the entire membership. At a July 14 gathering, Mel Cheren, label exec, handed out some 200 test pressings of the new B.T. Express "Non-Stop" LP. Says Cheren: "We feel that the discos have an important part in exposing a record to the public, and as soon as other companies realize this they will be behind it as well."

With 29 labels already agreeing to service the Pool, there are still several manufacturers which are hesitant to become involved.

In two weeks the Gary Toms Empire LP will be available. With the same title as their hit disco single "7-6-5-4-3-2-1 (Blow Your Whistle)" the album should prove to be a hot commodity for the group. Featuring an alive party flavor, there are six strong disco cuts on

the LP—"Tell The People," with good vocal harmonies over a strong melodic song, "Do Your Thing," slower and funkier than their current single, "Feel That Funky Groove," "The New Empire," an instrumental, "Drive My Car," the Beatle song done up in a "Blow Your Whistle" fashion, and "This Crazy World."

The New York Hilton has opened the doors on a new in-house disco, the Roman Pub's Metamorphosis. Sound and lighting is by Design Circuit Inc. and Alfie acts as resident spinner. The club is open Monday through Saturday from 8 p.m. until 2 a.m. ... Chicago-based production and promotional agency Ar'dcee 3 Productivity Inc. has launched its Inter-Galactic Space Patrol Discotheque, a mobile operation.

The Dynamic Superiors' "Pure Pleasure" album (Motown) has three good disco cuts: "Deception," "Face The Music" and "Don't Give Up On Me Baby." All three cuts are uptempo and

(Continued on page 77)

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

### This Week

- 1 DREAMIN' A DREAM—Crown Heights Af-fair—De-Lite
- 2 FOREVER CAME TODAY—Jackson Five—Motown
- 3 WHAT A DIFFERENCE A DAY MAKES—Es-ther Phillips—Kudu
- 4 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
- 5 BRAZIL—Richie Family—20th Century
- 6 CHINESE KUNG FU—Banzaii—Scepter
- 7 SEXY/T.L.C.—MFSB—Phila. Intl (LP)
- 8 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
- 9 FREE MAN—South Shore Commission—Wand
- 10 CHICAGO THEME—Hubert Laws—CTI
- 11 THREE STEPS FROM TRUE LOVE—The Re-flections—Capitol
- 12 TO EACH HIS OWN/MELLOW—Faith, Hope And Charity—RCA (LP)
- 13 SOMEBODY'S GOTTA GO—Mike And Bill—Moving Up
- 14 EL-BIMBO—Bimbo Jet—Scepter
- 15 GIMME SOME—Jimmy Bo Horne—Alston

## Colony Records (New York) Retail Sales

### This Week

- 1 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
- 2 DREAMING A DREAM—Crown Heights Af-fair—De-Lite
- 3 BRAZIL—Richie Family—20th Century
- 4 DISCO GOLD LP—Scepter
- 5 DANCE, DANCE, DANCE—Calhoun—Warner/Scepter
- 6 WHAT A DIFFERENCE A DAY MAKES—Es-ther Phillips—Kudu
- 7 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
- 8 CHINESE KUNG FU—Banzaii—Scepter
- 9 SEXY/T.L.C.—MFSB—Phila. Intl (LP)
- 10 THREE STEPS FROM TRUE LOVE—Billy Davis (ABC) Reflections (Capitol)
- 11 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
- 12 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
- 13 I COULD DANCE ALL NIGHT—Archie Bell And The Drells—TSOP
- 14 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
- 15 MAGIC IN THE AIR—Ronnie Walker—Event

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

### This Week

- 1 HUSTLE—Van McCoy & Soul City Sym-phony—Avco
- 2 FOREVER CAME TODAY—Jackson Five—Motown
- 3 FIGHT THE POWER—Isley Brothers—T-Neck
- 4 FOOT STOMPIN' MUSIC—Bohannon—Dakor
- 5 EASE ON DOWN THE ROAD—Consumer Rappart—Wing & A Prayer
- 6 DO IT ANYWAY YOU WANNA—Peoples Choice—T.S.O.P.
- 7 DREAMIN' A DREAM—Crown Heights Af-fair—De-Lite

## Downstairs Records (New York) Retail Sales

### This Week

- 1 LADY, LADY, LADY—Boogie Man Orch.—Boogie Man Records
- 2 MAGIC IN THE AIR—Ronnie Walker—Event
- 3 WHEN YOUR YOUNG AND IN LOVE—Ralph Carter—Mercury
- 4 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
- 5 BRAZIL—Richie Family—20th Century
- 6 WHAT A DIFFERENCE A DAY MAKES—Es-ther Phillips—Kudu
- 7 CHINESE KUNG FU—Banzaii—Scepter
- 8 DREAMING A DREAM—Crown Heights Af-fair—De-Lite
- 9 NEVER GET ENOUGH OF YOUR LOVE—Street People—Vigor
- 10 DISCO GOLD LP—Scepter
- 11 IT ONLY TAKES A MINUTE—Tavares—Capitol
- 12 THINK BEFORE YOU STOP—The Nota-tions—Gemigo
- 13 SENDING OUT AN S.O.S.—Retta Young—All Platinum
- 14 THREE STEPS FROM TRUE LOVE—Billy Davis—ABC
- 15 HOLLYWOOD HOT—The Eleventh Hour—20th Century

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

### This Week

- 1 BRAZIL—Richie Family—20th Century
- 2 DO IT ANYWAY YOU WANNA—People's Choice—TSOP
- 3 WHERE DO I GO FROM HERE—The Sup-remes—Motown (LP)
- 4 FOREVER CAME TODAY—Jackson Five—Motown
- 5 WHAT A DIFFERENCE A DAY MAKES—Es-ther Phillips—Kudu
- 6 HEARTBEAT—War—UA (LP)
- 7 GIMME SOME—Jimmy Bo Horne—Alston
- 8 DANCE, DANCE, DANCE—Calhoun—Warner/Sceptor
- 9 LOVE POWER—Willie Hutch—Motown
- 10 YOU BROUGHT IT ON YOURSELF—Barbara Hall—Innovations
- 11 DREAMING A DREAM—Crown Heights Af-fair—De-Lite
- 12 CHINESE KUNG FU—Banzaii—Scepter
- 13 CALL ME (Your Anything Man)—Bobby Moore—Scepter
- 14 FREE MAN—South Shore Commission—Wand
- 15 LOVE INFLATION—The Joneses—Mercury

# Discos

MILWAUKEE'S THOMAS

## 8 Sleepless Days, Nights Give DJ a World Record

By ANNE DUSTON

CHICAGO—It took eight sleepless days and 22 hours, but Gordon Thomas has broken the world's record for continuous spinning of singles set in 1973 by Tony Santol of Surrey, England, who managed 208 hours.

After making a new record at 214 hours, Thomas planned to continue at the turntables at the Grog Shoppe in Milwaukee, to break the album spinning record of 555 hours, but the need for sleep overtook him, and he went home to bed.

When interviewed six hours prior to stopping, the 28-year-old disco DJ was cogent but tired. He described his motivation for the stunt thusly: "Record spinning is not a totally respectable term because it doesn't embrace the total personality needed from a deejay, who, besides spinning records, also must control crowds by screaming when it needs to be done, talking, singing and telling jokes. I want to emphasize that the deejay is an entertainer."

Thomas had a false start on his way to the top, when after 83 hours at the dual disco turntables, he developed throat and ear infections and went home on the advice of a doctor.

On June 30 at 4:30 p.m. Thomas began his marathon again. During the evenings he spun records at The Grog Shoppe, a basement discotheque, and at the end of the evening, put a record on and rushed upstairs to a specially constructed room visible from the street to spin records until the following evening, when he reversed places.

At all times, security guards were with him to monitor and check his claim to fame. The guards helped to stimulate him, and he also ran, jogged and did knee bends at the turntables to help stay awake. He took no drugs, he told numerous radio stations that called for interviews during the ordeal. "I completely stuffed myself at every meal," he chuckled.

Thomas worked with a library of 400 to 500 disco records, and threw a



Richard Fink photo

Gordon Thomas, at 212 hours, keeps awake with interviews with radio stations.

few away because they became irritating. He began having hallucinations after a few days, and tried to hold his equipment down as it seemed to float back and forth. "It was eerie at first, but after I realized what was happening, it was okay."

To take care of personal hygiene, he would put a record on, rush through the building to another area and while taking a shower, keep a record spinning on a small kid's turntable set up right outside the shower.

## Novel Discotheque Opens In Chicago

CHICAGO—The Happy Medium has gone the way of the discotheque under new owners Jerry Sheean and George Spanos. A \$56,500 computerized light show including neon wall panels and floor is complemented by a \$15,000 sound system. The sound is piped into the more intimate downstairs room at a lower volume.

Soundproofing between the two levels will allow showcasing of acts Monday through Wednesday in the downstairs. Both rooms will be open seven nights a week, from 9 p.m. to 4 a.m. with a \$2 charge on Friday and Saturday.

## TO ADVISORY COUNCIL

## NARAS Adds Disk Execs

NEW YORK—NARAS has added five record company chiefs to its presidents' advisory council, bringing the membership of the group to a new high of 19.

New members are Lou Adler of Ode, Art Kass of Buddha, ABC's Jerry Rubinstein, Irwin Segelstein of CBS, and London's D.H. Toller-Bond.

Jay Cooper, the Academy's national president, has asked the council for its views on the organization's Hall of Fame site in Burbank, Calif., and its advice on next year's Grammy Awards telecast. The council was formed three years ago to achieve a closer working relation-

ship between the academy and the record industry.

Other manufacturer executives serving on the council are Ahmet Ertegun (Atlantic), David Geffen (Elektra/Asylum), Ken Glancy (RCA), Berry Gordon (Motown), Mike Maitland (MCA), Bhaskar Menon (Capitol), Jerry Moss (A&M), Mo Ostin (Warner Bros.), Russ Regan (20th Century), Marvin Schlachter (formerly of Chess/Janus), Joe Smith (Warner Bros.), Irwin Steinberg (Phonogram), Jim Stewart (Stax), and Mike Stewart (UA).

## Tom Gerun Dead In San Francisco

SAN FRANCISCO—Veteran big band leader Tom Gerun, in whose combo Woody Herman and Tony Martin got their start as saxophonists in the 1930s, died at Hale Hospital here last month after an illness of three weeks.

In 1931, Gerun built and operated the Bal Tabrain Club here. Twenty years later he sold it and the spot has been known as Bombo's 365 Club since. In recent years Gerun had worked as a representative here of various Las Vegas hotels.

# TV Disco

• Continued from page 1

adult dance show with the Checkmates the main artists plus the use of animation to create visuals for the songs.

The Checkmates have completed production of the first 60-minute show and the group is currently negotiating with a major network for the special which is filmed and financed under the Associated Video Artists Production company banner, a division of the Checkpoint Entertainment business complex owned by the group.

Each of the projected 13 segments will be filmed in a different location with local disk jockeys co-hosting the shows.

Included in the format are three-minute segments of animated dance instructions. "Following these segments, we will revert back to live disco dancing," says Bobby Stevens, a member of the Checkmates.

"We will also take current hit records and put visual effects to them to create a short story," he adds. "Disco contests will be included in the format."

While the Checkmates, Marvin "Sweet Louie" Smith, Sonny Charles and Stevens have been performing for 20 years, they've jumped onto the disco bandwagon because, "the economic situation is forcing nightclubs to close and there are not enough good nightclubs to perform in now. We realized that we must go with the trends, and that means discotheques," Stevens says.

"Although discotheques can claim a cross-sectioned audience of all ages, most television dance shows are geared to teens," Stevens says.

"We are gearing our TV disco to adults, because adults for the most part patronize the clubs.

"We are planning to actually teach the adults how to do the latest dances. And they can learn in the privacy of their homes from people in their own age bracket.

"I have found that many adults do not dance at discos because they do not know how, and they are too embarrassed to learn in front of strange people.

The pilot was filmed in Las Vegas, at Dirty Sally's Disco. Frankie "Hollywood" Crocker of WBLS, New York, co-hosted the first show. Group member Smith is host for the entire series.

For "Discomania," the producers are shooting for 26 one-hour shows, split with entertainment from the U.S. and England.

The first show features Rufus Thomas, Osibisa, Sweet Sensation, Kenny, Janine Dexter, and Mack and Katie Kason (from England) and Monty Rock III, Gloria Gaynor, Bimbo Jet, George and Gwen McCrae, the Moments and LaBelle (from the U.S.).

The first hosts are Brenda Arnro and Dave Simmons from London and Chubby Checker from New York. The show will be taped in different cities featuring local spinners, dances and dancers.

"Disco 76's" first show features Gwen McCrae with Miami personality Steve Capen plus 25 dance couples gyrating to records.

## 'Moses' Soundtrack

NEW YORK—Through an arrangement with RCA Italy and RAI Television of Italy, one of the production backers of the six-part CBS-TV series, "Moses, The Lawgiver," RCA Records plans a soundtrack LP from the music composed by Ennio Morricone. Series runs through Aug. 2.

# Billboard FM 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.

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

- 1 **OUTLAWS**, Arista: WHCN, WABX, WQIV, WOUR, WRAS, WNEW, WQFM, WORJ, WBAB, KLOL, KZEL, WQSR, WBRU, WLIR, KSAN, KZAP, WKTK, WMMR, WZZQ, KFMY, WPLR, WIOT, KZEW, KSHE, WAER, WMMS, CHUM, WZMF, KBPI, KSML, KGB, KOME
- 2 **STEVE GOODMAN, JESSIE JIG AND OTHER FAVORITES**, Asylum: WBAB, WKTK, WHCN, WQIV, WNEW, WORJ, KZEL, WPLR, KMYR, WSDM, KUDL, WLIR, KTYD, KZAP, KOME, WOUR, WBRU, WMMR, KSHE, WRAS, CHUM, WQSR, WQFM, WAER, KBPI, KFMY
- 3 **BOB DYLAN AND THE BAND, THE BASEMENT TAPES**, Columbia: WHCN, WLIR, WMMS, WNEW, KMET, KWST, WKTK, KSAN, WIOT, WAER, WOUR, WMMR, KZEW, WBAB, CHUM, WRAS, WZMF, KLB, WQFM, KLOL, KZEL, KMYR, KGB, KOME, WZZQ
- 4 **FAIRPORT CONVENTION, RISING FOR THE MOON**, Island: KZAP, KOME, WBRU, KTYD, WHCN, WMMR, WLIR, WRAS, CHUM, WQSR, KLB, WAER, WNEW, KZEL, KMYR, WPLR, KWST, WKTK, WIOT, WOUR, KZEW, WBAB, KSML
- 5 **HUDSON AND FORD, WORLDS COLLIDE**, A&M: KMYR, WPLR, KWST, WHCN, WQFM, WORJ, WMMS, KFMY, KLOL, KOME, KSHE, WLIR, KZAP, WQIV, WIOT, WRAS, CHUM, WAER, WNEW, WBAB, KBPI, WQSR
- 6 **ROGER DALTRY, RIDE A ROCK HORSE**, MCA: WMMS, WKTK, WHCN, KSAN, WABX, WIOT, WMMR, KZEW, KSHE, WORJ, WBAB, WZMF, WQSR, KLB, WQFM, KLOL, KBPI, KSML, KWST, WLIR, WZZQ
- 7 **ERIC BURDON AND BAND, STOP**, Capitol: WQFM, WMMS, WBAB, WPLR, KMET, WOUR, WBRU, WKTK, KZEW, WMMR, WIOT, WORJ, WLIR, KLB, KZEL, KSAN, CHUM, WQSR, KTYD, KSHE
- 8 **THE ROWANS**, Elektra: WHCN, WQIV, WOUR, WORJ, WMMS, WBAB, WPLR, WLIR, KZAP, KOME, WBRU, WKTK, WMMR, KSHE, KZEL, KLOL, WIOT, CHUM, WQSR, WSDM
- 9 **THE TUBES**, A&M: KSML, KMYR, KSAN, KMET, KWST, KZEL, WQIV, KZAP, WHCN, WMMS, KFMY, WPLR, KOME, WIOT, CHUM, WQFM, WBAB, KGB, WLIR
- 10 **ALBERT BROOKS, A STAR IS BOUGHT**, Asylum: WHCN, WPLR, KMET, WKTK, WMMR, WORJ, WSDM, KOME, WIOT, WLIR, KZAP, WOUR, WBRU, WQSR, KUDL, CHUM
- 11 **GUESS WHO, POWER IN THE MUSIC**, RCA: WQFM, WORJ, KFMY, WQSR, WSDM, KOME, WIOT, KZAP, CJOM, WKTK, WLIR, WNEW, KUDL, WBAB, CHUM
- 12 **URIAH HEPP, RETURN TO FANTASY**, Warner Bros.: KLOL, WIOT, WOUR, KZEW, KSHE, WORJ, WBAB, WNEW, CHUM, WQSR, WQFM, KZEL, KMYR, WLIR, KOME
- 13 **HUGH MASEKELA, THE BOY'S DOING IT**, Casablanca: KZEL, KMET, KTYD, KZAP, WOUR, WBRU, WKTK, WMMR, KZEW, WIOT, WQSR, WQFM, KWST, CHUM, WZZQ
- 14 **HUMMINGBIRD**, A&M: WPLR, WMMS, KMYR, WIOT, CJOM, WORJ, WQSR, KFMY, KSAN, WAER, WZMF, KLB, KGB
- 15 **HEADSTONE**, 20th Century: KLOL, WORJ, WIOT, WRAS, WABX, WOUR, WNEW, WBAB, KZEL, KMET, KWST, CHUM
- 16 **HEARTSFIELD, FOOLISH PLEASURES**, Mercury: WSDM, KSHE, WORJ, WLIR, WZZQ, KPBI, KWST, WKTK, WBAB, CHUM, WQFM, KMYR

- 17 **PAUL KOSOFF, BACK STREET CRAWLER**, Island: WMMS, KZAP, KOME, KSHE, WLIR, KZEL, KMYR, WPLR, KWST, WORJ, KSML, KTYD
- 18 **CARAVAN, CUNNING STUNT**, BTM: WKTK, WHCN, KSAN, WAER, WOUR, WMMR, WBAB, WNEW, WQFM, WLIR, KOME
- 19 **SASAFRASS, WHEELIN' N'DEALIN'**, Chrysalis: WPLR, WNEW, WMMS, WOUR, WIOT, WRAS, WQSR, WQFM, WBAB, KLOL, WLIR
- 20 **BARON STEWART, BARTERING**, United Artists: WLIR, WSDM, KSML, WKTK, WRAS, WBAB, KZEL, WOUR, KSHE, KUDL, KLOL
- 21 **GEORGIE FAME**, Island: WABX, WMMS, WOUR, WHCN, WMMR, KZEL, WKTK, KSAN, WIOT, KSML
- 22 **RACHEL FARO, II**, RCA: WOUR, WHCN, KSHE, WNEW, WORJ, WPLR, WQIV, WAER, KTYD, WQSR
- 23 **FREE BEER**, Southwind: WKTK, WQIV, WLIR, WHCN, KSHE, WNEW, WBAB, KTYD, WIOT, CHUM
- 24 **JON HENDRICKS, TELL ME THE TRUTH**, Arista: WHCN, WOUR, WPLR, WBRU, WMMR, WNEW, KMET, WAER, WBAB, KSML
- 25 **R E O SPEEDWAGON, THIS TIME WE MEAN IT**, Epic: WHCN, WIOT, WOUR, KSHE, WBAB, WNEW, WZMF, WQFM, KOME, WZZQ
- 26 **LARRY SANTOS, Casablanca**: WABX, WLIR, WABX, WOUR, WMMR, WNEW, KZEL, WKTK, CHUM
- 27 **U F O, FORCE IT**, Chrysalis: KZEL, WIOT, KSHE, KLOL, KBPI, KUDL, KWST, KGB, KOME
- 28 **JOHN ABERCROMBIE, TIMELESS**, ECM: WAER, WBRU, WOUR, KSML, KCFR, WIOT, WQFM, CHUM
- 29 **FLEETWOOD MAC, Reprise**: WHCN, KSHE, WMMS, KLOL, KBPI, KTYD, KWST, WLIR
- 30 **KEITH JARRET, THE JUDGEMENT**, Atlantic: WOUR, KMYR, KSML, WIOT, WBRU, WHCN, WAER, CHUM
- 31 **JOSE FELICIANO, JUST WANNA ROCK N' ROLL**, RCA: KZEL, KMET, KTYD, KLT, WIOT, WBAB, CHUM
- 32 **HEAD EAST, FLAT AS A PANCAKE**, A&M: KSHE, WLIR, WBAB, KUDL, KFMY, WIOT, WRAS
- 33 **RAHSSAN ROLAND KIRK, THE CASE OF THE THREE SIDED DREAM IN AUDIO COLOR**, Atlantic: KMYR, KSML, WIOT, KZEL, WAER, WPLR, CHUM
- 34 **POCO, THE VERY BEST OF**, Epic: WKTK, WOUR, WBAB, WQFM, KMYR, WLIR, WHCN
- 35 **GARY BURTON QUINTET WITH EBERHARD WEBER**, ECM/Polydor: WOUR, WBRU, KUDL, KTYD, KMYR, CHUM
- 36 **GARY WRIGHT, DREAM WEAVER**, Warner Bros.: WHCN, WMMS, KLOL, KTYD, KWST, WLIR
- 37 **FELIX CAVALIER, DESTINY**, Bearsville: WHCN, WNEW, WMMS, KWTY, WLIR
- 38 **FIRE BALLET, NIGHT ON BALD MOUNTAIN**, Passport: WNEW, WPLR, WIOT, WAER, WOUR
- 39 **FLYING ISLAND**, Vanguard: WOUR, WPLR, WRAS, WIOT, WSDM
- 40 **JOHN HIATT, OVERCOAT**, Epic: KZAP, WLIR, WHCN, KSHE, WNEW
- 41 **TOM SNOW, TAKING IT ALL IN STRIDE**, Capitol: WHCN, WMMR, WSDM, WNEW, WLIR
- 42 **LEA ROBERTS, LADY LEA**, United Artists: WMMS, WPLR, WORJ, WQSR

- 21 **THE TROGGS, Pye**: WOUR, KWST, WMMS, WQSR
- 22 **LARRY YOUNG, FUEL**, Arista: WOUR, WIOT, KZEL, KMYR
- 23 **BANCO, Manticore**: KMYR, CHUM, WIOT
- 24 **EARTHQUAKE, ROCKING THE WORLD**, Beserkley: KSAN, KZAP, KOME
- 25 **GRAHAM CENTRAL STATION, AIN'T NO 'BOUT A DOUBT IT**, Warner Bros.: WMMS, KLOL, KWST
- 26 **ELVIN JONES**, Vanguard: KMYR, WIOT, CHUM
- 27 **JAMES LAST, WELL KEPT SECRET**, Polydor: WSDM, KWST, KZEL
- 28 **YUSEF LATEEF, 10 YEARS HENCE**, Atlantic: KSML, WIOT, CHUM
- 29 **MANDRILL, BEST OF MANDRILL**, Polydor: WBAB, WIOT, CHUM
- 30 **THELONIOUS MONK, BRILLIANCE**, Milestone: KSML, WIOT, CHUM
- 31 **MOONRIDER**, Anchor: WMMS, WIOT, WLIR
- 32 **MICHAEL O'GARA**, London: WQIV, WBAB, WTKT
- 33 **RANDY PIE**, Polydor: KZEL, WLIR, WMMR
- 34 **DOM UN ROMAO, SPIRIT OF THE TIMES**, Muse: WOUR, KSML, KTYD
- 35 **STRONGBOW**, Southwind: WIOT, WABX, KSHE
- 36 **THIN LIZZY, FIGHTING**, Vertigo: WORJ, KZEL, KMYR
- 37 **CEDAR WALTON, MOBIUS**, Victor: WHCN, WIOT, WAER
- 38 **CANNONBALL ADDERLEY**, Fantasy: WQFM, KZEL
- 39 **BE-BOP DELUXE, FUTURAMA**, Harvest Import: WPLR, WHCN
- 40 **JOE BONNER, THE LIFESAVER**, Muse: WAER, KSML
- 41 **JIMMY BUFFETT, SOUNDTRACK/RANCHO DELUXE**, United Artists: KLB, KSML
- 42 **CLARENCE CARTER, LONLINESS AND TEMPTATION**, ABC: KSAN, KSML
- 43 **BILL EVANS, PEACE, PIECE AND OTHER PIECES**, Milestone: KSML, WIOT
- 44 **BETTY EVERETT, HAPPY ENDING**, Fantasy: KTYD, WOUR
- 45 **ANDY FRASZIER**, CBS IMPORT: KLB, KSAN
- 46 **FREE, FREE STORY**, Island: WKTK, WIOT
- 47 **LEON HAYWOOD, COME & GET YOURSELF SOME**, 20th Century: WOUR, CJOM
- 48 **WILLIE HUTCH, ODE TO MY LADY**, Motown: KLOL, CJOM
- 49 **STEVE KUHN, TRANCE**, ECM: WHCN, WIOT
- 50 **LINDA LEWIS, NOT A LITTLE GIRL ANYMORE**, Arista: WOUR, WMMS
- 51 **NUETRONS**, United Artists Import: WLIR, WHCN
- 52 **MONTY PYTHON'S FLYING CIRCUS**, Pye: KWST, WHCN
- 53 **DAVID SANBORN, TAKING OFF**, Warner Bros.: WLIR, WKST
- 54 **RAY THOMAS, FROM MIGHTY OAKS**, Threshold: WNEW, WLIR

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

- LOS ANGELES, CALIF.: KWST-FM, David Perry: 3, 4, 5, 6, 8, 10, 12, 15, 16, 18, 20, 21, 22
- MILWAUKEE, WIS.: WZMF-FM, John Houghton: 1, 3, 6, 11, 14
- MILWAUKEE, WIS.: WQFM-FM, Bobbin Beam: 1, 2, 3, 5, 6, 7, 8, 10, 12, 13, 14, 16, 17, 22
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 1, 2, 4, 5, 7, 8, 9, 11, 12, 13, 14, 17, 19, 20, 22
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 2, 3, 4, 5, 10, 12, 13, 14, 15, 19, 22
- NEW YORK, N.Y.: WQIV-FM, Lisa Karlin: 1, 2, 5, 7, 8, 14, 21
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 5, 6, 7, 9, 10, 11, 12, 14, 20, 21
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 6, 7, 9, 10, 13, 14, 15, 19, 21
- PROVIDENCE, R.I.: WBRU-FM, Jeremy Butler: 1, 2, 4, 7, 9, 10, 14, 16, 18
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 4, 5, 7, 8, 9, 10, 12, 19, 21
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 1, 3, 8, 11, 15
- SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons: 1, 3, 6, 7, 8, 11, 13, 14, 21, 22
- SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14, 15, 21
- SANTA BARBARA, CALIF.: KTYD-FM, Laurie Cobb: 2, 4, 7, 10, 12, 14, 16, 17, 18, 19, 21, 22
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 2, 5, 6, 7, 10, 12, 13, 14, 15, 16, 17, 19, 21
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 3, 4, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22
- SYRACUSE, N.Y.: WAER-FM, Dan Neer: 1, 2, 3, 4, 5, 11, 13, 14, 16, 17, 19, 21, 22
- TAMPA, FLA.: WQSR-FM, Mark Beltaire: 1, 2, 4, 5, 6, 7, 9, 10, 11, 13, 14, 20
- TOLEDO, OHIO: WIOT-FM, Neil Lasher: 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22
- TORONTO, CANADA: CHUM-FM, Benji Karch: 1, 2, 3, 4, 5, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18, 21

- ALBUQUERQUE, N.M.: KMYR-FM, Jeff Pollack: 2, 3, 4, 5, 8, 10, 11, 12, 17, 18, 20, 21
- ATLANTA, GA.: WRAS-FM, Bob Bailey: 1, 2, 3, 4, 5, 12, 13, 17, 19
- AUSTIN, TEXAS: KLB-FM, Greg Thomas: 3, 4, 6, 7, 11, 22
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 5, 6, 7, 8, 10, 12, 13, 14, 15, 17, 21
- BALTIMORE, MD.: WKTK-FM, Steve Cochran: 1, 2, 3, 4, 6, 7, 9, 10, 12, 13, 14, 15, 17, 21, 22
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 2, 7, 9, 10, 12, 13, 19, 21
- CLEVELAND, OHIO: WMMS-FM, John Gorman: 1, 3, 5, 6, 7, 8, 11, 12, 13, 14, 16, 18, 19, 20, 21, 22
- DALLAS, TEX.: KZEW-FM, Mike Taylor: 1, 3, 4, 6, 7, 10
- DENVER, COLO.: KBPI-FM, Jean Valdez: 1, 2, 5, 6, 12, 15, 16
- DENVER, COLO.: KCFR-FM, Bob Stecker: 16
- DETROIT, MICH.: WABX-FM, Jim Sotet: 1, 6, 12, 14, 15, 21
- DETROIT, MICH.: CJOM-FM, Bill Robertson: 10, 11, 22
- EUGENE, ORE.: KFMY-FM, Mark Sherry: 1, 2, 5, 8, 10, 11, 17
- EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 7, 8, 10, 12, 13, 14, 15, 17, 20, 21, 22
- HARTFORD, CONN.: WHCN-FM, Paul Payton: 1, 2, 3, 4, 5, 6, 7, 8, 9, 13, 14, 16, 17, 18, 19, 21, 22
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 21, 22
- HOUSTON, TEX.: KLOL-FM, Jim Hilly: 1, 3, 5, 6, 7, 10, 12, 13, 15, 16, 18, 21, 22
- JACKSON, MISS.: WZZQ-FM, Keith Carter: 1, 3, 6, 10, 12, 14
- KANSAS CITY: KUDL-FM, Mark Cooper: 2, 9, 10, 13, 15, 17, 18
- KINGS BEACH/TRUCKEE: KSML-FM, Bill Ashford: 1, 4, 6, 8, 12, 13, 14, 16, 17, 21, 22
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 3, 7, 8, 9, 10, 12, 14, 17

## Rock 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 7/14/75

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

- 1 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M 1672
- 2 **MAGIC**—Pilot—EMI 3993 (Capitol)
- 3 **LISTEN TO WHAT THE MAN SAID**—Paul McCartney & Wings—Capitol 4091
- 4 **THE HUSTLE**—Van McCoy & The Soul City Symphony—Avco 4653
- 5 **WILDFIRE**—Michael Murphey—Epic 8-50084
- 6 **PLEASE MR. PLEASE**—Olivia Newton-John—MCA 40418
- 7 **SOMEONE SAVED MY LIFE TONIGHT**—Elton John—MCA 40421
- 8 **DYNAMITE**—Bazuka—A&M 1666
- 9 **I'M NOT IN LOVE**—10 cc—Mercury 73678 (Phonogram)
- 10 **ONE OF THESE NIGHTS**—Eagles—Asylum 45257
- 11 **JIVE TALKIN'**—Bee Gees—RSO 510
- 12 **ROCKFORD FILES**—Mike Post—MGM 14772
- 13 **I'M NOT LISA**—Jessi Colter—Capitol 4009
- 14 **MIDNIGHT BLUE**—Melissa Manchester—Arista 0116
- 15 **WHEN WILL I BE LOVED**—Linda Ronstadt—Capitol 4050
- 16 **RHINESTONE COWBOY**—Glen Campbell—Capitol 4095
- 17 **BLACK SUPERMAN/MUHAMMAD ALI**—Johnny Wakelin & The Kinshasha Band—Pye 71012
- 18 **HEY YOU**—Bachman-Turner Overdrive—Mercury 73683
- 19 **SWEARIN' TO GOD**—Frankie Valli—Private Stock 45201
- 20 **ROCKIN' CHAIR**—Gwen McCrae—Cat 1996
- 21 **LOVE WON'T LET ME WAIT**—Major Harris—Atlantic 3248
- 22 **MORNIN' BEAUTIFUL**—Tony Orlando & Dawn—Elektra 45260
- 23 **EVERYTIME YOU TOUCH ME (I Get High)**—Charlie Rich—Epic 8-50103
- 24 **AT SEVENTEEN**—Janis Ian—Columbia 3-10154
- 25 **PHILADELPHIA FREEDOM**—Elton John—MCA 40364
- 26 **ANOTHER NIGHT**—Hollies—Epic 8-50110
- 27 **COULD IT BE MAGIC**—Barry Manilow—Arista 0126
- 28 **FALLIN' IN LOVE**—Hamilton, Joe Frank And Reynolds—Playboy 6024
- 29 **HOW SWEET IT IS (To Be Loved By You)**—James Taylor—Warner Bros. 8109
- 30 **(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG**—B.J. Thomas—ABC 12054
- 31 **BLOODY WELL RIGHT**—Supertramp—A&M 1660
- 32 **THE LAST FAREWELL**—Roger Whittaker—RCA 50030
- 33 **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia 3-10172
- 34 **THANK GOD I'M A COUNTRY BOY**—John Denver—RCA 10239
- 35 **RENDEZVOUS**—Hudson Brothers—Rocket 40417 (MCA)
- 36 **THE WAY WE WERE/TRY TO REMEMBER**—Gladys Knight & The Pips—Buddah 463
- 37 **MISTY**—Ray Stevens—Barnaby 614
- 38 **WHY CAN'T WE BE FRIENDS?**—War—United Artists 629
- 39 **WASTED DAYS AND WASTED NIGHTS**—Freddie Fender—ABC/Dot 17558
- 40 **FEEL LIKE MAKIN' LOVE**—Bad Company—Swan Song 70106

## 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 7/14/75

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

- 1 **CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY**—Elton John—MCA 2142
- 2 **LOVE WILL KEEP US TOGETHER**—The Captain & Tennille—A&M SP 3405
- 3 **VENUS AND MARS**—Paul McCartney & Wings—Capitol SMAS 11419
- 4 **ONE OF THESE NIGHTS**—Eagles—Asylum 7E-1039
- 5 **GREATEST HITS**—Elton John—MCA 2128
- 6 **HORIZON**—Carpenters—A&M SP 4530
- 7 **FOUR WHEEL DRIVE**—Bachman-Turner Overdrive—Mercury 1827
- 8 **HAVE YOU NEVER BEEN MELLOW**—Olivia Newton-John—MCA 2133
- 9 **WELCOME TO MY NIGHTMARE**—Alice Cooper—Atlantic SD 18130
- 10 **TOMMY/ORIGINAL SOUNDTRACK RECORDING**—Polydor PD2-9502
- 11 **THAT'S THE WAY OF THE WORLD**—Earth, Wind & Fire—Columbia PC 33280
- 12 **GREATEST HITS**—John Denver—RCA CPL1-0374
- 13 **GREATEST HITS**—Tony Orlando & Dawn—Arista AL 4045
- 14 **CUT THE CAKE**—Average White Band—Atlantic SD 18140
- 15 **Walt Disney's MICKEY MOUSE CLUB Mousekandances and Other Favorites**—Disneyland 1362
- 16 **CAT STEVENS' GREATEST HITS**—A&M SP 4519
- 17 **STAMPEDE**—Doobie Brothers—Warner Bros. BS 2835
- 18 **AN EVENING WITH JOHN DENVER**—RCA CPL2-0764
- 19 **IF YOU LOVE ME (LET ME KNOW)**—Olivia Newton-John—MCA 411
- 20 **FANDANGO**—Z.Z. Top—London PS 656
- 21 **I'LL PLAY FOR YOU**—Seals & Crofts—Warner Bros. BS 2848
- 22 **METAMORPHOSIS**—Rolling Stones—Abkco ANA-1
- 23 **BACK HOME AGAIN**—John Denver—RCA CPL1-0548
- 24 **THE HEAT IS ON**—Isley Bros.—T-Neck PZ 33536
- 25 **HEARTS**—America—Warner Bros. BS 2852
- 26 **HEART LIKE A WHEEL**—Linda Ronstadt—Capitol ST 11358
- 27 **WHY CAN'T WE BE FRIENDS?**—War—United Artists UA-LA441-G
- 28 **CHICAGO VIII**—Columbia PC 33100
- 29 **ENDLESS SUMMER**—Beach Boys—Capitol SVBB 11307
- 30 **IV**—Led Zeppelin—Atlantic SD 7208
- 31 **PHYSICAL GRAFFITI**—Led Zeppelin—Swan Song SS2-200
- 32 **PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS**—Jim Croce—ABC ABCD-835
- 33 **BEFORE THE NEXT TEARDROP FALLS**—Freddie Fender—ABC/Dot D0SD 2020
- 34 **SPIRIT OF AMERICA**—Beach Boys—Capitol SVBB 11384
- 35 **STRAIGHT SHOOTER**—Bad Company—Swan Song SS 8413
- 36 **GORILLA**—James Taylor—Warner Bros. BS 2866
- 37 **MADE IN THE SHADE**—Rolling Stones—Rolling Stones COC 79102
- 38 **NOT FRAGILE**—Bachman-Turner Overdrive—Mercury SRM-1-1004
- 39 **DISCO BABY**—Van McCoy & The Soul City Symphony—Avco AV 69006
- 40 **BLUE SKY, NIGHT THUNDER**—Michael Murphey—Epic KE 33290

## Unrecorded Bands Play At N.Y. Fest

NEW YORK—The Top 40 unrecorded rock groups in N.Y.? That's right, and they're being showcased at the 12-day Rock Music Fest at C.B.G.B. & Umfug in the Village that kicked off Wednesday (16).

Among groups performing are Television, the Shirts, Talking Heads, Antenna, Blondie, City

Lights, Day Old Bread, David Patrick Kelly & Toyvo, the Demons, the Heartbrakers, Ice, Jelly Roll, John Collins, Johnny's Dance Band, Mad Brook, Mantis, the Marbles, the Movies, Mink, DeVille, Planets, Pretty Poison, Rainbow Daze, the Ramons, Raquel, Silent Partners, Snipers, Sting Rays, Tough darts, Trilogy and Uncle Sam.



# Easy Listening

© 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.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	<b>PLEASE MR. PLEASE</b> Olivia Newton-John, MCA 40418 (Blue Gum, ASCAP)
2	3	7	<b>RHINESTONE COWBOY</b> Glen Campbell, Capitol 4095 (20th Century/House Of Weiss, ASCAP)
3	4	10	<b>FEELINGS</b> Morris Albert, RCA 10279 (Fermata International, ASCAP)
4	6	7	<b>AT SEVENTEEN</b> Janis Ian, Columbia 10154 (Mine/April, ASCAP)
5	5	9	<b>EVERYTIME YOU TOUCH ME (I Get High)</b> Charlie Rich, Epic 8-50103 (Columbia) (Algee, BMI/Double R, ASCAP)
6	9	5	<b>MORNIN' BEAUTIFUL</b> Tony Orlando & Dawn, Elektra 45260 (Appicider/Little Max, ASCAP)
7	2	11	<b>THE HUSTLE</b> Van McCoy & The Soul City Symphony, Avco 4653 (Van McCoy/Warner-Tamerlane, BMI)
8	8	7	<b>LISTEN TO WHAT THE MAN SAID</b> Wings, Capitol 4091 (McCartney/ATV, BMI)
9	13	6	<b>JIVE TALKIN'</b> Bee Gees, RSO 510 (Atlantic) (Casserole, BMI)
10	14	4	<b>BLUEBIRD</b> Helen Reddy, Capitol 4108 (Skyhill, BMI)
11	7	13	<b>THE WAY WE WERE/TRY TO REMEMBER</b> Gladys Knight & The Pips, Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)
12	16	4	<b>HOW SWEET IT IS (To Be Loved By You)</b> James Taylor, Warner Bros. 8109 (Stone Agate, BMI)
13	10	15	<b>MIDNIGHT BLUE</b> Melissa Manchester, Arista 0116 (New York Times/Rumanian Pickleworks, BMI)
14	11	7	<b>SEND IN THE CLOWNS</b> Judy Collins, Elektra 45243 (Beautiful/Revelation, ASCAP)
15	12	12	<b>PLEASE TELL HIM THAT I SAID HELLO</b> Debbie Campbell, Playboy 6037 (Chrysalis, ASCAP)
16	18	7	<b>ROCKFORD FILES</b> Mike Post, MGM 14772 (Leeds, ASCAP)
17	21	6	<b>FALLIN' IN LOVE</b> Hamilton, Joe Frank and Reynolds, Playboy 6024 (J.C., BMI)
18	26	4	<b>COULD IT BE MAGIC</b> Barry Manilow, Arista 0126 (Kamikazi/Angel dust, BMI)
19	23	5	<b>THERE'S A WHOLE LOT OF LOVING</b> Guys 'N' Dolls, Epic 50109 (Dick James, BMI)
20	20	8	<b>BURNING THING</b> Mac Davis, Columbia 3-10148 (Screen Gems-Columbia/Song Painter/Sweet Glory, BMI)
21	19	11	<b>SWEARIN' TO GOD</b> Frankie Valli, Private Stock 45021 (Hearts Delight/Caseyem/Desidera, BMI)
22	17	10	<b>THE LAST PICASSO</b> Neil Diamond, Columbia 10138 (Stonebrige, ASCAP)
23	29	9	<b>I'M NOT IN LOVE</b> 10 cc, Mercury 73678 (Phonogram) (Man-Ken, BMI)
24	30	5	<b>TAKE GOOD CARE OF YOURSELF</b> The Three Degrees, Philadelphia International 3568 (CBS) (Mighty Three, BMI)
25	31	3	<b>ONE OF THESE NIGHTS</b> Eagles, Asylum 45257 (Long Run, ASCAP)
26	15	13	<b>OLD DAYS</b> Chicago, Columbia 10131 (Make Me Smile/Big Elk, ASCAP)
27	22	14	<b>WHEN WILL I BE LOVED</b> Linda Ronstadt, Capitol 4050 (Acutt-Rose, BMI)
28	28	5	<b>YOU ARE MY SUNSHINE GIRL</b> Lettermen, Capitol 4096 (House Of Gold, BMI)
29	36	3	<b>THAT'S WHEN THE MUSIC TAKES ME</b> Neil Sedaka, Rocket 40426 (MCA) (Don Kirshner/ATV, BMI)
30	35	5	<b>WHAT I DID FOR LOVE</b> Jack Jones, RCA 10317 (Wren, BMI/Red Bullet, ASCAP)
31	34	6	<b>MAKE THE WORLD GO AWAY</b> Donny & Marie Osmond, Kolob 14807 (MGM) (Tree, BMI)
32	38	4	<b>WASTED DAYS AND WASTED NIGHTS</b> Freddie Fender, ABC/Dot 17558 (Travis, BMI)
33	43	3	<b>(All I Have To Do Is) DREAM</b> Nitty Gritty Dirt Band, United Artists 655 (Acuff-Rose/House Of Bryant, BMI)
34	37	4	<b>RAG DOLL</b> Sammy Johns, GRC 2062 (Hampstead Heath, ASCAP)
35	42	2	<b>EL BIMBO</b> Herb Alpert & The T.J.B., A&M 1714 (Artic Wayne/Reizner, ASCAP)
36	46	2	<b>TIL THE WORLD ENDS</b> Three Dog Night, ABC 12114 (Leeds/Antique, ASCAP)
37	47	2	<b>BIG STAR</b> Stark & McBrien, RCA 10314 (Stark & McBrien Enterprises, ASCAP)
38	24	11	<b>SUSANNA'S SONG (In The California Morning)</b> Jerry Cole & Trinity, Warner Bros./Midget 8101 (Moppet, BMI)
39	41	3	<b>OUR LAST SONG TOGETHER</b> Bobby Sherman, Janus 254 (Chess/Janus) (Don Kirshner, BMI)
40	40	6	<b>FEELIN' THAT GLOW</b> Robert Flack, Atlantic 3271 (Lonport, BMI)
41	<b>NEW ENTRY</b>		<b>I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE</b> Paul Anka/Odia Coates, UA 685 (Spanka, BMI)
42	39	8	<b>KING KINGSTON</b> George Fischhoff, PIP 6503 (George Fischhoff/Mourbar, ASCAP)
43	<b>NEW ENTRY</b>		<b>SOMEONE SAVED MY LIFE TONIGHT</b> Elton John, MCA 40421 (Big Pig/Leeds, ASCAP)
44	33	17	<b>LOVE WILL KEEP US TOGETHER</b> Captain & Tennille, A&M 1672 (Don Kirshner, BMI)
45	27	15	<b>WILDFIRE</b> Michael Murphy, Epic 50084 (CBS) (Mystery, BMI)
46	48	3	<b>BLUE SKY</b> Joan Baez, A&M 1703 (No Exit, BMI)
47	50	2	<b>CAN'T GIVE YOU ANYTHING (But My Love)</b> Stylists, Avco 4656 (Avco Embassy, ASCAP)
48	49	2	<b>WOULD I STILL HAVE YOU</b> Lobo, Big Tree 16040 (Atlantic) (Famous, ASCAP)
49	<b>NEW ENTRY</b>		<b>WATERFALL</b> Carly Simon, Elektra 45263 (C'est Music, ASCAP)
50	45	5	<b>TWILIGHT TIME</b> Jose Feliciano, RCA 10306 (Devon, BMI)

## Talent In Action

• Continued from page 38

Roberto Roena y su Apollo Sound opened the show with an energetic set of danceable salsa. Roena, who also performed with the All-Stars, has put together a tight band that features three excellent vocalists and a progressive pulsating sound. **ROBERT FORD JR.**

### BEN E. KING LARRY YOUNG'S FUEL

*Bottom Line, New York*

A talented youngblood (organist Larry Young) shared the bill with an acknowledged old master June 26 and by evening's end it was obvious that experience really is the best teacher.

King's young band opened his portion of the show with a number that was somewhat sloppy but when Ben E. came out the band suddenly sounded like the most professional group in the business. King got into most of his old standards in fine style excelling on "I Who Have Nothing" and "Spanish Harlem." Then he moved onto his newer material with the same personal poise and vocal power he has displayed throughout his career. King is a true professional and a sight to behold at work.

Larry Young opened the show with his new group Fuel and while his set had its bright spots, much of his music sounded more like an exercise for the band members than coherent compositions. Young, who has played with the likes of Jimi Hendrix, Miles Davis, and John McLaughlin, is a masterful keyboardist but he does not seem ready to lead his own group. Though Young's athletic keyboard work may be interesting to watch, it is not enough to sustain a whole show. **ROBERT FORD JR.**

### ROBERTA FLACK

*Paramount Theatre, Oakland*

It would be difficult to imagine a more thoroughly tasteful evening of meaningful contemporary music than that presented by Roberta Flack here July 6.

Her ample band included two guitars, two keyboards, drums, vibes, congas and contrabass as well as three gorgeous female vocalists. The band was classy, inventive, inspired, and in a word, sensational.

Chipmonck's lighting, which utilized three snowflake-and-electric panes catching, reflecting and projecting light, was marvelous. The sound by Bill McManus was excellent, particularly the nicely-doctored vocal mikes on the girls.

The star herself was in fine form, her voice rich and moving whether she was at her own piano, standing at the front mike, or sitting in a rocker with a quilted comforter—which is where she rested herself for "The Gospel According To Matthew."

The concert—first major local production by the public relations team of Linda Friedman and Joy Johnston (who presented Ms. Flack in Sacramento and San Jose the two nights previous)—opened with "Killing Me Softly." The opening segment had a satisfying back-to-back fusion of Stevie Wonder's "I Can See The Sun In December" and the Beatles' "Here Comes The Sun." The band gave these numbers a deep, atmospheric treatment, and this feel predominated after intermission when Roberta did a long, chanting section on "Mr. Magic" and then led the band through an intense, twisting, sometimes-improvised version of Leonard Cohen's "Suzanne," which had a chillingly good ending furnished by the keening guitars of Keith Loving and Rich Resnikoff.

Among the encore numbers was backup singer Gwen Guthrie's composition, "Next Time I'll Be Sweeter," "The First Time Ever I Saw Your Face," and the Chi-Lites' "You Are Everything" with Roberta leading a standing, singing crowd. **JACK McDONOUGH**

### SONNY ROLLINS

*Great American Music Hall  
San Francisco*

Wearing a wide-labeled suit and with a poor-boy cap shading his eyes, Sonny Rollins, thought by some to be the greatest living exponent of the tenor saxophone, played to a capacity house of about 400, June 20.

Backed by a rhythm quartet—guitar, electric bass, conga and traps—Rollins began most numbers with a solo (second night he strolled soloing through the audience more than 10 minutes), running through his patented collages of Tin Pan Alley tunes mixed with bop jazz licks.

Audiences enjoyed Rollins' sound, which is *(Continued on page 77)*

# Jukebox Programming



Free play: Visitors to Mayor Edward Zorinsky's office in Omaha enjoy free music from Rock-Ola console model phonograph.

## His Honor's Private Box

OMAHA, Neb.—Putting visitors at ease while waiting to see such an important personage as the Mayor was neatly solved by his honor, Edward Zorinsky, mayor of this major Western city, with the installation of a free-play, Rock-Ola Model 456 console phonograph.

Mayor Zorinsky picked up the idea from his father, Hymie

Zorinsky, head of H. Z. Vending & Sales Co. in Omaha, who includes the box in a regular two-week service route. "We program it like any other location and include some Polish music, but nothing political," says the senior Zorinsky.

H. Z. Vending & Sales is moving to new quarters after 40 years, and doubling its space, Zorinsky reports.

## HAROLD SCHWARTZ INSISTS

# 'Q' Boxes Cheaper Over the Long Haul

By ANNE DUSTON

CHICAGO—The amount of time needed to recoup the investment of a quad box is 30 to 40 percent shorter compared with a stereo machine, claims Harold Schwartz, vice president, music sales, at World Wide Distributors. Schwartz also says that 50 percent of his sales are quadraphonic boxes. World Wide is the local Seeburg distributor.

Quad in jukeboxes allows for a commercialization of good sound that customers have become accustomed to in their own homes. "We follow their tastes. It's a matter of the tail wagging the dog," Schwartz explains.

Operators buy quad for two reasons, good sound today and insurance for tomorrow when more software is available. Reinforced sound is possible on stereo records because the decoding device lifts more frequencies from stereo records for additional realism. Schwartz states. Any new Seeburg model can be changed to quad with the addition of the decoder and extra speakers, he emphasizes.

Collections on quad boxes, even at 1/25 cents, justifies the additional cost of the speakers, he believes.

Any speaker can be used with the quad box, but Schwartz recommends the speaker produced by the same jukebox manufacturer because "the amplification is designed in accordance with the stylus and tone arm of the machine." World Wide will make recommendations of speakers based on a survey that takes into account the acoustics of a location.

Schwartz sees indications of sales increasing. "The psychology of the buyer is relaxed, the panic is gone. More favorable media news points to improving conditions. Operators say collections and rate of replacement are stable. While the number of locations in the city are down because of urban renewal and road building, the percent of sales in the suburbs are increasing."

Schwartz sees a difference in operators in the past 20 years. "They are more sound conscious, and real-

ize that we are really in the sound business. There is a greater need today for small operators who can give more attention to locations in keeping the machine clean, giving service, and taking care of problems. Larger operations depend on hired workers as extension of the ownership, and this relationship doesn't work as well."

Some of his claims are supported by Henry Lonie, president, Eastern Music Co., who finds his six or more quad boxes bringing in 25 to 30 percent more revenue. "Some are as high as 50 percent more."

Lonie started placing quad boxes as soon as they were introduced, but asks a guaranteed minimum of \$50 per week from locations.

The high return has prompted some of his locations to agree to dispense with free deejay music.

Lonie attributes the increased revenue to better sound. "The speakers we've been using for the past 30 years, basically 8-inch without tweeter and woofers, is incompatible with today's boxes. By adding larger 12-inch speakers, with woofer and tweeter, you can get a better return even on stereo locations."

At Melody Music, owner Sam Faraggia paints a less rosy picture. "The three quad boxes we placed in pubs brought in a higher return for the first two months before tapering off. Now the owners are complaining that they want the boxes on 2/25-cent play."

Faraggia, whose locations are mostly inner city, says business is the worst he has seen in 30 years. "Where we used to buy 25-30 new boxes a year, we are now buying an average of 10 a year. 'What can you do for me' is the common question posed by locations as operators compete by giving loans. It would help the business if operators would stop making loans and compete on selling service.

"People just don't have the money to put into jukeboxes. They need the money for food, with more and more out of work."

# SCEPTER ○ WAND ○ HOB

## new releases



EDDIE 'The Sheik' KOCHAK  
Strictly Belly Dancing, Vol. 2  
SPS 5118



GOSPEL ENCORES  
Oh Blessed Star  
HBX 2179



VICTORY CHORAL ENSEMBLE  
I'll Never Let Go His Hand  
HBX 2180



THE VOICES OF REV. MILTON BRUNSON  
& THE THOMPSON COMMUNITY SINGERS  
HBX 2178



THE SWAN SILVERTONES  
I've Got Myself Together  
HBX 2177



SHIRLEY CAESAR  
No Charge  
HBX 2176



DISCO GOLD  
SPS 5120

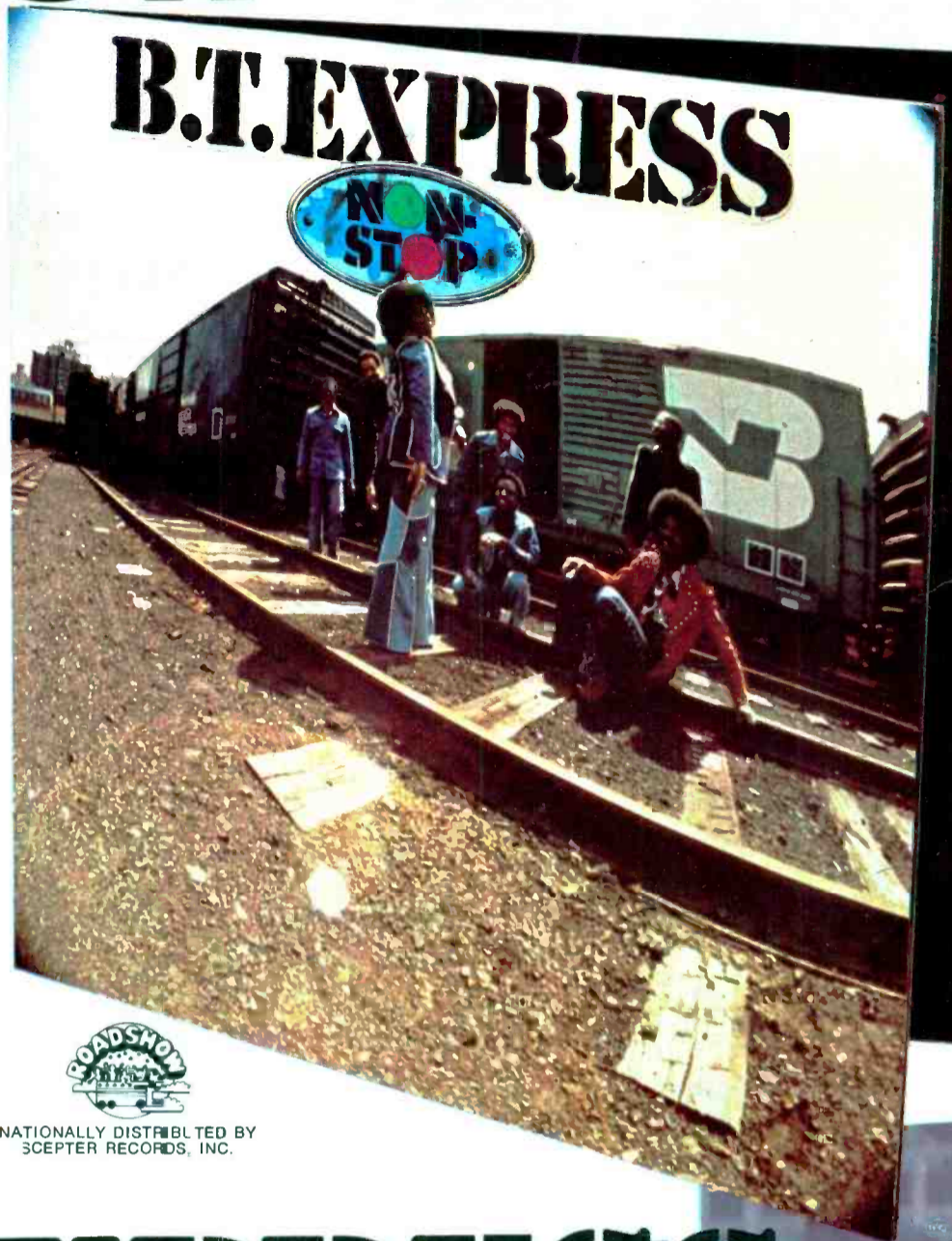


SCEPTER



# ROADSHOW

*Foot Stampin!  
Finger Poppin!  
Non-Stoppin!  
New Album*

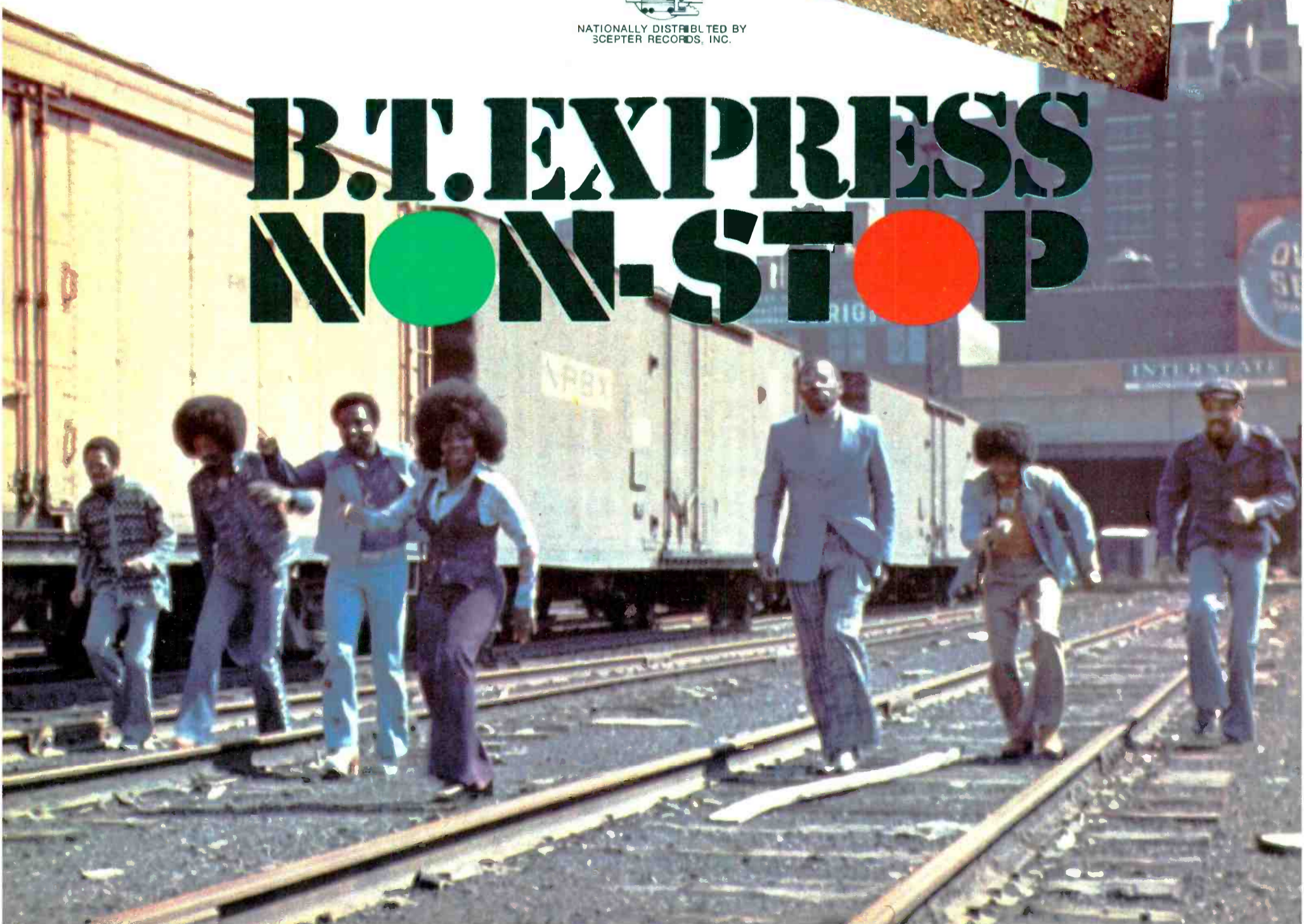


B.T. EXPRI  
Non-Stop  
RS 41001



NATIONALLY DISTRIBUTED BY  
SCEPTER RECORDS, INC.

# B.T. EXPRESS NON-STOP



# Blank Tape Boom Sales

## OVERVIEW

By STEPHEN TRAIMAN

While the blank tape boom continues as one of the bright spots in the music industry, competition is heating up from both domestic and overseas manufacturers of OEM and branded product—all seeking a bigger piece of a high volume, fast turn, solid-profit-margin item.

The recent Consumer Electronics Show in Chicago, which drew virtually every major industry company either to the exhibit area or at uptown hotels, focused on many of the key factors that make the industry the growth market of today and the future:

- **High end formulations**, which began to leapfrog with the Sony and 3M cross-licensing agreement for ferrichrome technology, got new entries in the U.S. market from Fuji Photo Film with its FX pure ferric cassette topping its American audiotape entry, Maxell's new UDXL improved ferric oxide (cobalt ferrite/gamma hematite), and TDK's SA (Super Avilyn

cobalt/ferric oxide) based on its advanced videotape technology. They enter the high end audiophile sweepstakes already the battleground for such brands as 3M Classic, Audio Magnetics' XHE, Ampex 20/20 and BASF LH Super.

- **Videotape competition** also is heating up with the debut of Sony's 1/2-inch Betamax home videocassette system that utilizes less than half the tape of its closest competitor now in production, Sanyo's 1/2-inch V-Cord. It will be produced in the new \$16 million Sony audio/videotape plant to be operational in Dothan, Ala., by 1977. Expanded plans by Fuji Photo, now importing its new Beridox 3/4-U-Matic cassettes, and Maxell, also bringing in 3/4-inch blanks, as well as Ampex, first to test improved DuPont VB Mylar film, is taking up any slack caused by abandonment of the videotape market by both Audio Magnetics and BASF in the U.S. A new Panasonic high-speed contact printer for 1/2-inch EIAJ videocassettes and sale of the first Philips 1/2-inch VCR duplicators in North America also should boost the blank videotape outlook as more machines move from office and school into the home.

- **Audiotape production** also is expanding both here and abroad, further evidence of mushrooming growth. Although Audio Magnetics is leaving videotape, it has doubled its Mexican audio production facilities and is expanding its Irvine, Calif., site into a major technology and manufacturing center by the end of next year. In the Far East, Magnetic Media of New York has a joint venture with a South Korean group headed by Chang Hi Lee for the first fully integrated blank tape plant outside Japan to export finished bulk and later cassette product to the U.S. And California-based Intermagnetics has a deal to build a blank tape plant in South Korea for Shin Jin Plastics and Union Magnetics. U.K. growth also is strong, with a 36 percent increase in domestic volume over the last 12 months, according to a recent market survey. Audio Magnetics claims its European business is increasing as much as 18 percent a year, with substantially higher profit margins than in the U.S.

- **More new faces** are getting into the business, mostly via the private label route, and also tied to hardware lines. Latter examples include Nakamichi, which introduced its own high-end cassettes in both chromium dioxide and extra-pure ferro-crystal formulations to complement its cassette decks, and Meriton, a wholly owned Sony subsidiary, which plans a big push for its four-level cassette line now topped by a ferri-chrome product, with 8-tracks a likely addition. Royal Sound, best known for its accessories, was the newest blank tape face at CES, and Peerless Vidronics, a custom duplicator also with carrying cases, is another recent entry. And the giant Lafayette Electronics chain has moved into the field with its own private label via Audio Magnetics, on three price levels.

- **Equipment tie-ins** are not limited to hardware firms with complementary blank software lines. Sony and 3M/Wollensak both incorporated a third switch position for ferrichrome bias on their 1975 cassette models, as did Wollensak on a 1975 8-track player/recorder for the first time. Similar position is featured on the new high end 3M CTR series introduced at CES, and on new lines from Yamaha. Uher and Super-scope, among others.

- **8-track cartridges** are no longer such an audiophile stepchild, as noted by the acceptance of the 3M Classic ferrichrome product, and plans by Maxell to introduce a UD 8-track this fall, just a notch be-



A Billboard Spotlight On Blank Tape

## Multi-Market Dealer Report

### CHICAGO

Promotions by manufacturers of blank tape definitely help sell tape for **Schaak Electronics** in suburban Schaumburg, says salesman Brian Gasteiner. A recent Capitol sale, TDK's buy one, get one half price, and Maxell's buy three, get a tape box free, get people interested, he says. A recent store promotion with banners and 10 percent off regular price did a terrific volume. The tape is normally discounted from list, but both prices are shown for the customer.

The store carries Capitol Music tape, all Scotch lines, TDK, Maxell, and a store brand Omega in the low end.

Few people actually request 8-track quad blank tape. Cassette blank outsells 8-track by a 4:1 ratio, Gasteiner says.

Tape sales have remained constant over the last several years. Returns are considered "very few," with about one of 25 cassettes returned, and one of 20 8-tracks returned. "We will exchange the tape, although the fault is usually with the unit it is played on," Gasteiner said.

\* \* \*

Marilyn Reich has seen sales of blank tape climb 15 percent in the last six months because of deals offered by manufacturers. "I started stocking more and pushing more and buying into all the deals that are offered," says the owner of **Sound Source** in suburban Oak Park. She mentions Memorex and Scotch with "buy one, get one half-price" and "buy two, get one free" promotions.

As a matter of fact, it was because of a deal that Ms. Reich added the Scotch line to her Memorex and Capital Music blank tapes. "I started with Memorex, then added high end tapes like Scotch Classic and BASF, but they didn't

move quickly. Now I try to stay in the middle range.

"People buy what they see advertised, which is why Memorex is doing so well. They've seen the glass shatter on TV."

Ms. Reich has one major complaint. "It's difficult to glean information about the various tape formulations, how tapes are treated, and differences in tape quality and use. I'd like to see an over-all informative guide on this."

### PORTLAND

The percentage of 8-track blank tape sales is very low, probably not in excess of 3 percent, at the S.E. 101st and Division Street store of the **Radio Shack** chain in Portland, reports manager Phil Lepley. What demand there is for these tapes centers pretty much on the 45-minute length. There is no call whatsoever for quad blanks at his store, Lepley says. He carries no brands of 8-track not carried in cassette or open reel.

Best blank tape sellers at the Radio Shack outlet are cassettes, which account for approximately 50 percent of total sales. Next comes 8-track, which accounts for some 35 percent of the total volume, and last, reel to reel, representing about 15 percent of the total. In these classifications customers prefer the 90-minute lengths, Lepley says.

Inasmuch as the Radio Shack chain merchandises only its own brand, store managers don't have the problem of overlapping or cherry picking from mixed lines. Sales at his store are up approximately 50 percent above what they were last year, Lepley reports. One of the store's most successful promotions was sparked by a catalog the parent organization puts out annually. The catalog contained a coupon offering two tapes for the price of one (cassettes, 8-track, or

reel-to-reel). This promotion helped to boost sales measurably, Lepley says.

Sales training meetings are held for Radio Shack personnel from the 14 stores in the Portland area twice a month. New lines are reviewed and promotional and image-building ideas are discussed at these sessions.

Prices, in Lepley's opinion, are going to go up some during the coming year, primarily because of new formats coming on the line, especially in cassette. But, he believes, the increases won't be substantial enough to affect the market. "We've just had our first increase this year," he says. "It was only 2 percent and hardly anyone noticed."

\* \* \*

Fred Lindemann, who operates three stores in Portland—**Fred's East Side Sound of Music**, **Fred's West Side Sound of Music**, and the Hawthorne Audio Exchange, is doing better than most music merchandisers in the area in blank tape sales. Blank tapes constitute approximately 30 percent of his prerecorded 8-track volume. Favorite lengths, he reports, are in the 80 to 90-minute range. There is a demand for quad blanks but it's insignificant—less than 5 percent, he says. His stores carry the same brands in all categories, so there is no intermix.

Sales demand for each of the categories is pretty much neck-and-

(Continued on page 49)



low its new UDXL cassette. With the 8-track a naturally discrete medium, it also got a push from 4-channel, and Columbia Magnetics' ConvertaQuad blank, thus far the only one introduced here, is now the firm's standard 8-track. The first 120-minute 8-tracks bowed at CES from Capitol Magnetics (Music Tape half-price consumer intro with \$2-per-case of 12 2-paks dealer rebate) and Audio Magnetics (TRACS cartridge at suggested \$2.99 retail). Technology continues, with BASF previewing its first loop tape designed for quad 8-tracks at the spring Audio Engineering Society show.

- **Rebates** at the factory level were first announced by Columbia Magnetics, \$2 on each case of 48 3-paks, either cassettes or cartridges, for dealers, and a 50-cent cash rebate for consumers who returned a rebate coupon on each package of three Columbia blanks purchased.

- **Promotions** of all shapes and forms were offered by every company in the business, but the Bicentennial took center stage with Audio Magnetics and BASF. New AM "Bicentennial" promotional line in red/white/blue graphics offers C-76 cassette at 76 cents; in a 6-pak tote box at \$3.76; in a 2-pak tote box, 3-pak bag or 76-minute 8-track at \$1.76 each. Tie-in is a "\$5.95-value" T-shirt or bike bag with 2-tape proof of purchase and \$2 each. BASF offered some 800 buyers for PXs worldwide a 17½-percent price cut for 2-paks of its Sound Loop C90 cassette or 8-track, in an attractive red/white/blue historical sleeve.

- **Recording Tape Seminars** from Ampex are the most ambitious part of its aggressive merchandising plans, designed to educate distributors and dealers on blank tape products. Combination of slides, film and videotape will be available to any Ampex dealer or distributor, which should help the industry in general as well as Ampex in particular.

- **Open reel** is also getting attention, with a new 10½-inch plastic reel for non-professional home use

by TDK at \$4 under its metal reel studio price. TDK also recently dropped the price of its Audio lab quality line as did 3M for its Classic 1,800-foot reel. Audio Magnetics delayed introduction of a 3,600-foot 10½-inch aluminum reel and is likely to come out with a plastic unit this fall.

- **Accessories** are a major area of diversification for Memorex, which bowed an attractive countertop display featuring an 8-track head/cap-

stan cleaner, cassette cleaning kit, professional head demagnetizer and two disk products, a record care kit and record cleaner. It was 3M who showed the way to potential profits here, continuing to add to its extensive accessory line of tape equipment aids and cleaning units.

- **Price stability** is not as big a question mark with such major raw film base suppliers as DuPont and Celanese fairly certain of continuing

supplies of what is basically a petrochemical product. Most manufacturing firms have gone through several rounds of across-the-board increases last summer and earlier this year, which were passed along to some degree to both the blank tape marketing firms and then to distributor, dealer and consumer. Everyone is trying to hold the line, but another oil crisis and continuing price pressures upward for gas, oil and other petro products

could effect higher prices, but probably not until next year.

Blank tape remains one of the record/tape and audio dealers' most profitable products, but from the side of both manufacturer and retailer come the cautious warning about "killing the goose that laid the golden egg." Too much greed on either side could turn off the consumer who to this point seems undismayed—and is continuing to buy at record levels.

# INTRODUCING THE KING WHO FEEDS HIMSELF.



The new King Self-Feed Cassette Winder.  
See it position, load and eject blank or pre-recorded tape cassettes.



World leader in tape tailoring systems

King Instrument Corporation

Brand new castle: 80 Turnpike Road, Westboro, Massachusetts 01581, U.S.A.  
Phone (617) 366-9141 / Telex 94-8485

## U.K. Growth Up 36%

Growth of the blank tape market during the last 12 months has been dynamic with a 36 percent increase in volume in the domestic market of the U.K. So claims the annual report by FORTE (Focus On Records, Tape and Equipment), a marketing survey of adults' and children's buying habits, prepared by the British Market Research Bureau.

It adds that it is not just the size of the market but the configuration mix that has undergone rapid changes. The proportion of sales accounted for by reel-to-reel fell from 20 percent in early 1973 to 4 percent in the last quarter of 1974, while cassettes grew in importance, accounting for over 90 percent of sales in the last quarter.

Radio and electrical shops accounted for about 25 percent of blank tape sales in 1974, but the report notes that the multiple Boots outlets made a dramatic increase in its share of the market as did W.H. Smith and Woolworths, at the expense of radio-electrical shops and mail order.

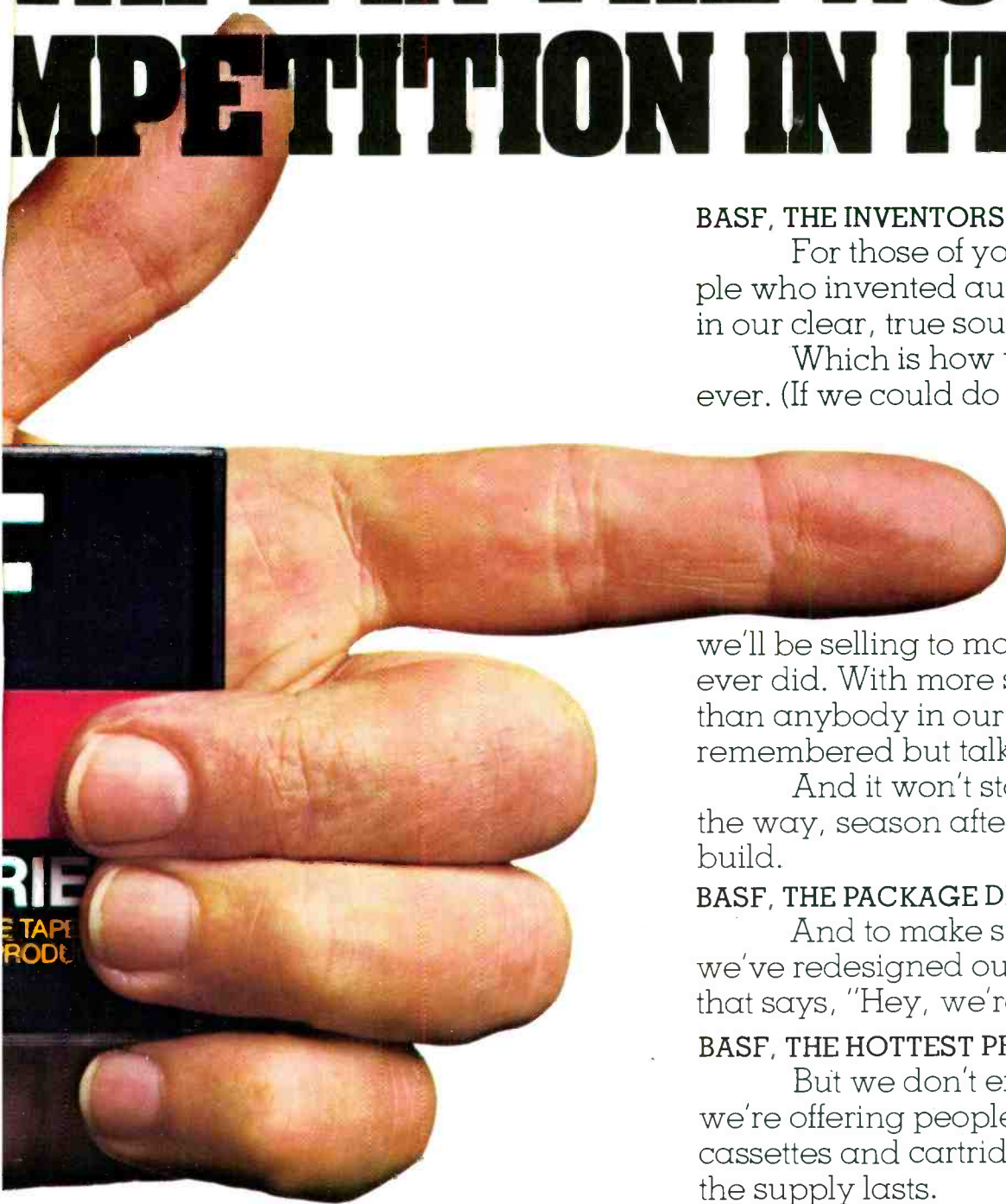
Differences in outlet shares between the cassette and cartridge markets are not particularly marked, with the exception that garages and motor accessory shops are relatively very much stronger in the cartridge sector, while Boots shows a pronounced weakness in this area.

All King Instruments are manufactured under one or more of the following U.S. patents:  
U.S. Pat. Nos. 3637153, 3753834, 3787270, 3737358, 3717314, 3753835, 3825461. Other U.S. and foreign patents pending.

**THE BEST SELLING  
IS ABOUT TO STOP THE CO**



# TAPE IN THE WORLD COMPETITION IN ITS TRACKS.



**BASF, THE INVENTORS OF AUDIO TAPE.**

For those of you who don't know us, we, BASF, are the people who invented audio tape. And all our experience since shows in our clear, true sound.

Which is how we went on to become the best selling brand ever. (If we could do it around the world, there's no reason we can't do it here.)

And this is how we're going about it.

**BASF, THE BIGGEST TAPE ADVERTISER ON TV.**

Obviously, you're not going to carry BASF if people don't ask for it. So we're going after the people. Starting this fall, we'll be selling to more people on network TV than our competition ever did. With more specials, more sports and more prime time than anybody in our industry. With advertising that won't only be remembered but talked about. Right up to your counter.

And it won't stop after fall, either. Because we're going all the way, season after season. So consumer demand will build and build.

**BASF, THE PACKAGE DESIGN OF TODAY.**

And to make sure they see us when they get to your store, we've redesigned our cassette and cartridge packages with a look that says, "Hey, we're here!"

**BASF, THE HOTTEST PROMOTION ON THE SHELF.**

But we don't expect to sit there too long. Because right now we're offering people a terrific deal on the most popular lengths of cassettes and cartridges: one free with every one they buy while the supply lasts.

**BASF, THE DEALER'S BEST FRIEND.**

And if you think there's something we overlooked, we haven't. You. First, we're ready to get the ball rolling by giving you a terrific lineup of display and promotional materials that just invites customer traffic. Then we're offering you an unusually lucrative introductory promotion on all sales of BASF cartridges and cassettes shipped between now and September 30th. Our representative will fill you in on the details. If you don't have one, call Jerry Berberian collect at (617) 271-4025, BASF Systems, Crosby Drive, Bedford, Mass., 01730, or fill out the coupon.

And all this is just for starters. Because we're not going to stop until the name BASF is spinning around everybody's head.



Mail to: Jerry Berberian, Director, National Sales, BASF Systems, Crosby Drive, Bedford, Mass. 01730.

\_\_\_\_\_ Please send me complete information on BASF's fantastic program.

\_\_\_\_\_ Please have a BASF Dealer Representative call me.

name \_\_\_\_\_

store name \_\_\_\_\_

address \_\_\_\_\_ zip \_\_\_\_\_

telephone number: (area code) \_\_\_\_\_

# Jumping, Exploding Flurry of New Lengths, Price Changes

By JOHN SIPPEL

One bright spot in the turning around economy is that the customer will find 8-track blank tape prices trending downward in the most popular and therefore most competitive lengths, according to a survey of every U.S. major blank tape marketing company.

The same survey, however, points to a growing plethora of not only brands but different length increments in this fast-growing blank tape configuration—i.e., 20 as opposed to 14 brands nine months ago and 16 lengths as opposed to 11 for the same survey period.

Moreover, the study shows a continuing lengthening of blank cartridge increments with the first appearance of 120-min. entries by Music Tapes by Capitol and Audio Magnetics. There are four 100-min. units as opposed to three last year.

Fastest growth, is in 90-min. with 16 entries instead of 8 and it's here as well that price decrease is seen with, for example, Memorex's 703-00316 down from \$3.09 to \$2.99.

There is growth as well at the 80-min. (14 instead of 8), 45-min. (14 from 8) and 40-min. (16 from 9). Price drops are seen at 80-min. with Longines Symphonette 8M80 down from \$2.99 to \$2.85 and Sony's 8-T80 going from \$4.99 to \$4.49.

The 45-min. and 40-min. lengths reflect an apparent tortured decision on price with prices going up and down at the same time. At 45-min., The Music Tape's 27-645-228 is up to \$3.19 from \$2.98 and the 3M Scotch LN/Dynarange S-8TR-45 is down from \$4.10 to \$2.49.

At 40-min., there are two new entries (Fuji and Royal), two units up, a pair down and one just the same as last year as an example of radical change in this length.

Generally in lengths of less popularity the price is trending up: 32-min., for example, with one new entry, (Royal) and the other (Capitol) up from \$1.69 to \$1.93; there is no change in number of 42-min. lengths but the one 50-min. length (Columbia) is up from \$2.79 to \$3.29, now in ConvertaQuad only.

There is a growing trend as well toward multiple brands from the same company with Irish showing three and Audio Magnetics four, all leading to the frenzy and profits of merchandising this increasingly popular blank configuration.

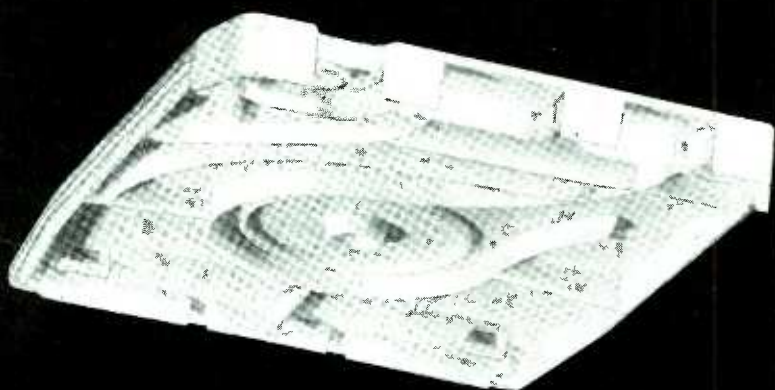
SUMMARY:	New Lengths:		Total Lengths:		Price Fluctuations:		Fastest Growing Lengths:	
	35-min.—2	65-min.—1	16 to 11 in '74	Price Drops:	45-min.	90-min. (16 entries as against 8)	45-min. (15 to 8)	80-min. (14-8)
<b>32 MINUTES</b>	<b>42 MINUTES</b>		<b>60 MINUTES</b>		<b>80 MINUTES</b>		<b>90 MINUTES</b>	
Capitol Mod 27432106 \$1.93 Royal Sound AP-832 \$2.25	Irish 8T42 \$3.20 Shamrock 8T042 \$1.25 Ampex 381-42 \$2.49 388-42 \$3.29	Fuji Film S-60 \$3.50 Maxell 8T-300 \$3.25 Pro P-90 \$2.29 The Music Tape of Capitol 27660228 \$3.49 Sony 8T60 \$3.99 Memorex 703-00215 \$2.79	Maxell 8T-400 \$3.45 Royal Sound AP-880 \$3.49 Le-Bo 8T-80 \$1.99 Soundcraft 8SC-80/8SR-80380 \$1.99 Columbia 8CL-80/8CB-80780 \$2.99 TDK 8TR-80SD \$4.39 Longines Symphonette 8M80 \$2.85 RSC AP 880 \$2.97 Mortone 8T80 \$2.70 Sony 8T80 \$4.49 Capitol Mod 27 480 106 \$2.34 Recoton 8T80 \$3.25 Audio Magnetics 8T80 8080-1603 \$1.99 Dynasound T-800C \$3.79	Royal Sound AP-890 \$3.99 Superscope 8TR-90 \$3.49 The Music Tape of Capitol 27690228 \$3.69 Certron 8T-90 \$1.89 BASF Studio 54018 \$4.35 Performance 54040 \$3.75 Pro P-90 \$2.29 Memorex 703-00316 \$2.99 TDK 8TR-90D \$2.99 3M High Output/Low Noise S-8TR-90 \$3.49 Low Noise/Dynarange S-8TR-90 \$2.99 Classic CL-8T-90 \$3.99 Mallory 8T90 \$3.95 Audio Magnetics Tracs 8T-90 8190-1604 \$2.49 XHE 8T90 8290-1611 \$3.49 8T90 8290-1612 \$2.99				
<b>35 MINUTES</b>	<b>45 MINUTES</b>		<b>64 MINUTES</b>		<b>84 MINUTES</b>		<b>100 MINUTES</b>	
Recoton 8T35 \$2.25 Le-Bo 8T35 \$1.79	Royal Sound AP-845 \$2.79 BASF Studio 54013 \$3.75 Performance 54035 \$3.10 The Music Tape of Capitol 27645228 \$3.19 Superscope 8TR45 \$2.79 Memorex 703-00126 \$2.59 TDK 8TR-45D \$2.59 3M High Output/Low Noise S-8TR-45 \$2.99 Low Noise/Dynarange S-8TR-45 \$2.49 Classic CL-8T-45 \$2.99 Audio Magnetics XHE 8T45 8245-1611 \$2.89 Tracs 8T45 8145-1604 \$1.98 Audio Magnetics 8T 45 8345-1612 \$2.49 Certron 8T45 \$1.49 Mallory Duratape 8T45 \$3.35	Royal Sound AP-864 \$2.99 RSC AP 864 \$2.99 Mortone 8T91 \$2.50 Capitol Mod 27 464 106 \$2.26 BASF Performance 54038 \$3.35 Studio 54016 \$4.10	Irish 8T84 \$3.85 Shamrock 8T084 \$1.50 Ampex 388-84 \$3.89 381-84 \$2.99	Columbia 8CL-100/8CB-80710 \$3.99 The Music Tape of Capitol 27610228 \$3.89 Capitol Mod 27 410 106 \$2.77 Recoton 8T100 \$3.75				
<b>40 MINUTES</b>	<b>50 MINUTES</b>		<b>76 MINUTES</b>		<b>120 MINUTES</b>			
Fuji Film S-40 \$3.00 Maxell 8T-200 \$2.85 Royal Sound AP-840 \$2.59 Le-Bo 8T40 \$1.89 Recoton 8T40 \$2.45 Soundcraft 8SC-40/8SR-80340 \$1.69 Columbia 8CL-40/8CB-80740 \$2.99 TDK 8TR-40SD \$3.29 Longines Symphonette 8M40 \$2.35 RSC AP840 \$2.59 Mortone 8S40 \$2.30 Sony 8T40 \$3.49 Capitol Mod 27440106 \$2.09 Pro P40 \$1.49 Dynasound T400C \$3.19 Audio Magnetics Audio 8T 40 8040-1603 \$1.69	Columbia 8CL-50/8CB-80750 \$3.29	Audio Magnetics Bicentennial 76 \$1.76		The Music Tape of Capitol 27612228 \$4.69 Audio Magnetics Tracs 8T120 8112-1604 \$2.99				

A Billboard Spotlight On Blank Tape

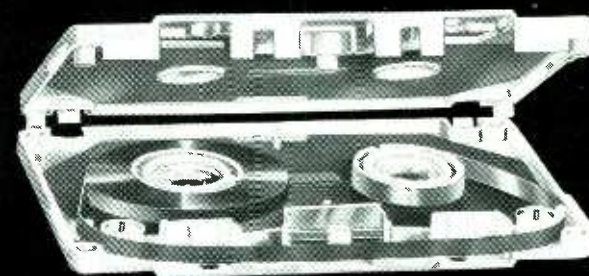
JULY 26, 1975, BILLBOARD

## MASTRO INDUSTRIES, INC.

RELIABLE • FUNCTIONAL • SUPERIOR



- 8T Cartridges, assembled . . . ready for loading
- \*8T Cartridges, tape loaded, 45 & 90 minutes, or made to order
- Cassette Parts: housing, hubs & roller guides
- C-O Cassettes
- \*Cassettes, tape loaded: C-30, C-45, C-60, C-90, C-120, or made to order



\* Now produced for private labeling. Be on the lookout for MARMAC our high quality line of tape-loaded cartridges & cassettes.

Mastro Products are precision engineered for top performance and smooth functioning.



**MASTRO INDUSTRIES, INC.** 3040 Webster Ave. New York, N.Y. 10467 (212) 547-5600

European Distributor  
M.I.P.  
Corso Di Porta Vittoria 31  
Milan, Italy



# Multi-Market Report

• Continued from page 44

neck in all three of Lindemann's stores. Cassette sales account for approximately 40 percent of the volume, with 8-track and reel-to-reel splitting the remainder of the market evenly between them. Preference runs to the 80- to 90-length range in cassettes, 80 minutes in 8-track, and 1800 feet in reel-to-reel.

Business at the Lindemann stores has increased slightly over the past year, the major gain being in cassette sales. "We cater to a more sophisticated type of customer than do most stores in the area and that probably accounts for our cassette surge," Lindemann says. His store carries five major lines—BASF, Maxell, Sony, TDK, and Memorex. Like most other dealers, he concedes, he hasn't solved the problem of certain brands not working in the mix, overlapping, and the need to cherry-pick. "There are still too many defectives that have to be returned to the manufacturer," he says.

One of his most successful promotions of the year, Lindemann says, was the "Three For Free" deal offered by Maxell. It provided a box free to the customer when he purchased three tapes and the inducement paid off in increased sales.

Lindemann conducts his own training program for the personnel of his three Portland stores, but does not participate in any regional or national programs. He looks for price increases as inevitable but, because of the quality orientation of his merchandising program, doesn't feel that this will have any noticeable effect on his future sales effort.

★ ★ ★

Customers at the music department of **Smith's Home Furnishings** in Portland (3016 S.E. Division) aren't particularly strong on 8-track blank tape purchases, reports Joella Lee, manager of the store's music department. Sales in blank 8-tracks range from 2 to 15 percent and most purchasers favor the 90-minute length, Ms. Lee says. There is some request for quad blank tape, although the store doesn't carry quad as much. It does stock a Columbia Magnetics 8-track which can be adapted to quad use, and this seems to fill the bill quite well.

Cassettes account for 85 percent of sales in the blank tape category at Smith's, with 8-track taking up the remaining 15 percent. The store doesn't stock reel-to-reel.

Business has remained on a pretty even keel over the past year, Ms. Lee observes. "We are selling more prerecorded 8-tracks this year than last, although blank sales in this category have dropped," she observes. "Prerecorded cassettes," she adds, "would move in greater volume if more variety were available."

Smith's music department has solved its problem of overlapping and mix problems by zoning in on fewer manufacturers and carrying

lines that generate less trouble. The store now carries only four brands—Memorex, Capitol, Scotch, and Columbia. The result, the department manager says, has been fewer defectives and fewer headaches.

Ms. Lee hopes that prices, in both tape and prerecorded lines, will be

maintained as much as possible at present levels. "Our customers are very cost-conscious," she says, citing the sales response that followed a price reduction policy initiated recently by some manufacturers.

## DETROIT

Don Evard, a salesman for **Pecar Electronics**, an audio shop in Detroit, has very positive feelings about blank tape sales at his store.

"We carry the full line of Scotch, TDK and Sony, all configurations and all tape lengths. About 65 percent of blank tape sales are cassettes, about 20 percent are open reels and the rest is 8-track."

He says that manufacturers have been very good about sponsoring tape specials during the last few months. His store often has record sales (disks), which brings in customers who also buy blank tapes. The overall sales volume of blank

tapes at his store is "definitely up" over last year, and he sells tapes at the minimum resale price.

The favorite length in cassette and 8-track tapes is about 90 minutes, and he has had very few requests for quad tapes.

The manager of **Tech Hi-Fi** in Dearborn, Mich., says that his blank tape sales are about the same as last year, and he receives very few special promotions or

(Continued on page 55)

# Revolutionary time change!

## NEW 76-MINUTE TAPES FROM AUDIO MAGNETICS

A novel new length and concept in blank tape merchandising...cassettes and 8 track cartridges, special packaging, premium promotions and merchandising displays geared to move tape! Call us today and join our revolutionary red-white-and-blue merchandising movement.

### AudioMagnetics

makes it easier for you to sell tape.

**AudioMagnetics** 234 W. 146th Street / Gardena, California 90248 (213) 532-2950 ext. 373

A Billboard Spotlight On Blank Tape

JULY 26, 1975, BILLBOARD

## CREDITS

Special issues editor, Earl Paige. Editorial direction, Steve Traiman, tape/audio/video editor. Research, John Sippel, marketing editor. Survey writers: Anne Duston, Chicago; Kenneth Fitzgerald, Portland, Ore.; Keith Bass, Detroit; Maurie Orodener, Philadelphia; Jack McDonough, San Francisco; Grier Lowry, Kansas City; Joanne Oliver, Dayton-Columbus-Cincinnati; Martin Hintz, Milwaukee; Irene Clepper, Minneapolis. Sales direction, Ron Willman. Production, John Halloran.



Memorex photo



Columbia Magnetics photo



Longines photo

## Irresistible Promotion, Merchandising

The promotional scramble in blank tape is unwinding!

With an acknowledged successful CES behind them that saw only a handful of new high end formulations—notably the cobalt coatings from Maxell and TDK and aggressive newcomer Fuji's pure ferris—blank tape manufacturers seem more intent now for second half selling on enticing dealers, distributors and, of course, the consumer with what they hope are an even more irresistible promotional and merchandising campaigns.

Just about everything except the kitchen sink is included in this fiercely competitive one-upmanship battle—from Bicentennial mania, rebates a la Detroit and Uncle Sam, T-shirts, bike bags, two for ones, half price, educational approaches, color codes, upgraded point of purchase material, odd lengths, etc.—as manufacturers jockey for increased portions of the expanding blank tape marketplace.

Of course this doesn't signal that blank tape firms have put product

innovation on 'pause control.' 3M is reportedly working on a new ferric coating for fall preview, while BASF hints it is developing a tape that will achieve the results of ferrichrome without the setback of a ferrichrome switch.

In addition, the cartridge length barrier was recently broken at CES with 120-minute lengths from Capitol Magnetics and Audio Magnetics. Other firms may follow suit with that length.

In the interim, however, the name of the game is promotion. Current campaigns and product in the wake of CES now stack up this way:

Audio Magnetics, now under the marketing direction of Bill Dawson, is hooking its strategy into the 200th birthday of the United States. They hope their red, white, and blue "Spirit of '76" campaign will make dealers see green. Included is a new promotional line of recording tape in a 76-minute length in both cartridge and cassette configurations. Available in

red, white and blue package coloring a C-76 cassette is priced at 76 cents (either blister packed or in a Phillips box) and C-76 cassettes in a 6-pack reusable tote box at \$3.76. C-76 cassettes in a 2-pack tote box; C-76 3-pack plastic bags; and an 8-track 76-minute cartridge, sleeved or blistered, are all \$1.76. With the purchase of at least two tapes a consumer can also get, as a premium tie-in, a \$5.95 value T-shirt or bike bag imprinted with red, white and blue '76 designs—for \$2. New point of purchase kits, including dealer aid material, will be provided to promote the program at the retail level.

To its Tracs line the firm has added a 'revolutionary' 120-minute 8-track cartridge to supplement present 45 and 90-minute configurations, available in both standard sleeves or blister carded, for \$2.99 suggested retail. There's also a 4-pack 8-track Tracs line in both 45 and 90-minute lengths at \$4.98 and \$5.98. Audio has also added six new products to its premium tape

line, XHE (Extra High Energy) including four cassettes in 45, 60, 90, and 120-minute lengths with prices ranging from \$2.19 for a C-45 to \$3.99 for a C-120. Two new lengths for XHE 8-track cartridges, 45-minute (at \$2.19 retail) and 90 minutes (at \$2.79) are also available. XHE is now also available in the open reel format with three lengths, 1200-ft. at \$5.99; 1800-ft. at \$6.99; 2400-ft. at \$8.49.

Come September Ampex will kick off RTS, a nationwide Recording Tape Seminar program designed at educating distributors and dealers on blank tape product itself as well as merchandising techniques. It's designed to clear up some of the confusion created by the various tape formulations and the terminology surrounding them. Using slides, film and videotape the program is available to dealers and distributors of Ampex. Prior to the campaign Ampex will be offering discount promotions on several of its blank tape lines including the 20/20 premium line. The promo-

tion will entail buying a tape at full price and getting a second tape for half price. Later on in the year, the firm will follow with additional price promotions on its 8-track and Stakette products. A Stakette promotion will feature three 90-minute cassettes stacked in a special six unit plastic container at \$1.98. Radio, TV and print media will supplement the promotions, according to Shad Helmstetter, merchandising manager.

BASF, in addition to the likelihood of a new formulation before Christmas, is reportedly on the verge of a massive promotional campaign which one industry observer termed the biggest the firm has ever undertaken, possibly exceeding Memorex in promotional dollars to be spent. Right now the company is saluting the military with a Bicentennial campaign for the Sound Loop 8-track and LN cassette in 90-minute lengths. Red, white and blue packaging will highlight a half-price 2-pack offer avail-

# We're playing your song. More money.

Compare dealer margins yourself. We believe you can make more money on The Music Tape™ by Capitol — unit for unit — than on Scotch, TDK, BASF, Maxell and others.

Many tape manufacturers offer a lower-priced product. But they offer little else. None offer the margins, the advertising, trade incentives and product quality of The Music Tape. That's why more and more major retailers are taking on our line.

And the company is proven. Capitol has manufactured premium tape since 1947, and today we sell more blank cartridges than any other company.

So get on The Music Tape bandwagon now. We'll put together a promotional package that's suited to your way of doing business.

Interested? Call your Capitol rep now.

When they record music, sell them  
**the music tape**  
BY CAPITOL



CAPITOL MAGNETIC PRODUCTS

A DIVISION OF CAPITOL RECORDS INC. • LOS ANGELES CALIFORNIA 90028 • A MEMBER OF THE EMI GROUP



TM OF EMI LIMITED

able to PX outlets here and in Europe.

Color Certron orange, blue and green for '75 as the company is now color coding its three basic lines according to length. C-60 is orange, C-90 is blue and C-120 is green, says the firm's Hal Wilde. The Certron 8-track line has been revamped from 40 and 80 minutes to 45, 65 and 90-minute configurations to correspond with their HD cassette lengths. They are also offering a new sturdy, double tray collapsible wire basket as well as a choice of a 61-in.-high floor rack and a 25-in.-high counter rack for point of purchase promotions. A polybagged 4-pack promotion with 4 C-60's will be \$3.99. A new 65-minute 8-track length was recently introduced at \$1.69 retail. 45-minute is \$1.49 and 90-minute is \$1.89.

Capitol Magnetics has come out with their first 120-minute 8-track cartridge under the Music Tape label which is expected to retail at \$3.39-4.24. The 100-minute length will slowly be phased out. In addition, a new promotion featuring two 60-minute cartridges and two 120-minute cartridges in a buy one and get the other at half price is in the works. The firm has a rebate program of its own with \$2 per case back to dealers. While there will be no immediate packaging or formulations changes from Capitol, an expanded print and TV ad campaign is being readied.

Columbia Magnetics was first to jump on Detroit's rebate bandwagon—a campaign slated to be heavily supported by media advertising. Dealers and distributors can get \$2 per case cash refund for purchasing caseloads of blank Columbia cartridges and cassettes. The rebate applies to the entire Columbia product line, including both individual blank tapes and promotional packages. Consumers can get 50 cents for every three Columbia blanks bought when they provide proof of purchase. "The rebate is designed to move product, and also to give the consumer a break," according to Glen Hart, director of sales, marketing and administration. Columbia product currently on retail shelves is subject to the rebate as well and there's no limit to the amount of rebates to consumers and dealers.

Other portions of the firm's program include a discount promotion—for every dollar a retailer invests to restock a rack with Columbia brand blank tape cartridge or cassettes, the company offers a 20 percent discount on the equivalent dollar volume of Soundcraft merchandise. "With the discount offer," says Ted Cohen, director of national consumer sales, "retailers can fill in their inventories with popular lengths without having to buy more of the lengths that don't sell as quickly." Additional parts of the program includes a buy two and get one free promotion on C-90 cassettes and in addition to the cassette offer, the firm is also offering for its blank eights a free 50 or 80 with the purchase of two 50 or 80 at the regular retail price. Merchandise will be displayed at retail with new "indestructible" dump bins. Finally, Columbia will now pay 100 percent (up from 50 percent) for the retailer's approved advertising expenses up to 5 percent of their annual sales volume.

A newcomer at the recent CES was the Audio Tape Division of Fuji Photo Film, U.S.A., Inc. They hope to focus initially on the serious recordist with a new line of Audiophile FX pure ferric cassette tapes, according to marketing manager George Saddler. Fuji will get its picture across in the fall with a national ad campaign as well as consumer oriented sales promotions. Dealers can also expect point of purchase displays. Another ele-

ment in the Fuji strategy will be an unconditional, fully guaranteed over the counter exchange policy. Eight-track and open reel will also become available from Fuji later on.

Maxell, using cobalt, debuted their UDXL cassette which "combines gamma hematite and cobalt ferrite particles into a needle shaped crystal" and it's available in C-60 at \$4.89 and C-90 at \$6.89. An improved cassette housing is also part of the UDXL innovation. A

cassette promotion features a free plastic storage case housing 12 cassette for three UDC C-90's at \$13.70. In addition, a new UD 8-track cartridge will be available later this year in 46 and 90 minutes and will feature an upgraded formula.

Not content to rest on its laurels Memorex surprised the industry at CES by expanding into accessories, an 8-track head/capstan cleaner (under \$3); a cassette cleaning kit (under \$3); a professional head de-

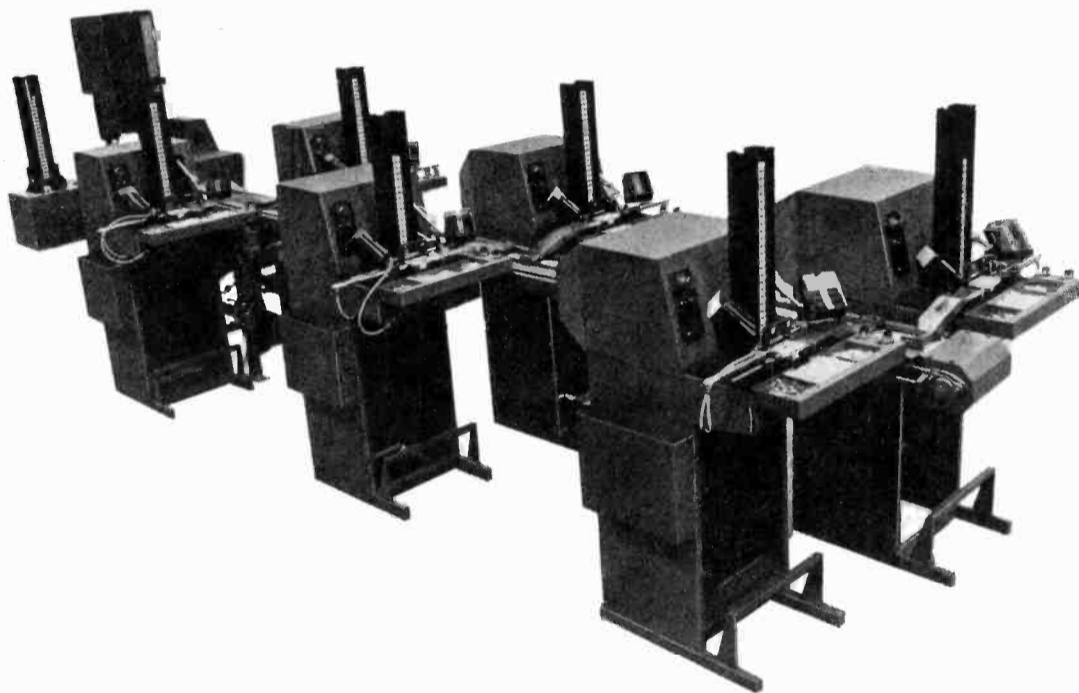
magnetizer with interchangeable heads (under \$11), a record care kit (under \$6) and a record cleaner (under \$3.50). The reason: "We looked at the hi fi market and found it to be very fragmented," says Ted Cutler, Memorex marketing director. A new display rack for the accessories will be forthcoming and the firm hints that it will be introducing more accessories as the year progresses. Through the summer the firm will be offering a half price

sale on its C-60, and a three-for-one promotion on the C-120.

TDK has added several new products to its line in an effort to widen market penetration into auto, music, department store and mass merchandising outlets. The marketing strategy consists of a "Professional Range" for hi fi outlets and the serious recordist while a second "Full Fidelity Range" is directed toward the more budget con-

(Continued on page 54)

# Great Shape.



The shape of things to come is here today. At least that's what our customers say.

You see, Shape Symmetry & Sun, Inc. is known as an innovator in the plastics and high-speed automation industry. No easy task.

Maybe it's because we manufacture the best C-O's and 8 tracks on the market. Or maybe it's because we offer the worlds only modular Automatic Cassette Assembly System with built-in advantages like significant capital investment savings, easy maintenance, and the unique ability to increase production by plugging additional assembly stations into the line.

Like they say, the shape of things to come is here today.

The shape of things to come is here today. Call or write our President, Tony Gelardi, and let him tell you why.

## SHAPE

Shape Symmetry & Sun, Inc.

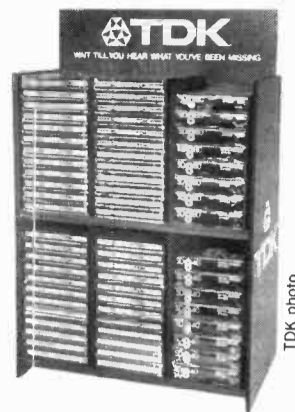
Biddeford Industrial Park, Biddeford, Maine 04005  
207-282-6155

- C-O CASSETTES SONIC SEALED, SCREW-TYPE, COMPUTER GRADE and/or OTHER CONFIGURATIONS
- NORELCO BOX
- BULK CASSETTE LOCKS
- HIGH-QUALITY CASSETTE COMPONENTS
- 8 TRACK and QUAD CARTRIDGES

# Blank Tape No Longer Just Another Accessory



Audio Magnetics photo



TDK photo

A Billboard Spotlight On Blank Tape

Blank tape, particularly blank audio tape, is being recognized as a product in its own right, rather than just another accessory. In this regard, merchandise managers are looking at the item in a new light and want to know if it turns eight times and how the turns times the gross margin times the inventory investment means at the profit line.

But blank tape is a complex item as well. Is it toothpaste? Is it cooking oil? What about price-off deals. Is there brand recognition? How far do we go in length and coating proliferation—is 1976 the time for a 76-minute length?

Among the manufacturers who have long explored many of these questions is Memorex at Santa Clara, Calif., where in a recent interview Bob Jaunich, Ted Cutler and Jack Rohrer backed off as much as they could and talked about the blank tape merchandising business in general terms.

Blank tape moves today through any number of different channels—music stores, audio stores, department or mass merchandiser outlets, drug stores, camera stores. Jaunich believes that generally marketing has reflected an attempt to discriminate between different channels.

"One program may work well in one channel and another program may work better in another channel. I think we try to discriminate to the extent we can. But in the final analysis, it's really the consumer you're trying to get to and there you've got the audiophile and you separately have the mass type consumer. The audiophile is perhaps reading some kinds of material and wants performance in one way and the mass consumer might be looking for advertisements and the editorial support in a different publication and want different kinds of

advise. We might appeal to him or her in a slightly different way.

"All of us are very impressed with the high level of sophistication we've seen come into the cassette market specifically over the last few years. This type of sophistication has gone on in the reel business but now I think it's come into the cassette so that we're not talking as different a story between the audiophile and the mass consumer as we did a year ago.

"But given this, you do try to go into the different channels and try to provide materials and programs that do make sense for them. While an audiophile store may want one kind of display a drug store may want a different kind of display. And a mass merchandiser may want a still different kind of display. I think it is important in a program to address the different channels in a discrete way.

"In terms of how retail volume

might compare in the different channels, it could run: 35 percent in discount stores, 15 percent in the music stores, probably 5-10 percent in camera stores and 10-15 percent in drug stores, which, of course, differ from discount or mass merchandiser outlets, and audio stores, catalog houses and so on."

Jaunich is modest about his firm's pioneering role in mass merchandiser programs. "No I don't think we were one of the first, I think you have a couple of things going here. One, I think we were one of the first to go after the high fidelity and the music store in a significant way, but I think there were a number of people in the market on a non-branded basis if you will, in mass merchandise stores. And I think you had two things happen.

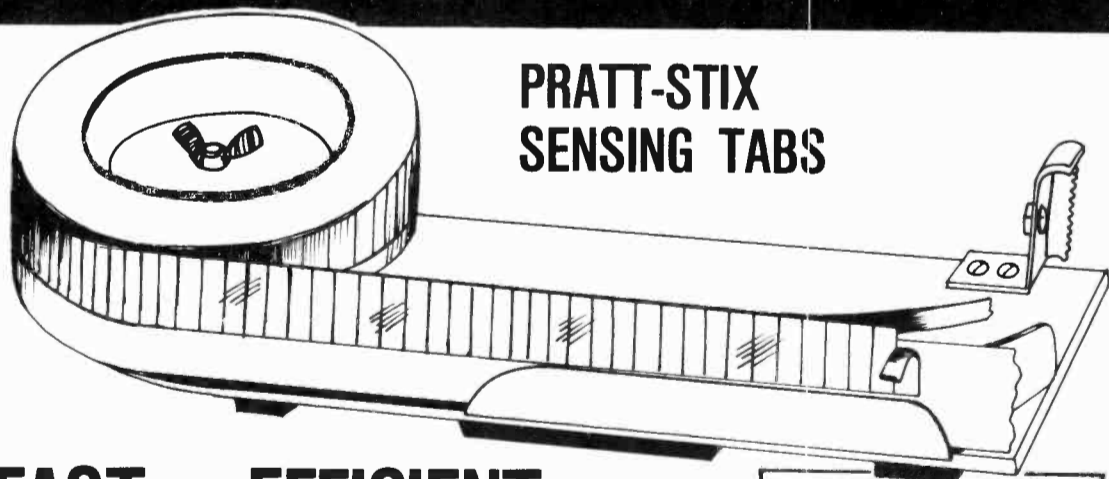
"Number one, it reached a proportion to where it was interesting to those size stores. Everyone was

getting a cassette recorder for Christmas, you know. It blossoms overnight. And simultaneously, the mass merchandiser has always wanted branded merchandise he could then discount from. So while he had tapes in the store he was suddenly conscious of the need for a brand name, or a high image tape, a tape that had a image for high quality. I think we were successful there. I think there were some other brands that were successful.

"We aren't today I believe, the biggest in the discount area but that's by choice, our choice. We're not necessarily interested in putting our product every place."

It has been suggested that some audio dealers resented Memorex on the one hand pioneering in high performance and chromium dioxide tape and on the other hand gaining shelf space with mass merchandisers.

## OPEN YOUR DOOR TO A RESPECTED WORLD-WIDE SUPPLIER! CASSETTE and 8-TRACK LABELER and IMPRINTER.



**PRATT-STIX  
SENSING TABS**

**FAST • EFFICIENT  
PRECISE • ECONOMICAL**

The PS97 Labeler and Imprinter is a high speed semi-automatic machine capable of imprinting your logo or copy precisely and consistently on your cassette label before application.

**Attachment for 8-Track available**

**PRATT-SPECTOR Sensing and Splicing Tapes, Dual Dispenser for same available.**

**For detailed information and prices on the above as well as Lease Plan data contact:**

Ease of application  
Economical  
(Dispenser available)

*Export inquiries invited.*

**PRATT-SPECTOR CORPORATION**

46 Merrick Road, Rockville Centre, N.Y. 11571 Phone: 212-227-0008

**Makers of: SPLICING/SENSING TAPES, MACHINES, CASSETTE AND 8-TRACK LABELER, LABEL ACCESSORIES.**

"Oh, I don't think that any resentment that may have been there was aimed at us alone. I think the cause of resentment that may be there is that you have one channel—and it's not necessarily a channel—you've got some high fidelity stores that are extremely aggressive merchandisers. Pacific Stereo is a good example of an aggressive retailer, Sam Goody is another. So I don't think you get into here a drug store versus a high fidelity store.

"There may be some resentment of aggressive merchandisers. And I think you had some that wanted a proprietary line, if you will. They wanted to be the only one in town stocking a particular product. But that philosophy is not in tune with the needs of the marketplace.

"Aggressive stores such as Pacific Stereo and Sam Goody are interested in high quality products, and I think you have the drug stores interested in high quality products. Most drug stores sell Kodak film. And I don't know how you could disparage the quality of a Kodak film simply because it's sold in a drug store we well as a camera store. So I think any concern there on the part of a type of store is more related to the dynamics of the business than the image or a particular brand name."

No matter which type of outlet, there can be little question but what the retailer's image of blank tape is changing. It is no longer, if indeed it ever was, a loss leader type of traffic item. Certainly it is less seen as just another accessory.

"There's no question but what the retailer today is becoming very conscious of the very high profit opportunity in blank tape. It's a non-perishable item, it's not lettuce, it's not last week's top-selling LP. It's a staple and stable kind of product where the turn is fairly repetitive and where there is tremendous opportunity to build traffic. And tremendous profit opportunity within the outlet for the product.

"I don't think there's any question about the recognition of the profit—hell, the market's doubled in three years." There is also at the same time the increased awareness of the consumer for the need to purchase better quality tape. After all, the better and better systems are only as good as the tape being used."

There has been a dramatic conversion to better quality as people see that there is more risk on jam with cheaper product. What has positioned their brand and others, it's pointed out by Jaunich and his staff, is the consistent kind of performance, especially after a consumer has spent several hundred dollars on a system.

"There's something else, too. Even three years ago the term tape was thought of as an accessory. While there's still some retailers who consider tape an accessory—tape is now tape, and accessories are accessories. That psychological conversion is occurring with the retailer. They're realizing the high profit potential and items with consistent packaging and repetitive advertising and with a consistent image. And with companies who are willing to promote to the consumer to stimulate trial purchases—it's a little bit like the grocery store business.

"There's an analogy to Crisco oil. You have two brands there, you have Wesson Oil and Crisco oil and one has a 10-cent price off. And you say, hey, I think I'll try that and you take it home and dammit that was a good product. And those are some of the techniques we've tried to apply in the blank tape business.

While Jaunich's staff believes there are significant differences between tape and other commodities and between how their firm has promoted and how others have, some other analogies come to bear.

"Take the calculator business. There's Hewlett-Packard selling the same damned calculator for four times what the next person is and you have tremendously high perceived value in terms of that calculator and yet you can walk up and down the aisles at CES and see calculators for from \$5 to \$50 and it's hard to tell them apart—there's non-differentiation if you will.

"And you look at a Hewlett-Packard and by-God you know that it

sells for X, it's not footballed. And I think you saw the same thing initially in electronic watches. Now you see the watches going into the whole row of non-differentiation.

"What we've really tried to do with our product is to make it distinctive in the eyes of the customers. That's all we really tried to do. Separate ourselves from the pack. If you look at our packaging—if you look at the cassette itself, we've done it with the wide window, we've

done it with the specific type of shield we use.

"If you look at the marketplace when we came in, everyone was the same light, yellow, transparent, translucent configuration. There may have been one or two exceptions but all those were in battleship gray. We said that we wanted to have a distinctive looking product. We knew we were putting good quality into it. So we started with the tape, the cassette shell, the al-

bum. . . . If customers tried it, we wanted to be darned sure there was something about it they would remember the second time out.

"I think you had the same thing with advertising, with promotion, with displays. Everything you do should lead to that distinctiveness and I think this is what Hewlett-Packard has done so far with its calculators.

"You see a lot of people come in  
(Continued on page 54)

# A SOUND FUTURE



In an unsound economy, Maxell gives you a sound income.

Our dealers can bank on consistently high performance products that stay sold. (We don't have the return plague other brands have.) And these products match the quality curve of every superior deck made. In every format. That's one of the reasons Maxell is a safe hedge against the times.

Here's another. We're telling more and more consumers about Maxell quality with the largest multi-media advertising campaign we've ever had: in magazines, newspapers, radio and point of sale. And we're adding new products constantly to keep up with the latest demands of the audiophile.

Of course, our professional representatives and distributor organizations keep us directly responsive to your needs. So, keep your eyes on the trade press. And keep in touch with your Maxell rep. There's a barrage of sell-through promotions and opportunities coming. There's a sound future with Maxell waiting for you.

Maxell Corporation of America, Moonachie, New Jersey 07074. Also available in Canada.

**maxell**  
For a sound future.



# Blank Tape No Longer Just Another Accessory

• Continued from page 53

behind success, and I think we've seen a tremendous amount of this in the tape business. But I don't think this is necessarily bad for the tape business."

Basically, their success and that of several other blank tape marketers has been the integration of the total marketing mix. "We tend to intellectualize these things in hindsight. As you're going through it you tend to stick with the things that work. I don't know whether it was the bursting goblet (Memorex's first major campaign involved a demonstration of recorded sound shattering a wine glass), the big

window in the cassette, the high quality tape that was in there, or the display stand, or the distribution approach. I think that's the way you have to look at it, get a feel that each element is pulling its weight and if not change the element.

"And I think what you see now is that a number of competitors are trying to adjust various of their elements in an attempt to find that success formula. That's really what marketing is all about."

As the blank tape market evolves from an item within the accessory category to an item in its own right, retailers are looking to blank tape as they might any other distinctive product segment. For example, in

terms of turns blank tape is generally thought of as turning eight times a year. Margins are something else retailers look at.

"I think the key thing is not so much the markon or the margin, but what can you do in terms of the return on dollars invested? With some items, you can buy a very high ticket product and your markon would be 100 percent, which is a 50 percent margin, but if you don't sell that item it's not real. In the case of right, but rather how does that money come back in relation to what you have invested in the product? And that money you invest is not only the cost that you pay the manufacturer, but includes your in-

ventory handling cost for example. And there tape has a tremendous advantage over say records.

"You put the tape out and then you don't take it back off the shelf and box it, reprice it, you don't go through that whole cycle. You're also talking about very minimum space requirements. Your investment here in terms of shelf space, blank tape, the markon, margin, or gross profit, or however you look at it, is not so important in its own which includes everything from electricity to the taxes you pay on the property, the fixture you need to display the product—all of that is cost, investment in the product.

"So taking all this into consideration, you have to say the markon or margin is not a key consideration. It's a consideration, and it's one thing you have to think about. But it's really the margin times the number of turns that talks to profits."

As blank tape comes under more analysis on the part of merchandise managers, the decisions on number of lines to stock are being made on a very different basis as well, compared to three-four years ago.

"The number of lines may or may not be affected by the thinking. Four years ago a merchandiser might have said I have X number of dollars to invest in an inventory of this kind of product. Or if he had money and wasn't particularly conscious of his inventory—yeah, that looks like a pretty good deal. The deal being price off or some other incentive.

"I think today most outlets stock cassettes of one kind or another and I think their decision today in terms of the brands and the amount of stock is based more on movement, is the stuff turning. I think merchandisers are more sophisticated, and as someone said, maybe their bankers are helping them to be more sophisticated. The bankers or the financial counsel may be saying, let's get that damned inventory turning.

"In terms of adding a new line, I think again that decision is not based on who has the best markon but who has the best program. Who has the best total business presen-

tation? Product performance in terms of product packaging, advertising in terms of promotion—because I think merchandisers have this awareness and they know that if the program's not right that stuff's going to set there and nobody makes money.

"Part of looking at the program would be examining if there is length proliferation for its own sake or is the manufacturer sticking with the bread and butter times. I guess it's a cliché, but it's certainly true to say that in any business 80 percent of the business is done by 20 percent of the product. I think that the sophisticated retailer, be he a high fidelity store, a record shop or a mass retailer will say I want the product that's going to move. So we could proliferate but we'd cut down in our turns. We're more interested in building turns for them than in building this inventory.

"This is not to say you wouldn't introduce a new length at some point, if there was a good legitimate reason for it. But it's 1977 and you're going to introduce a 77-minute cassette—I don't know about that."

As for coatings, ferrichrome is here as a combination of chromium dioxide and ferric oxide and as we see more and more sophisticated and often confusing nomenclatures for exotic new coatings. Still, there is a recognition that the industry is built on new products and product improvements.

"We haven't at this point seen any clear-cut advantages to any of the so-called new products that are in the market. I think that chromium dioxide is the highest performing product out there and for most people the ferric product is quite appropriate. Whether it takes a dual approach, ferrichrome, is a matter of conjecture here. I do know we're expecting to introduce an improved product sometime the first of next year and it won't be one that requires a major change in equipment (a bias and equalization switch, for instance). It is not to say more exotic coatings are not right for some segments of the market, Jaunich concludes, but what has to be guarded against is the large number of market-base recorders out there that can be adversely affected by obsolescence.

EARL PAIGE

## Good-bye, paper labels

On-cassette printing  
in up to 3 colors  
+ full background color,  
at speeds up to  
100 units per minute.  
Saves time, money  
and problems.

The APEX Printer from



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

## THE AUTOMATIC CASSETTE LOADER from SUPERSCOPE®

### Features include:

- patented tape cutting head
- automatic Quali-Guard torque and tape break sensing
- cutoff blade guaranteed three years — no sharpening
- no adjustment for tape type
- high winding speed
- straight line threading
- built-in cue sensor and footage counter
- minimal air and vacuum requirements

**Result — highest throughput in the industry.**

**OVER 10,000,000 CASSETTES HAVE BEEN LOADED ON SUPERSCOPE MACHINES.**

**SUPERSCOPE**

For all your duplicating and blank tape needs.

Contact: Ron NewsWander  
Tape Duplicating Division  
455 Fox Street  
San Fernando, CA 91340  
(213) 365-1191

## Irresistible Promotion And Merchandising Unwinding

• Continued from page 51

scious. "We expect to become a factor in retail outlets that have not previously stocked our products," predicts Ken Kohda, marketing manager.

The Professional Range line will consist of the firm's new SA cassette plus their current ED, SD, and KR cassettes. The new Super Avilyn (SA) cassette is a patented mix of cobalt, ferric oxide and other proprietary elements which, according to Kohda, achieves a higher maximum output and lower noise levels, wider frequency range and is compatible with higher grade tape machines on the market today. A C-60 SA will retail for \$3.59 while a 90-minute length will be offered shortly. Also in the Professional Range will be the Audua-L open reel and the new S open reel, a high output, low noise tape priced below the Audua-L.

In the Full Fidelity Range, TDK has added a new budget priced Maverick cassette line available in C-90, C-60 and C-30 configurations at \$2.29, \$1.59 and \$1.39 respectively, priced below the D (Dynamic) cassette currently in the line. "It's packaging is colorful and

freshly styled," adds Kohda, "and it's priced to sell. We expect it will practically sell itself in high traffic locales."

In addition, TDK has announced a new 8-track cartridge called the "D" 8-track which will retail for \$2.99 in 90 minutes and \$2.59 for 45 minutes, priced below their SD 8-track. Prices were recently slashed on the Audua-L open reel line in an effort to snare a larger chunk of the professional and advanced amateur high fidelity market. New pricing structure includes \$6.49 for 1200-ft.; \$8.49 for 1800-ft.; \$18.99 for 3600-ft. (plastic reel) and \$23.95 for 3600-ft. (metal reel). Two new displays are now available from the firm, a free standing floor model and a flexible counter rack, both available free from TDK reps with minimum tape orders.

3M will be offering a C-60 2 pack promotion in the fall coming on the heels of a summer C-90 3 pack promotion. The firm has an ongoing chrome cassette promotion and expects to upgrade its print and media advertising in the fall as well. A new formulation is promised by year end for a line just a notch below its high-end Classic range.

# Multi-Market Report

• Continued from page 49

dealer programs from manufacturers.

"We carry the whole line of Memorex and Scotch," he says, "but we sell mostly the 90-minute cassette. Not many open-reel tapes are sold, and I feel they're getting entirely too expensive for people to buy."

He estimates that of the blank tapes he sells 80 percent are cassette, 15 percent are open reel and the rest are 8-track.

★ ★ ★

Paul Sieders, the audio manager of Lafayette Radio Electronics in downtown Detroit, reports that his blank tape sales have been picking up over the last couple of months after a long slow spell.

He has had no requests for quad tapes, but carries the whole line of several manufacturers. Though his store has not been offered any special deals by tape manufacturers, he occasionally has a sale in the store.

★ ★ ★

The Almas Hi-Fi shop in Dearborn, Mich., carries the complete blank tape line of Scotch, TDK, Sony, BASF, and Maxell.

Frances Wright, who is in charge of the store's tape department, estimates that 40 percent of the blank tape sales are cassettes, 30 percent are 8-tracks, and 30 percent are open reels.

"We get quite a few good packaging deals on tapes. Right now 3M has three 90-minute cassette tapes in a package, and two 90-minute 8-track cartridges in a package. These package deals seem to go over very well with customers."

The store rarely gets a call for quad tapes, and Mrs. Wright says that tape sales at her store have been holding steady over the last year.

"I have no gripes about blank tape prices," she says, "and we get very few returns. I think it's important to carry just the quality tapes. The other tapes have customers returning everyday for their money back."

## PHILADELPHIA

With prerecorded 8-tracks and cassettes increasingly becoming a major sales factor, the calls for blank tapes also continue to increase, according to Harry Rosen, who heads up David Rosen Records, Inc., and an industry pioneer involved in all phases of sales including distributorships, retail operations and one-stop. As contrasting with their record sales, prerecorded 8-tracks have now reached a 35 percent level, cassettes remain at about 15 percent, with blanks now at 8 percent—representing an increase of some 30 percent over last year levels.

Best seller in blanks is the long-playing 8-track with most calls for the 120-minute reel, with the 60- and 90-minute tapes looming big. "The 60-minute track," said Rosen, "gives the buyer just enough time to take down the 10 or 12 cuts in the average LP. However, with 120 minutes, they can take down a full concert or a radio/TV special. With the dollar tight, more and more record buffs find it more economical to turn to blanks. And they also ease the storage problems for the many young folk in efficiency apartments and dorm rooms."

The biggest market for the cassette blanks, Rosen finds, is in non-musical use. Instead of expensive dictaphone machines, many busi-

ness and professional offices are using tape recorders. And for their purposes for dictation, messages, sales meetings and even recording phone conversations, the cassettes serves their needs best. Schools and organizations are also buying cassette blanks, serving their needs best in taping lectures, meetings, demonstrations. Among the profes-

sionals, Rosen finds a heavy demand for cassette blanks coming from the law offices.

★ ★ ★

With a home stereo system one of the most popular pieces of hardware in his trading areas, blank tapes represent an increasingly important phase of the business conducted by James Cephas, who heads up the two large King James Sound Centers catering largely to

black communities in the North Philadelphia and West Philadelphia sections of the city.

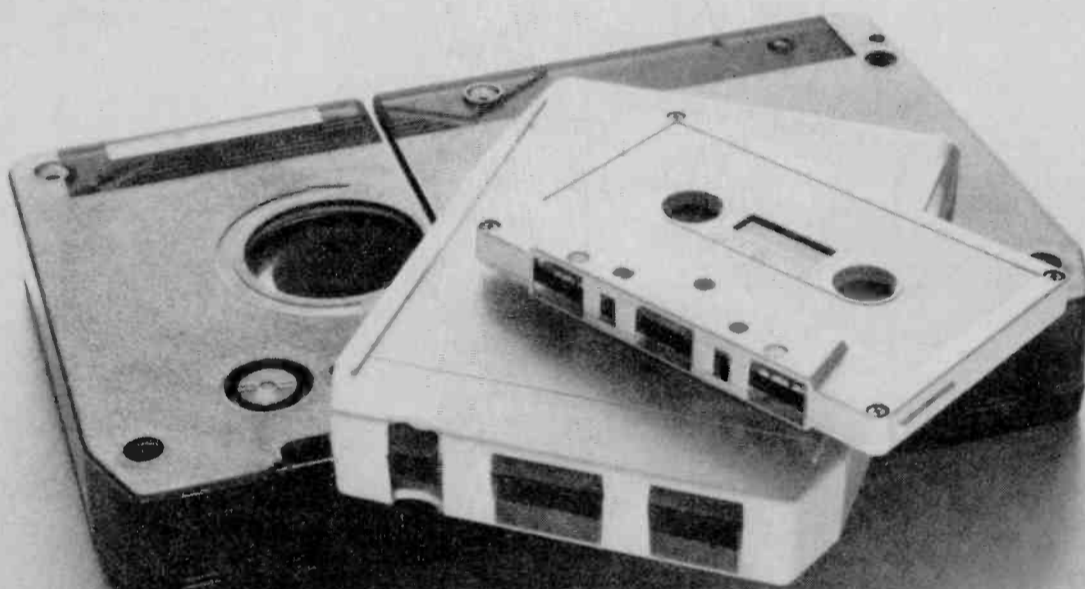
"There's almost a captive sales audience for the blank tapes, and it's probably the availability of blanks that has made the tape recorder such a popular instrument," said Cephas. The demand in his stores is so great that he orders twice a week to make sure the shelves are always well stocked. Among the best sellers are Audio

Magnetics TRACS, Scotch, TDK and Memorex, and significantly, the more expensive tapes are the better sellers, from Memorex and TDK.

Among blank tape sales, cassettes represent 60 percent of all blank sales, 8-tracks take in 30 percent, with the remaining 10 percent for open reels. By far, the biggest seller is the 90-minute tape. It's the perfect time piece, said Cephas, for taking down a record album and for

(Continued on page 56)

# When pricing gets tight, what happens to quality?



Nothing but good things, if you've got a stake in the future.

Here's our stake. We've been a world leader in tape handling packages since 1961. We've built automated manufacturing facilities on both coasts, established distribution centers nationally, and set up five regional offices to meet practically every delivery or service requirement.

As you can see, our stake in the future is large. We're not about to compromise quality in our C-O's, blank loads, 8-tracks, and U-Matic video cassettes.

So when pricing gets tight, we like to talk about your requirements. Call our office nearest you—we'll show you what we mean in dollars and cents, delivery and service.

## Data Packaging Corporation

205 Broadway, Cambridge, Massachusetts 02139, Telephone (617) 868-6200  
Regional Offices: Indianapolis (317) 257-4488; Los Angeles (213) 377-0115;  
Phoenix (602) 936-1421; Wilmington, Delaware (302) 475-4239.



• Continued from page 55

almost every type of radio and television program.

Cephas has had no problem with his customers in respect to quality of product, packaging or pricing. "The quality seems to be fine," said Cephas, "and the customers are ready to pay for what they want and willing to pay a little more if the quality merits it." Nor does he have any problem with any manufacturer on purchases. He orders just what he wants and what he needs, mixing the cassettes, 8-tracks and open reels to match his selling figures.

★ ★ ★

Blank tapes loom big in the business picture for **Sam Goody Inc.**, which has four of its chain of stores in the Philadelphia-Southern New Jersey area here. According to Bill Osler, manager of Sam Goody's in Northeast Philadelphia, the blanks represent 30 percent of all tape

business. With sales increasingly good "and it can only get better," it marks a 10 percent increase over last year. Of all blank sales, cassettes and 8-track are equally in demand—one selling as good as the other. Based on dollar sales, rather than unit sales, bearing in mind that open reels are more expensive, cassettes and 8-track turn in 40 percent each, with the other 20 percent picked up from open reel sales.

The most popular length for both cassette and 8-track is the 90-minute tape. In fact, said Osler, "we recommend that they take the 90-minute tape since that length is best suited for most cassette tape decks. There are very few portable tape decks that can handle anything more than 90 minutes without encountering some sort of trouble." When customers ask for the longer 120-minute length, Osler added, they are advised that the longer length for cassettes should

be used only if they are going to record only once, and that the quality may deteriorate if repeated.

Promotions are the most effective sales boosters, said Osler, with promotions conducted both by the manufacturers and the store itself going a long way to stimulate sales. "Our customers recognize that the manufacturer's packages, like those of Memorex, Scotch and BASF, are their best buys," said Osler, "and when they are able to buy three hours of TDK tape for \$4, it's a sure-fire traffic builder for the store." In addition, the store itself will advertise blank tape sales with discounts ranging from 10 to 25 percent. Such offerings are made four times during the year, said Osler, "and it brings in the customers in droves." Also, at all times, customers are given discounts on dozen lots, and this, too, has been an effective sales stimulator.

All major lines in all price ranges are carried by the Goody Stores, and there is no picking. If a manufacturer is represented on the shelf, his entire line is represented, said Osler. Nor is there any pricing problem, based on the quality of the line. Tape buyers recognize that they pay for what they get and that if they want to chromium tape, they will have to pay the top dollar, Osler said.

"It's only the new blank tape customer who doesn't understand right away," Osler said. "When they see a 60-minute tape selling for 99 cents, and the very one next to it going for \$4, they are a bit puzzled. But once they understand that the price is contingent on quality, we have no problems."

Interestingly enough, Sam Goody's doesn't keep the blank tape in the Tape Department. Only the prerecorded tapes are carried in the department. Blank tapes are carried in the Accessories Department, Osler said, and usually as close as possible to the Records Department since so many of the record buyers are also tape buyers.

★ ★ ★

While blank tapes represent only a "few percents" of the total volume at the six **WeeThree Record Shops** making up the locally-based chain, it represents an important and highly desirable part of the business, says Larry Rosen, head of the WeeThree chain. "We do splendid with blank tapes," says Rosen, "and while their dollar volume may be small, it's a significant part of our business if we are to serve all the needs of our customers."

Since blank tapes are not grouped with the pre-recorded tapes, and sold in the accessory department of the stores with its sales included with other accessories, Rosen was not able to give definitive percentage figures, other than recognizing that blank tape sales get better each year. The best sellers are the cassettes, representing 50 percent of all blank sales, with the 60 and 90-minutes the most popular lengths. The 8-track blanks are not far behind with some 40 percent of sales and the 90-minute tape the most desired length. The remaining 10 percent is taken up by open reel sales with desired lengths running across the entire spectrum and going as much as 1,200 and 1,800 feet.

The WeeThree sales staff suggest the tape lengths, pointing out to the customer that the longer lengths will tend to jam up their machines unless they have good equipment. The quality of the blank tapes is uniformly good, and the WeeThree stores carry all the major brands "and no junk," says Rosen. He points out that there are almost no defective tapes, and when they do occur, it is more likely the fault of defective equipment rather than

the tape itself. Nor does Rosen encounter any problems in ordering from any manufacturer, always being able to order what he needs in the amounts needed.

Pricing is a major factor in blank tape sales. While the customer accepts the varying prices, and willing to pay the top price if he wants the top quality tapes or something special like the chrome, Rosen finds that the special deal are the most effective sales stimulants. "It's the two-fers and three-fers that the customers clearly look for," says Rosen, "and we always have a deal of some sort available at all times at all of our stores." A heavy newspaper and radio advertiser for his WeeThree chain, Rosen finds that advertising the special deals, as he often does, is also highly effective in bringing them to his accessory counters.

In addition to his store here, where offices and warehouse also are located, Rosen operates WeeThree stores in the Eastern Pennsylvania area at shopping malls in Plymouth Meeting, Glenol-

den, Horsham and Lebanon. Serving the suburban Philadelphia areas, Rosen has a sixth store at Cherry Hill, N.J.

**SAN FRANCISCO**

If there is a boom in the sales of 8-track tape it is not being felt widely in the San Francisco Bay Area, according to the stores contacted. As Fred Jones of **Odyssey Records** in downtown San Francisco (a store which does 10 percent of its business in 8-track, about 5 percent in open reel and the other 85 percent in cassette) explains: "We also have a store in Las Vegas and they sell plenty of 8-track there because everyone is driving around in cars. In San Francisco a lot of people take public transportation instead of using their cars. Also they want better sound at home so they buy cassette. Tower Records here has a parking lot so their 8-track sales will be heavier, but still not what Sacramento, a cruising town, might do."

**Pud's Stereo**, located in Albany just across the Berkeley border in

A Billboard Spotlight On Blank Tape

JULY 26, 1975, BILLBOARD



**AURATONE**<sup>®</sup>

**5C SUPER-SOUND-CUBE**™  
RECORDING INDUSTRY'S FAVORITE  
MIXDOWN MONITOR SPEAKERS  
AT YOUR DEALERS OR FACTORY DIRECT!  
**\$39.95 PAIR POSTPAID**  
*Satisfaction Guaranteed or Your Money Back!*  
AURATONE • BOX 580-B3 • DEL MAR • CA 92014  
— DEALER INQUIRIES INVITED —

**C-O CASSETTES**  
(Colors Available)

**SONIC SEALED**  
(Tabs In Tabs Out)

**SCREW TYPE**  
(Tabs In Tabs Out)

- MEETS ALL INDUSTRY STANDARDS
- HI RELIABILITY
- IMMEDIATE DELIVERY
- CAPACITY—OVER 50 MILLION PER YR.

**CONTACT US TODAY**  
**TRANS-AM INDUSTRIES**  
845 BROAD AVE.  
RIDGEFIELD, N.J. 07657  
Tel: (201) 945-2000—Telex: 133396



**SCANDIA**

offers  
**automatic  
packaging machinery  
& systems**

designed  
for  
**stereo tape industry**

• • •

**labelling-cartoning  
wrapping-bundling  
inserting operations**



For information, call or write  
**Scandia Packaging Machinery Co.**  
P.O. Box 575, Allwood Station  
180 Brighton Road, Clifton, N.J. 07012 (201) 473-6100  
over fifty years designing & building automatic packaging machinery and systems.



the East Bay, also reports that almost 90 percent of their blank tape sales are in cassette; and Eddie Regan at Columbia Music in San Francisco says he does 15 percent in reel-to-reel, 10 percent in 8-track and the rest in cassette.

Most of the stores contacted carry a fairly limited brand selection and tend to carry full lines rather than spotting items out of various lines. Pud's carries only Maxell: "They give us good service and promotion and we have no complaints about quality control. That's why we stay with one line, and it's a pretty profitable line."

Odyssey carries two lines, TDK for the high end and Capitol for the low end, and Jones says he stocks a lot of leaderless tape in Capitol because people taping voice and speeches prefer it. He singled out TDK's reintroduction of the Maverick cassette in a cheaper packaging (cardboard rather than plastic) as something that measurably helped his sales of low-noise tape. Jones says that his most popular length of tape is the 90-minute cassette, saying his shorter lengths are not popular at all, with even the 120-minute tape outselling the 30-minute tape.

Regan says Columbia Music "doesn't carry any cheap cassettes. 'Sony is the cheapest and we also have BASF and TDK. Memorex and Scotch.'" They do carry Capitol in open reel and Regan says that accounts for about 50 percent of open reel sales. He mentioned certain promotions by TDK, Memorex and Scotch, particularly 2-for-1 baggies that have bolstered sales. "A lot of people who would never think of buying a \$3 blank tape will keep on buying them after the promotion is over because they've found they like the quality."

\*\*\*

Bert Levine at Cal Hi-Fi, which has several stores in the Bay Area, says Cal carries Capitol, 3M, TDK and Maxell. "We're into lines rather than picking and choosing from various lines, except for what we may buy on specials." Levine says the 90-minute length, for both 8-track and cassette, is the most popular, and that his 8-track business is "improving steadily."

Dick Schram, marketing manager at Pacific Stereo, reports that Pacific carries Maxell, TDK, 3M and Ampex for the low end. "We have a limited brand selection and carry full lines from all. Pacific Stereo had a very healthy growth last year and blank tape sales are ahead of the rest of our growth. All the dealers we do business with have had some special promotions of one sort or another; 3M had some very interesting demonstrations of new product." Quality control, says Schram, "seems to be turning around now. My pet gripe is that price seems to be increasing while quality is decreasing. Manufacturers should be making more product available in lower price range without a sacrifice in quality."

**KANSAS CITY, MO.**

The big beef of Tom Kneib, self-styled "tape nut" at David Beatty's, Kansas City, is that manufacturers purporting to offer "super-duper, colossal" tapes and charging super-duper prices aren't giving the customer any more performance.

"They say they're giving the customer a lot more performance and they're jacking prices 50 percent and they aren't doing anything more than some of the current tapes on the market," Kneib contends.

"If they can't come up with any better performance and make the tapes worth the extra dollars, they should go back to the drawing boards or get out of this big, better-deal phoniness," he said.

All in all, the blank-tape expert at this prestigious firm says he sells tapes as one of the "best values in the house." About 80 percent of the total blank business here is in blank cassettes and Kneib says, "A customer can buy the best 90-minute cassette blank in the house for \$5, record two full records and have better copies of those records than if he paid \$12 for a couple of pre-recorded cassettes."

The brands here are Maxell (top seller), TDK, Capital, Scotch Products and BSF.

There is some cherry-picking of lines, though in Maxell and TDK the full lines are handled. Kneib would like to have more factories come in and stage clinics like Maxell did a few years back when a factory engineer demonstrated the different qualities of tape on a dual-track os-

cilloscope. "We love this type clinic," says Kneib.

\*\*\*

Volume of open reel tape quintupled at Radio Shack, Ranch Mart Shopping Center, Overland Park, Kan., after a promotion in a catalog which featured a buy-one-get-one-free offer. This same deal on 40-minute 8-track pushed on national TV also clicked for top results, according to Bob Ripley, manager. The big sellers are C-60 cassette for \$1.50 and \$1.99. The 80 minute size in 8-track is the hottest in that format. "The extremely attractive packaging in our 'Super' line pulls a lot of impulse business for us," says the store manager.

Because of the sharp price-discounting, Leng Morgan, owner Audio Electronics, Prairie Village,

Kan., says profit margin on blank tape and cassette has dropped to around 25 and 30 percent at his store. "Which means we're handling it, chiefly, as a service to hardware customers. And it shouldn't be that way. We should be tripling our money on blank tape to make it worthwhile but instead of that we are in the position of a restaurant that carries cigarettes purely as a service to customers."

Because it is an audiophile type operation, Morgan said he handles only the best lines including Maxell, TDK, BSF and Memorex. Yet, he says, he is bucking low-end competition on 8-track and it's hurting. But, as result, he says, the reliability of the brands carried is good. "We're butting head with every service station, cleaner and K-mart store in town on prices."

Because 8-track is the low-seller on the totem pole he handles it only in a few brands and even then in limited quantity. Because they accommodate either one or two record albums, the 45-minute and the 90-minute cassette outsells all other lengths.

"We don't buy the 30-minute lengths because they aren't popular and we don't buy C-120s because they still jam up but we handle all the other lengths."

Cassette hardware, he says, is moving up steadily in acceptance with consumers, despite the continuing dearth of prerecorded tape selection.

The buy-two-and-get-one-free factory deals on blank tapes are valid volume-lifters, says this dealer. And he goes with factory

(Continued on page 58)

# TDK QUALITY PRICED TO MOVE.

Introducing the new Full Fidelity tape series.



**New Maverick Cassette.**

The first economy priced tape to offer famous TDK quality sound to the budget minded. Maverick is sure to attract new customers and set a new standard of value for low-noise, wide-dynamic range tape. Why? Because it's more for the money. Maverick is housed with the same high-reliability mechanism and 5-screw assembly as TDK's most expensive cassettes. It sounds better than many higher priced tapes and it's priced for fast turnover.

**New D 8-Track Cartridge.**

Why not offer your cartridge customers TDK quality, too? New D 8-track has a full fidelity sound range with low noise. Add that to TDK's competitive economy price and you've got a profit builder.

**New Lower-Price D Cassette.**

Now this famous Dynamic Series cassette is even more attractive to your customers. Gives you better turnover, too. The D Cassette gives the high fidelity performance you'd expect from premium priced cassettes and it's packaged in a deluxe plastic case with TDK quality mechanism.

And don't forget the audiophiles. For them TDK has a complete line of recording tapes — The Professional Range, including famous SD. All are among the top-ranked cassettes, 8-track cartridge format, and open-reel tapes on the market today.

For more information, contact your TDK sales representative:

- |                                   |                         |                |
|-----------------------------------|-------------------------|----------------|
| M. Scott Company                  | Wellesley Hills, Mass.  | (617) 235-0102 |
| Marsey Sales Inc.                 | Rochester, N.Y.         | (716) 442-9700 |
| Carduner Sales                    | Williston Park, N.Y.    | (516) 248-2050 |
| Lienau Assoc. Inc.                | Rockville, Md.          | (301) 770-6800 |
| Carolina Marketing Assoc.         | W. Columbia, S.C.       | (803) 794-7359 |
| Igou-Turner & Assoc.              | Atlanta, Ga.            | (404) 451-7916 |
| L. Hass Co., Inc.                 | N. Miami, Fla.          | (305) 949-9143 |
| McFadden Sales Inc.               | Columbus, Ohio          | (614) 221-3363 |
| R.A. Albrecht & Company           | Rochester, Mich.        | (313) 652-2520 |
| Markal Sales Corp.                | Chicago, Ill.           | (312) 282-5800 |
| Lowell M. Fisher Co.              | Bloomington, Minn.      | (612) 881-0944 |
| Carmine A. Vignola Assoc.         | Jefferson City, Mo.     | (314) 893-3205 |
| Century Sales Limited, Inc.       | Dallas, Tex.            | (214) 387-2140 |
| CIR-VU Marketing Inc.             | Denver, Colo.           | (303) 623-4185 |
| Pacific Northwest Marketing, Inc. | Bellevue, Wash.         | (206) 455-2300 |
| Paul R. Seaman Co.                | Oakland, Calif.         | (415) 352-7860 |
| Damark Industries, Inc.           | Van Nuys, Calif.        | (213) 786-9300 |
| GAP Distributing Corp.            | San Juan, P.R.          | (809) 783-4044 |
| BBL Enterprises                   | Aiea, Hwai.             | (808) 839-6348 |
| Bazar Inc. Sales                  | Norfolk, Va. (military) | (804) 583-4332 |
- In Canada, contact Superior Electronics Industries, Ltd.

To receive a valuable free gift fill out coupon and mail to TDK Electronics Corporation, 755 Eastgate Blvd., Garden City, N.Y. 11530. **G**

Name & Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

**TDK**  
Wait till you hear what you've been missing.

• Continued from page 57

hardware suggestions in matching blank tape brand to hardware brands. For example, Pioneer recommends use of Memorex tape and that is the way Morgan says he operates. At **Burstein-Applebee, Inc.** Metcalf Shopping Center, Overland Park, which does an outstanding job on blank tape, the percentage breakdown on this category runs about 30 percent 8-track, 60 percent cassettes and 10 percent open reel. This multi-store operation does the best job in 60- and 90-minute lengths in both 8-track and cassette.

Bill Millard, manager of this store, says the store handles on blank quad but requests area coming in from customers. Sales of blank tape are up at this store due to a store expansion which included expanding the offering of brands. Brands handled include Scotch, Memorex (outstanding seller), TDK, Capital Music, Ampex, RCA and BSF.

"We cherry pick lines, don't sell all grades of Scotch and handle three grades of TDK," said Millard,

"In short, we don't carry everything by everybody. We have a private label and because the demand is minimal this is the only one we carry C-30 in. We have C-120 in all brands and the movement is good."

BA is big on factory dealer programs and they've staged some lively events in cooperation with Scotch Products, Memorex and Capital. The special deals on two or three tapes in a bag are cited by Millard for being productive. Scotch factory people held a free clinic with a real time analyzer that did well.

One important deal BA has going for it are special price deals for quantity purchasing. Without mentioning how these deals are priced out, Millard says that they beat any of the discount store cut-prices on normal sales. "The discounters may beat us on everyday prices but we can give customers a quantity price deal they don't touch," Bill Millard advised.

Like other BA stores, this show-place store in high-per-capital-income Johnson County (Kan.) goes all out on blank tape display. Located around the record counter is

a 2 x 4 foot case against the wall, a 6-foot display case filled with tape along one side, a 6-foot free-standing Capital Displayer, a Scotch display rack that runs seven feet in length is five feet tall and four foot wide. Showing tapes in blister packs hanging from a pegboard wall unit picks up a lot of business, according to Bill Millard. "Customers see it," he says.

As for pricing, the store manager says the main feedback he gets in on open reel. "Some customers wonder why the top-of-the-line 7-inch open reel costs \$10," he said. "But if they stack that up against the \$5 or \$6 charged for comparable qualities in 60-minute cassette, I tell them it isn't out of line."

**DAYTON-COLUMBUS-CINCINNATI**

Blank tape business is up 50 percent at **Budco Electronics, Inc.**, according to Burton Blonstein, who handles Sony, BASF, Scotch, Capitol, Maxell and TDK. "Our sales mix runs 60-65 percent cassette, 20 percent 8-track and the rest open reel," Blonstein details.

He credit increased business to additional merchandising efforts. "We've changed the type of promotions we run. The best are two-for-one and three-for-two. And we sell no more real low-end tape—no cassettes under a \$1.00 and no 8-tracks under \$2," Blonstein describes. He pushes quantity purchases, offering special prices for a case, a dozen or two dozen at a time.

"A recorder doesn't go out of there without some tape, either free or at a special price. In most cases, it's sold with a case or half a case of

tape. And we use books of coupons applicable to tape purchases."

Blonstein finds quality "pretty good" since he dropped "real low end," reporting his rate of return at less than 1 percent.

Budco Sales' pricing is competitive. "Except for a couple of brands, we're usually under the market on our prices," Blonstein says.

★ ★ ★

**Swallen's** largest audio retailer with four outlets in Cincinnati and one in Columbus, has a blank tape sales mix of 40 percent cassette, 40 percent 8-track and 20 percent open reel, according to Paul Neuman, tape buyer. "I don't get as many requests as I expected for quad tape. Our Columbus outlet does carry Columbia quad tape." Favorite lengths are 90-minutes in cassette and 8-track and 1,800 feet in open reel.

Neuman finds business up "maybe a little" from last year in their Scotch, Maxell, Memorex, BASF and Columbia tapes. "Sometimes I handle a little Certron or Ampex. I've built up a demand for Memorex and Scotch so I carry every piece, but I cherry pick from Columbia."

Neuman says manufacturers' promotions supported by ad space in audio magazines are the most successful. Occasionally, he does his own promotions to spike the hardware department's recorder sales by offering half-price tape. Also, to move tape overstock, he has deals, giving one free tape with the purchase of two. Swallen's has held Maxell and Scotch clinics twice a year during slow months to stimulate sales.

Neuman finds room for improvement in Scotch and Maxell quality control. "The greatest thing manufacturers do, though, is take tape back without a hassle." Pricing, Neuman says, is somewhat lower than competitors' because Swallen's size permits large volume purchasing.

★ ★ ★

Blank tape business in the four Columbus **Buzzard's Nest Records** outlets is double last year's, according to Wally Buzz, president. "It's amazing to me—as soon as we get it in, we're out of it!" Cassettes comprise 80 percent of sales, with 90-minutes the most popular length; 8-track runs 18 percent, with 90-minutes the best seller; and open reel accounts for 2 percent, 1,800 feet being the favorite.

Buzzard's Nest handles Memorex, Maxell, Capitol and BASF. Buzz just started participating in promotions, trying two Memorex 8-tracks for \$3.99. "It went very well and we'll sure do it again," he says.

Buzz sees 120's being returned with complaints that they're not turning in the recorders. He suggests manufacturers stop making that length.

He like Memorex and Maxell lifetime guarantees. "We always tell our customers about it—if the tape breaks five years from now, we'll give them a new one. This always freaks 'em out," he enthuses.

Buzzard's Nest prices are "... competitive and a little bit under the market. Blank tape is not our main source of income, so we can afford to not make as much as someone else," Buzz says.

★ ★ ★

**Gold Circle Discount Department Stores**, with 23 outlets in Columbus, Cleveland, Cincinnati, Akron and Dayton, finds blank tape sales increased slightly over 1974, according to Joe Mongolier, electronics buyer. Last year Billboard reported 1973 Gold Circle blank tape sales running about \$100,000 annually.

Sales mix now runs 60 percent cassette, with 84-minutes the favorite length; 29 percent 8-track,

with 60-minutes the favorite length; and 11 percent open reel. "We're experimenting with open reel now, so we don't have a fix on the favorite length yet," Mongolier said.

The electronics buyer said Gold Circle stores carry 3M and Ampex brands and do no promotions except an occasional three-for-99-cents in ads. Mongolier had no complaints about tape quality, packaging or pricing, saying Gold Circle prices are competitive with the market.

★ ★ ★

Eddie Soles, president of **Music Man Sound Co.**, Division of Gedso, Inc., Columbus, reports cassette blank tape business running about 85 percent of total sales, with open reel down considerably at 5 percent and the remaining 10 percent accounted for by 8-track. The distributor for 3M sound products and background music in a 17-county area credits the increase in cassette tape sales to improved recorder quality.

During the past year, Soles added his own "Music Man Sound" private label tape to the Scotch, Ampex and Certron brands he carries. "We're using it both for retailing and for duplicating which has increased about 50 percent. After buying it in bulk, we have a manufacturer put 3M low-noise tape on blank units. We can offer it at half the price," he says. His company will probably drop Certron tape because "it doesn't hold up under high-speed duplicating."

Favorite lengths for tape purchases are 90-minutes in cassettes 45-minutes in 8-tracks and 1,800-feet in open reel. Soles finds the 120-minute length doesn't work well in cheap recorders.

Soles says pricing is generally satisfactory, but notes that mass merchandising of three-for-a-dollar tape hurts business for better quality tape. He suggests manufacturers advertise to communicate to consumers which tapes are suitable for children's recorders, which are "better" and "best."

★ ★ ★

"Our blank tape business is up 40 percent over last year," says Jimmy Rea, of **Jimmy Rea Electronics, Inc.**, Columbus, blank tape distributor and retailer, who as far as he knows sells more blank cassette tape than anyone else in Ohio. Rea's sales mix runs higher in cassettes this year—80 percent, with open reel and 8-track accounting for 15 and 5 percent, respectively.

(Continued on page 60)

**ATTENTION**  
**RETAILERS, JOBBERS, DISTRIBUTORS**  
**EXPORTERS, MASS MERCHANDISERS**

**IF YOU MARKET BLANK CASSETTES and CARTRIDGES**

IF YOU WANT TO DEAL DIRECTLY WITH THE MANUFACTURER  
 IF YOU WANT TOP QUALITY

**THEN CALL US FIRST**

TOP QUALITY, PRIVATE LABEL, OUR LABEL, OR BULK, COMPLETE RANGE OF COLORS, LENGTHS, AND PACKAGE CONFIGURATIONS

**PAP INDUSTRIES, INC.**  
 95 Orville Dr. • Bohemia, N.Y. 11716 • 516-567-2900

SALES REPS: CHOICE TERRITORIES ARE STILL AVAILABLE. CALL NOW.

**LEADING MANUFACTURER OF BLANK TAPE PRODUCTS**

OFFERS THE FOLLOWING LOW PRICES ON SONIC TYPE, HARD WINDOW FULL COMPONENT CASSETTES PACKED IN NORELCO BOXES WITH LABELS AND INSERTS:

<b>C-60</b>	<b>32¢</b>
<b>C-90</b>	<b>43¢</b>
<b>C-120</b>	<b>55¢</b>

ALL FIRST QUALITY, FULLY GUARANTEED. MINIMUM ORDER 5,000 PIECES. WRITE TO

BOX 842  
 BILLBOARD  
 1515 BROADWAY  
 NEW YORK, N.Y. 10036

**ENDLESS CASSETTE**

**32 MINUTES OF MONO - STEREO OR 4 CHANNEL DISCRETE SOUND**

**300 FT. TAPE LOAD COMPATIBLE WITH ALL PHILIPS MACHINES**

No holes have been blocked thereby allowing insertion either side down—Jam proof internal lock prevents reverse tape pull—operates with both sprockets. W/F .15—tested 700 hrs. @ 1 1/2 I.P.S. Fastforwards 80 I.P.S. through sprocket drive, Automatic overtravel tape platform lock—internal end of tape switch. Many other features—over 8 years in development—Patents now issued—we seek to lic. mfg's worldwide—write

**MANN ENDLESS CASSETTE**  
 P.O. Box 1347  
 San Francisco, Ca. 94101

**You'll find what you need**

**...for Winding and Splicing**  
 (cassette, cartridge, blank tape or any combination)  
 at the right price 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/TEL

A Billboard Spotlight On Blank Tape  
 JULY 26, 1975, BILLBOARD

# The Land of the Free didn't come cheap.



Even before we had a formal constitution, investors were asked to buy over \$27,000,000 in securities to provide the arms we needed. And to provide the money to rebuild.

That was just the beginning. Through war and peace, the good years and the bad, Americans have always given freely. Millions invested their

money. Many invested their lives.

We've never stopped fighting for freedom. For the American way of life.

Today, over 9½ million Americans buy U.S. Savings Bonds through the Payroll Savings Plan.

Maybe you should consider your interest and take stock in America. It isn't cheap, but there's never been a better deal.

Now E Bonds pay 6% interest when held to maturity of 5 years (4½% the first year). Lost, stolen or destroyed Bonds can be replaced if records are provided. When needed, Bonds can be cashed at your bank. Interest is not subject to state or local income taxes, and federal tax may be deferred until redemption.



## Take stock in America.

200 years at the same location.

# Quality that can be duplicated duplicated duplicated



Gauss — we pioneered the field of Ultra High Speed Tape Duplicating Systems. Today we're the standard by which all others are measured, and for large volume, high-speed applications, we're still unsurpassed. But volume isn't the whole story — the important ingredient is quality. Quality ensured by such features as our unique horizontal tape loop bin, which guarantees gentler tape handling at high speed; and by our patented Focus-Gap™ recording process that allows truer reproduction of the higher frequency ranges, reduces long wave drop outs and intermodular distortion. The result — tape copies of clearly superior quality. Higher speed and greater quality—two reasons why Gauss systems are in use in major duplicating facilities throughout the world.

For cassette duplication, Cetec offers its fully automatic Copy-Cass II. Simply load a master and 15 cassettes, and Copy-Cass II does the rest, copying both sides of the tape in one pass, either stereo or mono, and even signaling when the job is done.

Duplication is only part of the Cetec story. If you need sound

## reproduced,

are the finest, most  
watts of continuous

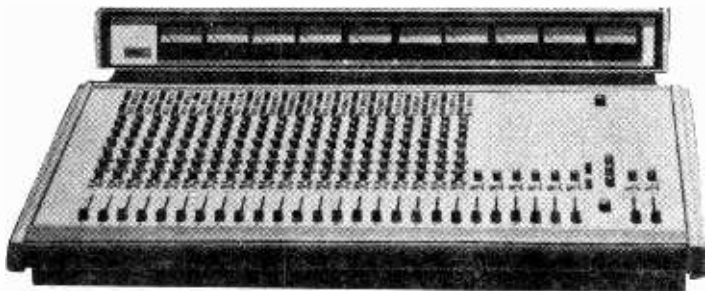
powerful in the audio field — up to 200 power. Gauss Loudspeakers utilize a unique double-spider system which supports the entire voice coil, ensuring precise alignment and a richer, smoother sound. And they're warranted for a full five years.



## monitored

If you need sound the Cetec Series 20LM live media console provides custom console performance and flexibility at off-the-shelf prices. Totally modular, the Series 20LM makes it possible to plug any module into any position in the frame, and to utilize only those modules you need. Series 20LM features up to 37 input channels and optional switching modules for selection of up to 48 additional remote inputs.

Whether duplicating, reproducing, or monitoring, Cetec Audio offers products of unmatched quality — quality that can't be topped.



"Remember — Gauss quality  
audio products are built by

# Cetec audio

CETEC AUDIO / A DIVISION OF CETEC CORPORATION  
13035 Saticoy Street, North Hollywood, Calif. 91605 • (213) 875-1900  
TWX: 9104992669

## Multi-Market Report

• Continued from page 58

He continues to carry 99 percent 3M tape. "We can't afford the 'Mickey Mouse' tapes which offer a lifetime guarantee, and then before you know it the company is out of business. With 3M, we get maybe 1/2 percent returns on bad tape and you can't beat that 'Mickey Mouse' products have as much as 15 percent bad tape," Rea says.

"We do a good job on duplicating. If a customer has a quality tape to be copied and something goes wrong with the copies, we do it over free. But if we copy a cheap tape, the customer is on his own." Rea credits businesses, particularly insurance companies, and churches with his increased tape sales.

Rea shies away from blank tape promotions because he keeps the price down in the first place. "We price below the market on small quantities of tape and operate on a 10 percent mark-up for bulk tape purchases," Rea says.

### MILWAUKEE

Eight-track blank is slowing down, with more customers preferring cassette, according to Scott McElroy, manager of Milwaukee's Radio Shack, 7316 W. Greenfield Ave. They prefer the convenience, he said, adding that 8-track made up no more than 1.5 percent of total blank tape sales at his store. There are 11 Radio Shack outlets in the metro area.

However, more persons were buying cassettes this spring and summer, McElroy said, because of the boom in car player sales.

The store handles only tapes manufactured by Tandy Magnetic: including 8-track, open reel and cassette under the names Realistic and Supertape. They are promoted primarily via television advertising, with a recent ad boosting 8-track in a two for price of one sale. A company catalog coupon also offers a two for the price of one promotion. "A lot of people come back for more," McElroy said.

Prices for Realistic cassettes are \$1.09 for 30-minute; \$1.49 for 60-minute; \$1.99 for 90-minute. For Supertape, it's \$1.99 for 45-minute; \$2.59 for 60-minute; \$2.99 for 90-minute; and \$3.39 for 120-minute. For 8-track Supertape: \$2.49 for 45-minute and \$3.49 for 90-minute; for 8-track Realistic it's \$1.99 for 40-minute and \$2.99 for 80-minute.

Supertape open reel ranges from \$2.49 for a 5-in. 900-foot long tape to \$5.99 for a 7-in. 2,400-foot long tape. Realistic begins with a 2 3/8 inch 300-foot tape at 79c up to a 7-in. 3,600-foot tape for \$5.99.

Blank tape sales are at least 30 to 40 percent above last year at the same time for Milwaukee's Flanner & Hafsoos Music House, one of the city's largest quality hardware shops. The firm does not sell prerecorded material. "The cassette sales are way over reel to reel," said Gordon Weiler, store manager and tape buyer.

Eight-track is also doing fairly well, amounting to about 5 percent of total sales, Weiler said, but he couldn't recall the last time anyone asked for blank quad. "Just can't think or anybody coming in here and asking."

The firm handles Scotch, BASF, Maxell and TDK in blank cassettes, open reel and 8-track. Cassette prices range from \$1.19 to \$6; open reel from \$3 to \$25 (for a 10-in. 3,600 foot long tape); to popular 90 minute 8-track around the \$4 mark. The company cherry picks from different brands and will only use a certain brand in a specific size.

"All the companies are good, no complaints. They'll replace a defective tape with no questions," Weiler said. Recent promos included at BASF three reels for the price of two and a Maxell cassette two for one. He likes the Maxell plan of giving a free storage case with the purchases of three tapes.

Milwaukee's A-1 Uptown Tape Center, primarily an installation firm for auto tape decks, handles 8-track Memorex and Tracs exclusively. The firm does not sell open reel and is phasing out its blank cassette line. The blank 8-track comprises about 1 to 2 percent of total tape sales, the others being in the prerecorded category.

"I've got no complaints with either," said salesman Dave Arnold. "The Tracs is a cheaper brand but in the year or so I've been here there's only been a couple returned for some reason," he said.

The company seldom advertises tape promotions but often gives a couple prerecorded or blank tape away with an equipment purchase. "If a guy is going to spend \$80 or \$90 on gear, sure I might toss in a blank if he asks for one," Arnold said.

Wack Electronics in Milwaukee hardly sells any 8-track blank tapes, according to salesman John Bliese. Sales in blank are almost evenly divided between cassette and open reel. "The more serious tape fan will be the open reel," Bliese said. Sales are up about 10-15 percent over last year.

Under cassettes, the firm handles Maxell, Sony, TDK, BASF, Scotch and some Memorex; in reel,

it carries classic and standard Scotch, Maxell; Sony and BASF; and primarily Scotch in 8-track. Wack also carries a premium quality C-90 tape, labeled under Nakamichi for \$7 to go with the company's top range tape deck selling for around \$1,300. That line doesn't sell much because of the cost and few people know about it, Bliese said.

The firm carries "almost everything in the different brand," Bliese said, "in order to give the customer a wide selection. He can go from budget to the more expensive."

The company doesn't have as much trouble with quality, especially in the cassette, as a couple of years ago, he said. "We've had few returns. And there's little that can go wrong with a quality open reel."

### MINNEAPOLIS

Blank tape sales are up 15 percent at Dayton's department store, reports Randel Carlock, buyer. Eight-track represents 25 percent of total blank tape sales.

Special price is the best promotion, Carlock reports.

Dayton's does not carry any brands of eight-track that it does not carry in cassette or open reel.

**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

**PINCH ROLLS and  
PRESSURE PADS**

**Buy Direct From Manufacturer  
Standard Sizes In Stock!**

- Silicone Or SBR Rubber Pinch Rolls
- Four Lb. Density Foam Heat Tested Pressure Pads
- Specials Made To Order

**TROY MACHINERY CORP.**  
114 Beach St. Rockaway, N. J. 07866  
201 827-4456

**THE  
BIG  
"3"**

**10¢** That's right, that's all a letter costs to find out if you can save HUNDREDS, even THOUSANDS OF DOLLARS off Prices you are now paying! Write us for complete catalog and SPECIAL DEAL Today!

**SPECIAL NOTICE:**  
Write us for SPECIAL DEAL Today!  
IN ONLY 5 YEARS WE HAVE BECOME THE LARGEST AND THE FASTEST GROWING CASE MANUFACTURING COMPANY IN THE NATION . . .

THE MAIN REASONS FOR THIS GROWTH AND SUCCESS ARE: HONESTY AND SINCERITY IN BRINGING TO YOU OUR CUSTOMER:  
"QUALITY AT LOWER PRICES!"  
TRY OUR "BIG 3" RETAIL \$4.99

**Custom Case Mfg. Co., Inc.**  
6232 Bragg Blvd., P. O. Box 5866, Fayetteville, N. C. 28303  
(919) 867-6111

#54  
#C-30  
#HUL-8  
SEE US IN BOOTH #9746 at The CES  
Write for catalogue and prices on all our products.

## LEAR JET GROWTH

## Distrib Meet Keys On 'Custom Sound'

By RADCLIFFE JOE

New York—Custom Sound equipment for Ford, GM, Chrysler, American Motors and 22 models of foreign-made cars will be featured in Lear Jet Stereo's 1976 Custom Sound line. It is scheduled for unveiling at the firm's first annual Custom Sound distributors meeting, Aug. 8-9 at International Radio plant facilities, a wholly-owned Lear Jet subsidiary, in Omaha, Neb.

The new line features three-way AM/FM and tape playback systems in both cassette and 8-track configurations, as well as discrete 4-channel tape playback equipment. It represents a significant leap forward from the four units for Ford and Chevrolet cars with which Lear Jet debuted the line less than a year ago.

According to Ed Lucasey, head of the Lear Jet Custom Sound Division, response to the line has been overwhelming in spite of the economy and the adverse effects it has been having on the new car market.

Lear Jet will launch a major promotion to support the line at the

meeting, and Lucasey says it will include a special new car dealer display designed to influence consumers into thinking Lear Jet.

The meeting, which will include a comprehensive tour of the International Radio plant, is being held in Omaha to familiarize distributors with the Lear Jet operations. It will emphasize the fact that the line, with the exception of the chassis manufactured to Lear Jet specifications offshore, is produced at the firm's plants in this country.

Lucasey also attributes the low—less than 1¼ percent—defect rate of the equipment to the domestic manufacturer, and the greater control over quality standards this affords. Lear Jet also manufactures all speakers used with its custom sound line at its domestic plants.

Lucasey discloses that his firm aims at becoming a full OEM supplier to new car dealers. He acknowledges that acceptance of the line has been outstanding, consid-

(Continued on page 67)

### CrO<sub>2</sub>, 8-TRACKS IN FALL

## Fuji Cassettes In 'Pipeline'

NEW YORK—First shipments of the new Fuji Photo Film U.S.A. FX and FL cassettes introduced at the summer Consumer Electronics Show are being shipped to 10 distributors who are servicing an initial 40-plus retailers, audio-tape marketing manager George Saddler reports.

The marketing network now includes 18 rep firms, with the only areas to be filled in New England, upstate New York and Atlanta, he says. The rep force already is test marketing the four lines of Fuji open-reel and Fuji 8-tracks expected in September.

## 3M Previewing New Line In U.K.

LONDON—The newly formulated medium-priced blank tape line that could be 3M's replacement for its two-layer U.S. high energy line later this year (Billboard, June 7), was introduced to the U.K. last month.

Scotch New High Energy cassettes, claimed to give an improvement of up to 9 dB in high frequency response over its standard line, feature a new gamma ferric oxide formula instead of the cobalt used in its previous lines, as well as 3M's Posi-Track back coating.

Available in C-45, C-60 and C-90 lengths, the tapes are respectively priced at suggested list of \$2.07, \$2.55 and \$3.43 (1 pound—\$2.20 U.S.). The U.K. launch is being accompanied by a major consumer press promotion.

3M has recently invested more than \$6.6 million in improving and expanding tape manufacturing facilities at its plant in Gorseinon, South Wales. A company spokesman says the investment was partly made to improve the magnetic qualities of coatings. A new tape-coating machine housed in its own 31,000-square-foot building, and an automatic cassette assembly machine, both recently went into production for the new product and other 3M lines.

## Warranties 'On View' Says FTC

By MILDRED HALL

WASHINGTON—The Federal Trade Commission may require retailers to keep copies of product warranties on view in store departments, so that consumers can study and compare terms before buying items with written warranties.

This proposal is one of a number of detailed requirements the FTC will consider in implementing the Magnuson-Moss federal warranty bill, which became effective July 4.

The Commission has issued broad policy guidelines on the new federal standards for "full" or "limited" written warranties, and is now getting down to the specifics (Billboard, June 14, July 5).

Audio/video and other retailers will have their problems under the proposed rule for display of the warranties on any items costing over \$5. The FTC would require maintenance of a "binder," or a series of binders, clearly and conspicuously indexed according to product or warrantor, for prior-to-sale inspection, by customers.

The warrantor—whether the sale is by direct retail, catalog or mail-order—will have to provide copies of any written warranties requested by the sellers, or consumers. He must show by sticker, tag or printed notice

(Continued on page 67)

### FTC DISSENT

WASHINGTON—FTC Commissioner Mayo Thomson agrees with the need for consumers to have access to warranty terms before a sale is made, but he has a biting critical dissent for the elaborate means the FTC has proposed. He figures that printing costs would be phenomenal, if the estimated two million U.S. retailers have to be provided with copies "of each and every warranty issued by each and every manufacturer on each and every product that retails for more than \$5. Also, the two million store managers would have to find places to keep their 'warranty books' and, one suspects, an extra two million clerks to help consumers find the particular document they are looking for in those binders."

## Chicago Chains Play Cool Despite Fair Trade Fade

By ANNE DUSTON

CHICAGO—Major hifi chains here are remaining aloof from the anticipated price war on equipment with the elimination of some fair traded pricing. "You only have one winner in a war and a lot of losers," one company spokesman explains.

While Playback's full-page ad centered on Pioneer and Teac equipment, with both firms just recently off fair trade, the price reductions from list were equivalent to that advertised by Musicraft. For example, Pioneer SX-939 stereo AM/FM receiver, with a list of \$599, was being offered by both chains at \$399, a savings of \$200.

Musicraft was offering the Pioneer SX-434 stereo receiver at a \$64 savings, while Playback packaged the unit with a BSR 260A/X

changer and two JF-6A speakers, for a savings of \$132.65.

Pacific Stereo stayed away from the controversial pricing in its ad, to advertise Marantz, Kenwood and Harman/Kardon receivers, Garrard, BIC and BSR turntables, and Cerwin-Vega, TransAudio and Quadraflex speakers.

A Teac 160 Dolby cassette deck at \$175 compares with the same price at Playback. List is reported by Playback at \$259.50 for a savings of \$84.50 and by Pacific Stereo as \$229.50, for an advertised savings of \$54.50.

Radio Shack announced two store openings in its ad, for a total in the Chicago-Indiana-Wisconsin area of 72 stores.

## Sansui Amp Clinics Good Dealer Draws

By STEPHEN TRAIMAN

NEW YORK—Sansui Electronics' amplifier clinics have proved highly successful over the last eight months for approximately 20 dealers across the country, each conducted in conjunction with the area rep firm and regional field people, according to marketing manager Ken Hoshino.

The new program was one reason for setting up five regional Sansui offices this spring in Chicago, Dallas, Atlanta, New York and Los Angeles—to provide more effective and immediate support in the field from factory staff.

First clinic for Tipton, at a key St. Louis outlet in the chain's 40-plus Midwest locations, brought "excellent results," according to Pete Kallos, corporate merchandising man-

ager. "Although many units checked out well, the amazing thing was the number of units that were nowhere near what the manufacturers advertised," he noted.

Under the program, Sansui co-ops ads in local newspapers and radio the week prior to the usual Saturday clinic, inviting consumers to bring in any amplifier or receiver for testing. Typical turnout has been 100 to 150, Hoshino reports.

Using factory supplied equipment at Tipton, Sansui engineers H. Nakakita and David Maskell tested units for power output, frequency response and distortion, plotting out results on a graph. The owner then compares his unit to "normalized

(Continued on page 67)



## Pfanstiehl's needle guide gives you more

More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



**Pfanstiehl**

WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

## IMPORTANT NOTICE

# AUDIO INDUSTRIES

### Announces

- C-O CASSETTES
- CASSETTE TAPE
- NORELCO BOXES
- VINYL CASSETTE ALBUMS
- BLANK CASSETTES C-30, C-60, C-90, HEAD CLEANERS
- 8-TRACK CARTRIDGES

SONIC SCREW

## HIGHEST QUALITY LOW PRICES

Call or Write:

# AUDIO INDUSTRIES

BROAD & LINDEN AVES.  
RIDGEFIELD, N.J. 07657

Tele: 201-945-4545

Telex: 133396

## Telephonics Eyes Dealer Promotions

HUNTINGTON, N.Y.—A program of intensive promotional help for cooperating dealers is being formulated here by Telephonics, head-phone manufacturer.

Signed as official spokesman for the company is Enoch Light who will be featured in print and radio advertising. Since his days as a big bandleader, Light has been actively involved in discriminating stereo sound through his Command record label and Project 3 series of demonstration and music records.

The initial launch of the program is being made with Corvette's in New York, and involves working with them in designing store and window displays, and print ads featuring the Telephonic stereo units, the TEL-20, TEL-30 and TEL-50, at \$29.95, \$39.95 and \$49.95 list.

New point of purchase materials are being designed, including a working demonstrator for the three stereo headphones. New packaging features color coding in four metallic colors on a black box, with a minimum of print.

Radio ads are directed two ways, towards either the rock audience or the middle-aged audience to whom Enoch Light is most familiar.

The campaign will tie in with ongoing national advertising, and is being planned by the advertising arm of Allerton, Berman & Dean in New York.

While concentrating the major promotional push in the East and Midwest in the beginning, the firm will expand its efforts to the West Coast once the program is firmly established.

A special marketing plan is being formulated to capture the college crowd, considered by the company as one of the largest single groups of headphone buyers.

## Aiko Adds 2nd Evadin Auto Player

CHICAGO—Aiko Corp. bows its second automotive cassette player under the company's Evadin brand. The under-dash unit with automatic reverse, model ASEC-601, lists at \$99.95.

First product in the new line was the CR-3000, an in-dash auto unit with AM/FM stereo, introduced at the June Consumer Electronics Show, at \$169.95 list.

Philip White, assistant general manager, reports that several more models will be added to the Evadin line in the next few months, including a portable cassette player with AM/FM radio.

The company continues to carry product under the Aiko brand, but introduced the new name to avoid confusion with another Japanese firm, Aiko Co. Ltd. of Japan, a major supplier.

Frank Dolik, national advertising and public relations manager, has been transferred to Tokyo as general manager for the Tokyo office of the parent company, Transatlantic Zona Libre.

Arnold Platt was recently appointed new Eastern regional sales manager, with offices in New York City.

## 1ST 8-TRACKS ALSO

# TDK Shipping Budget Cassettes

NEW YORK—TDK Electronics has begun shipping its new "Full Fidelity Range" line of budget-priced cassette, 8-track and open reel products, first announced last March (Billboard, April 5).

The firm has also entered into production of the first C-90 cassettes in the new Super Avilyn (SA) line, also debuted in March. Availability of this product is scheduled for September, with a suggested retail price tag of \$5.29.

According to marketing manager Ken Kohda, TDK also plans to introduce an improved ED formulation in September. This product will utilize an improved tape formulation "similar in composition to the new Maxell UDXL product," according to Kohda.

No special packaging or promotion is planned for this product, and prices will remain the same as those

now being asked for TDK's ED line. Kohda explains that the new, improved formulation will simply be threaded into the old ED housing, with the same packaging and graphics.

The cassettes in the new budget-priced line will be offered individually at \$1.59 for a C-60, and \$2.29 for a C-90, as well as in special promotional packages of three C-60s for \$3.89, and two C-90s for \$3.59.

The 8-track line, a first for TDK, is being offered in lengths of 45 and 90 minutes. The prices are \$2.59 and \$2.99 respectively. TDK is also introducing a popular priced open reel line that will replace its super-dynamic open reel series.

No special marketing or merchandising programs are planned to support introduction of the new popular-priced products, as Kohda explains that unprecedented de-

## Tape Bypass System Keys '76 Sharp Line

PARAMUS, N.J.—Sharp Electronics has developed an Automatic Start/Search System (APSS) which is being incorporated in the firm's 1976 line of cassette and 8-track equipment now being shipped to dealers nationwide. According to Sharp engineers APSS allows a user to bypass unwanted selections in a fast forward mode with the touch of a button.

Ken Emmer, Sharp's marketing manager, audio products, notes the system is featured in models RD-1500 and RD-2030 cassette players, and models SR-172 and SG-174 8-track systems. The APSS system, after advancing the tape, automatically returns to the play mode at the beginning of the next selection.

Sharp model RD-1500, previewed at the summer Consumer Electronics Show this year, is a portable cassette recorder with AM/FM radio. In addition to APSS, with a \$99.95 price tag, it also features an elapsed time counter, and an on/off monitoring switch.

Model RD-2030 is an AC/DC portable cassette player/recorder with AM/FM radio. It is designed to allow the user to listen to the AM ra-

dio while recording off FM, or vice versa. It also features a tape running indicator and muting pause control, priced at \$159.95.

Sharp's model SR-172 is a deluxe compact system with AM/FM stereo receiver and 8-track player with matrix 4-channel reproduction capability. The unit, complete with speakers, retails for \$149.95.

The model SG-174 is also a compact stereo system with full size record changer, AM/FM stereo receiver, 8-track player and matrix 4-channel reproduction capability. Suggested retail price is \$199.95. Fifteen other products including three tape decks, four portable cassette units, four compact stereo systems and a number of radios complete the firm's 1976 line.

According to Emmer, Sharp has deliberately expanded the line to 19 units in a move designed to increase sales. The Sharp executive claims that the new sales strategy based on offering retailers and consumers a full line of stereo systems, is already producing a significant increase in sales and has widened the firm's dealer base in a very short space of time.

## STUDIO/AUTO/HOME

# Auratone Into Mini Speakers

DEL MAR, Calif.—The Auratone Co. has developed a line of ultra-compact speaker systems designed for use as recording studio monitors, home and commercial extension speakers, and limited space applications in motor homes, campers, boats and vans.

The line includes models 5C, 5X, 5W and 5S, with the heaviest system weighing no more than 10 pounds per pair. According to president Jack Wilson, the units are of air suspension design with sealed fiberglass-insulated enclosures constructed of walnut finish, half-inch, low-resonance "Acousticwood."

Into the enclosures are built heavy-duty 4½-inch high-compliance drivers with 26-ounce magnet structures, heat resistant one-inch voice coils, and half-roll treated cloth suspensions.

The Auratone minis have a power handling capacity of from three to 30 watts RMS, and a frequency re-

sponse of from 50 to 15,000 Hz, Wilson says.

The units are priced at \$50 per pair for the models 5C, 5S and 5X. The model 5W, described as a Super Sound Wedge is priced at \$54 per pair—all workmanship and materials on the units are guaranteed for one full year.

According to Wilson, the Auratone minis are already in use in studio monitors by such major recording studios as Capitol, Elektra/Asylum, MCA, A&M, Record Plant, 20th Century and Paramount Recording Studios. In addition, it is being sold through a network of reps to the home stereo and autosound markets.

Development of the line began on an experimental level about three years ago when Auratone, now 17 years old, decided to get out of the increasingly unprofitable conventional speaker enclosure manufacturing business.

## BASF In TV Blitz For Tape

BEDFORD, Mass.—BASF Systems is coming out of a reorganizational slump to launch what it calls one of the biggest ongoing promotional campaigns in the history of blank tape.

According to Gerry Berberian, BASF national sales director, the program calls in part for blitzing prime time network TV with ads in a move designed to get the consumer asking for BASF blank tape products.

The project, scheduled for launching this fall, will feature ads on network TV sports programs, specials, and "more prime time than anybody in our industry," according to Berberian.

BASF is also redesigning the packaging on its cassette and 8-track cartridge line to ensure that "customers see us when they get to the store," he says. To further woo the consumer, BASF will offer a free cassette or 8-track cartridge in popular lengths with each one purchased. This promotion will last for a limited time only, Berberian stresses.

The entire program will be supported by what he calls "a terrific lineup of displays and promotional materials." Special introductory dealer promotions are also being planned and he assures that the campaign will be an ongoing one that will continue "for season after season" to sustain the momentum of anticipated consumer demand.

## Sony Bows Two Tape Erasers

NEW YORK—Sony Corp. of America business products division has introduced two audiotape cassette erasers. Model BE-7, at suggested \$37.50 retail, operates with permanent magnet inside cigarette-pack-size magnetically shielded container. The EW-1, at \$41.50, is a hand-held, AC-powered unit that rewinds the tape while erasing all sound or data tracks.

Axelrod Assoc., Inc., 161 Cedar Lane, Teaneck, N.J. as administrative assistant, president Stan Axelrod announces.

At recent Altec national sales meeting in Las Vegas, national sales manager Ray Arbuckle cited two rep firms for high sales records, first time a tie for the top award occurred. Awards went to Elmar Assoc., Atlanta, and Taub Sales Inc., Silver Spring, Md.

## RepRap

Bruce Bridwell, autosound buyer for the 11-store Florida Maas Brothers chain, accepted the Lear Jet Stereo Merchandising Award for outstanding car stereo product promotion from Fred Seger, firm's vice president, who cited a 35 percent sales increase the past year.

★ ★ ★

Nikko Electric Corp. of America wound up its recent sales meeting with a "rep of the year" plaque to Vic Faucon, VF Sales, New England, who shared presentation with firm's Paul Kennedy and John Carlson. Cited as "top salesman" was Howard Love, Morris Taylor Assoc., Mid-Atlantic States. Presenting awards were Nikko (Japan) executive director R. Kuratoni, Nikko-USA president Kay Sato and national sales manager Allen Novick.

★ ★ ★

Approximately 60 industrial salesmen from various Southern California electronic distributors were on hand for the second in a series of successive sales seminars on "Agreeable Selling," presented recently at Jack Berman Co. headquarters in Inglewood, Calif.

★ ★ ★

Jensen Sound Labs, division of Pemcor, Schiller Park, Ill., cited its top sales reps at annual sales meet prior to recent summer CES. Special President's Award for outstanding achievements was presented to J. Wesley Ferris Jr. of Morris F. Taylor Co., Silver Spring, Md., by Jensen prexy Jerry Kalov.

Sales Quota Awards were given to top three firms in percentage increase over quota, with Kalov and Marv Gordon, sales vice president, citing topper E.N. Severson & Assoc., Illinois; second, Ted Firanek Sales Co., Mich., third, M.S. Sales Corp., Ohio.

★ ★ ★

Bernard Shapiro, former buyer/general merchandise for Arrow Electronics, has joined Stan



Dixie Electronic Reps photo

DIXIE D-M-R—New officers of Dixie Electronic Representatives, Inc., Atlanta-based sponsor of Southeastern D-M-R, Nov. 5-8 in Boca Raton, Fla., from left are Sunshine vice president Bill Jaudon, Dixie vice president Everett Bean, secretary/treasurer Luther Still, Piedmont vice president Tom Adams, president Paul Hayden, asst. secretary/treasurer Kimball Magee.

## IN JAPANESE MARKET

## Audio Scene Shifting

By HIDEO EGUCHI

TOKYO—Judging from the new products on sale in Tokyo's Akihabara "audio" center today and the stereo components that were introduced to the public at the 23rd All Japan Audio Fair, a plateau—if not the peak—has been reached in prices.

In terms of cost performance, the new Japanese audio products appear to be superior to the models of yesteryear. However, it has become increasingly apparent to the Japanese manufacturers and wholesalers that the retail prices of the new models are no longer attractive to the average consumer. As for music lovers and audio "maniacs," they have discovered that the new stereo components require hi fi sources of the highest order. In other words, everybody has to spend more pocket money than ever before to make full use of this new equipment.

The price tags on some new Japanese stereo components read like they've been ripped off last year's high-end 4-channel ensembles. That is, 300,000 yen (\$1,000) or more. Admittedly there are a few low-end record players at 6,890 yen (\$23), priced to beat the commodity tax, but there's comparatively little in between. To fill this gap, Superscope is preparing to introduce "middle of the road" stereo components complementing its high-end Marantz line.

In fact, the high prices of Japanese stereo components are making American and European items of equipment more attractive to audio specialty stores throughout Japan, although their retail prices include the ever-increasing ocean transportation costs. Today, Japanese audiophiles have more than 120 brands of imported audio equipment to choose from, although the quantity of course is comparatively low.

Indeed, it would seem like "carrying coals to Newcastle," but the new British Export Marketing Centre in Tokyo held its first audio equipment exhibition, Oct. 15-19, 1974. As a matter of fact, imported stereo com-

## Sansui Clinics

• Continued from page 61

measurements" of manufacturer specs for more than 150 of the most popular units, on a series of charts prepared by Sansui.

While customers waited to get their units checked, many were introduced to QS 4-channel sound by Sansui reps Wink Winkler and Ray Harre of KSW Associates. Also getting an introduction to quad was Tipton's newest training class of 14 salespeople who got a good look at how units perform under standard test procedures.

In addition to equipment from the "people who traded in to see if it was time to trade up to new equipment," as Kallaos put it, new units were periodically taken off the shelf to test against manufacturer specs (where Sansui comes off particularly well, according to Jerry LeBow, QS coordinator for the firm's ad/public relations agency).

Coming up this Saturday (26) are three more amplifier clinics, at Sight & Sound Entertainment, Denver; ACT Electronics, Denver; and American TV, Madison, Wis. Two or three a week are scheduled in the ongoing program, according to Hoshino, who says they will continue as long as dealers find them effective.

ponents have superseded 4-channel equipment at the All Japan Audio Fair and more American and European manufacturers or their Japanese distributors are becoming members of the Japan Audio Society which annually sponsors the fair.

The 24th All Japan Audio Fair is scheduled for Oct. 25-30, at the TOC Building whose exhibition space is limited to the 13th floor. On the other hand, the 5th Kansai (Western Japan) Audio Fair in Osaka has been cancelled by the JAS, leading to speculation that the emphasis will again be on audio instead of video at the '75 Japan Electronics Show. This year's JES is scheduled for Oct. 1-7 at the site of the Osaka International Trade Fair. The JES is annually sponsored by the Electronic Industries Assn. of Japan, alternatively in Tokyo and Osaka.

Due to cost-push inflation and the recent slump, most Japanese manufacturers will be hard put to maintain profitable operations, let alone participate in trade shows. The number of exhibitors at the consumer electronics pavilion of the '74 JES in Tokyo declined to 33, the same number as the '71 JES in Osaka, and only two thirds of the exhibits comprised home electronics *per se*. The Japanese exhibitors of such consumer products were Aiwa, Clarion, Chrysler, Foster, Fujiki, Hitachi, JVC, Matsushita, Mitsubishi, Onkyo, Pioneer, Sanyo, Sharp, Sonics, Sony, TDK, Toshiba and Trio.

Attendance at the '74 JES and the 23rd AJAF was below exhibitors' expectations, reflecting Japanese consumer resistance despite unprecedented increases in workers' pay, also the wide credibility gap between Japanese manufacturers and consumers. Nevertheless, 350,000 visitors—including Crown Prince Akihito—were recorded at the '74 JES and over 193,000 at the 23rd AJAF.

According to the Bank of Japan, the domestic retail price of stereo sets increased 26.3 percent in December of last year over the corresponding month of 1973 and tape recorders, 3.7 percent. There was no increase in the price of blank loaded tape, the bank says. Meanwhile, the Economic Planning Agency estimates that 50.4 percent of Japan's over 32,600,000 families owned stereo sets as of last November, or a 4.7 percent rise over the same month of 1973. Likewise, 50.8 percent owned tape recorders, up 4.3 percent. Another Japanese consumer survey shows that the 1975 stereo "best sellers" will be 2-channel system components in the 170,000-180,000 yen (\$600) price range and tape recorders, high-quality models for primary school children, too, from 35,000 to 40,000 yen (say, \$120-\$130).

As for 4-channel stereo, the market survey shows, roughly 50 percent of Japanese consumers are satisfied with 2-channel and the other 50 percent want to own "quad" but are turned off by the high price of the hardware and software (CD-4 disks, \$8.33 each). According to the answers received by the JAS to its questionnaire at the 23rd AJAF, 47 percent of the Japanese audiophiles are satisfied with 2-channel.

Five out of ten Japanese manufacturers estimate that total sales of home stereo units will reach anywhere from 210 billion yen (\$700 million) to 270 billion yen (\$900 million) this year, from 11.6 to 20 percent over 1974, backed by easy payment plans.

## Tape Duplicator

In a \$1.5 million-plus deal, **Telecor, Inc.**, Los Angeles-based **Panasonic** distributor (11 Western states), through its **Newcraft** subsidiary is supplying **Bank of America's** new employee training video network for its 1,100 California branches, making the number one U.S. financial institution second only to the Ford network of 5,000-plus dealer videocassette locations.

**Hal Hayden**, Telecor president, reports the successful bid on playback equipment includes Panasonic NV 2110-M ¾-inch U-Matic (under Sony license) videocassette players, a 19-inch Panasonic TV monitor and auxiliary equipment at each location.

**BOA A/V** director **Larry Drummond** and technical director **Barry Joseph** also report a \$600,000 production facility is under construction at headquarters in San Francisco. When the studio is operative next month, it will include 10 videocassette machines for dubbing, but most ¾-inch to 2-inch quad transfer will be contracted to probably more than one outside duplicator. First 12 training packages already have been farmed out.

\* \* \*

A three-day **Video Cram Course** offering the equivalent of six months experience in corporate video operations will be a feature of the Video Expo '75 Oct. 7-9, Statler Hilton, New York.

The course, in 10 four-hour segments, is aimed at the beginner as well as experienced video users.

The event is being co-sponsored and staffed by **Training and Photomethods Magazines** and **Barwick/Kranz, Inc.**

Tuition or one day is \$125; for two days, \$210 and for three days, \$250. Registration can be made through **Barwick/Kranz Inc.**, 290 Mill Road, Stamford, Conn. 06903 (203) 322-2030.

## FTC Initiates Warranties To Be 'On View'

• Continued from page 61

on the packaging, that the retailer has a copy of the "complete warranty," and advise the customer: "Ask to see it."

In catalog selling, the availability of a copy of the written warranty on request must be shown "in close conjunction" (on the same page) with the description of the item. Mail order advertisers of items under written warranty must similarly tell consumers how to get pre-sale copies of the warranty, and supply them on request.

In other purposed rules, the commission lists the do's and don'ts of warranty description, if the supplier chooses to offer written warranties. These include clear and readable terms; telling just what is or is not covered; the remedy offered for defects or malfunctions; how long the warranty lasts, and on what features of the product; and finally, what the customer must do to get the redress promised at the warranty.

In addition, the manufacturer must warn the customer that there is an "implied" warranty of normal performance, which allows him to sue in small claims, state or federal court. The written warranty must state if the customer has to first go through an "informal procedure," explained by the manufacturer, before the consumer can move on to court.

Comment is invited on these and other warranty aspects by Sept. 15. Public hearings on the proposed rules will be held here in Washington, FTC headquarters and in branch offices in Chicago, and Los Angeles, beginning that date.

## AT TODAY RECORDS

## Youth Market Hypos Oregon Tape Sales

By KEN FITZGERALD

LAKE OSWEGO, Ore. — The proximity of two large colleges, plus several high schools in the area, provides Today Records with a ready-made youth market that accounts for approximately half the store's sales volume. The fact that the above-average income level community has a widely heralded cultural and artistic image to preserve doesn't hurt either.

Today Records not only serves the music needs of the Lake Oswego region. It provides, in addition, the wherewithal for its youthful owner, Donna Perry, to obtain a Master's Degree in Education. Manager Bill Johnson has been with her 2½ years and keeps things humming while the boss attends morning classes at nearby Portland Community College.

The store concentrates 95 percent of its promotion on radio advertising with emphasis on 8-track and cassette because that's where the co-op money is. Johnson also runs ads in the local newspaper. Usually these carry a coupon which pays off. Johnson finds there aren't many promotional aids available tape-wise. The tape manufacturers are missing a bet on this front, he believes.

Johnson buys his Columbia and Epic tapes from **Craig Corp.**, a Seattle distributor, and other labels from local one-stops such as **Rain-tree** and **Phonodisc**. Service from these suppliers, he notes, is excellent except when the demand for a new release suddenly erupts. The problem is being resolved, because **Rain-tree**, cognizant of his needs as a medium volume buyer, is now automatically holding out a certain percentage of new releases for him as they come out. "It pays to establish a good working relationship with your supplier," he observes. Johnson orders numerically, instead of by title, a system he says speeds up service measurably and facilitates the processing chores of the supplier.

The only major problem of supply, Johnson says, occurs when the supplier experiences a heavy run on particular numbers, especially new releases. This happened recently on the **Jimi Hendrix** release when retailers were buying up to 200 at a time from the local one-stop.

Quads are selling better now than ever before at Today Records be-

cause, Johnson says, there has been a marked improvement in the supply situation. They are selling slowly, but surely, and he can usually get what he wants in hit releases. Some companies, he concedes, stagger their order response, which results frequently in a couple weeks' delay. Manufacturers, he speculates, are still a little cautious on the stability of the quad demand and continue to play their cards close to their chests. Release of new quad titles simultaneously with their LP counterparts helps boost the tape sales, he points out.

Tapes are kept locked up at Today Records, the key being released only to regular, well-known customers. Otherwise he or Donna Perry attend the cases when they're open.

Johnson tries to keep a lot of albums open, especially the older ones, but is unwilling to open up new releases for customer listening because of the risk involved. "If the manufacturer could guarantee non-defective tapes," he says, "I'd be willing to let potential customers listen to anything. But we now have a 10 percent return privilege and practically all of this is taken up with defectives. We just can't afford to push the margin."

Today Records maintains a hefty selection of soul, western, classical, easy listening, and jazz music tapes. There's a gradual rise in demand for classical and easy listening, Johnson observes, but in his marketing area, he adds, country is dying.

Piracy has been no problem in the Lake Oswego area for at least a year and a half, Johnson says. "When I first took over there were some bootleg tapes on the shelves, but I phased them out immediately. Johnson is a hawk when it comes to the war on piracy. "Our business has no room for bootleggers."

Today Records sells no hardware, but its immediate next-door neighbor, **Audio House, Ltd.**, does. The two stores, though not connected financially, work closely together to the mutual advantage of both.

## Lear Jet Growth

• Continued from page 61

ering the relatively short time it has been available, but stresses that it is still a long way from fully achieving its goal.

JULY 26, 1975, BILLBOARD

**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**

# Soul Sauce

## Personality DJs Fading In 2 Cities

By JEAN WILLIAMS

LOS ANGELES—Two stations in different geographical areas of the country are de-emphasizing personality radio. One of these is WNOV, Milwaukee; the other is KCOH, Houston.

When asked if the disk jockeys have toned down their personality chatter, Horace O'Kelley, WNOV's station manager, emphatically states, "I have not toned it down, I have stopped the talking altogether."

"The announcers have their intro to deliver at the beginning of their programs. From then on, no talking."

O'Kelley reports WNOV has changed its all-r&b format to include jazz and more gospel.

"As opposed to trying to reach the teen audience only, I am now trying to capture housewives.

"I realized housewives are partial to jazz, so a couple of months ago I started playing one hour of jazz. I have since had to extend the time to three hours daily," says O'Kelley.

"We play predominately contemporary music, that means contemporary jazz, r&b and gospel.

"I find that jazz is now getting over because artists in other fields are capitalizing on it. It's now brought to the level of the teenagers, and the average housewife.

"The trend seems to be going to jazz since Herbie Hancock. He brought a new sound to the industry. We are now playing contemporary jazz by Weather Report, Ron Carter, Grover Washington Jr., and even older musicians who are also moving into contemporary music.

"We have not excluded the progressive or standard jazz artists, but we are concentrating on the new sounds.

"Edwin Hawkins has introduced the country to a new sound in gospel. Leading the way for artists such as Andrae Crouch, Rance Allen, Henry Jackson and others, all of whom give the same gospel message but with a contemporary flavor.

"Each week, a gospel 'pick of the week' is selected and aired once each hour throughout the day.

"An uptempo gospel record is chosen, one that will fit into the flow of our r&b music," he says.

WNOV has also jumped on the disco wagon with a live remote broadcast titled "WNOV Disco." The Holiday Inn Midtown is the site of the weekly (Friday) broadcast, 7 p.m.-8:30 p.m.

Following the broadcasts, a disk jockey from the station takes over spinning records for the disco dancers.

Being a top 40 r&b station, with three album cuts added to its format, the announcers rely heavily on the playlist for soul music, but they are given freedom of choice and personal taste when programming jazz, says O'Kelley.

"We have gone to playing more music. We also have a heavy commercial load, for this market, running 12 spots an hour. To re-enforce my theory of too much talking in radio, this should prove there is not enough time left for chatter."

Leo Knott hosts the 5:30 a.m.-10 a.m. show followed by Earl Payne, playing jazz 10 a.m.-1 p.m. Phil Anderson takes over the 1 p.m.-4 p.m. slot and Jim Frazier 4 p.m.-8:30 p.m. (signoff).

(Continued on page 70)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 7/26/75

© 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 (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	<b>FIGHT THE POWER PT. 1</b> —Isley Bros. (E. Isley, M. Isley, R. Isley, D. Isley, R. Isley, C. Jasper), T-Neck 8-2256 (Epic/Columbia) (Bovina, ASCAP)	33	19	14	<b>GIVE THE PEOPLE WHAT THEY WANT—O'Jays</b> (K. Gamble, L. Huff), Philadelphia International 8 3565 (Columbia) (Mighty Three, BMI)	68	78	5	<b>(Baby) DON'T LET IT MESS YOUR MIND—Donny Gerrard</b> (N. Sedaka, P. Cody), Rocket 40405 (MCA) (Don Kirshner, BMI/Kirshner Songs, ASCAP)
2	3	9	<b>SEXY—MFSB</b> (K. Gamble, L. Huff), Philadelphia International 8 3567 (Epic/Columbia) (Mighty Three, BMI)	34	38	10	<b>IF YOU TALK IN YOUR SLEEP—Little Milton</b> (R. West, J. Christopher), Stax 0238 (Epic/Columbia) (Easy Nine/Elvis Music Inc., BMI)	69	81	3	<b>UNDER YOUR POWERFUL LOVE—Joe Tex</b> (J. Tex), Dial 1154 (Phonogram) (Tree, BMI)
3	2	14	<b>THE HUSTLE—Van McCoy &amp; The Soul City Symphony</b> (V. McCoy), Avco 4653 (Van McCoy/Warner-Tamela, BMI)	35	43	5	<b>YOLANDA—Bobby Bland</b> (D. Moore), ABC 12105 (ABC/Dunhill/Speed, BMI)	70	75	7	<b>I DON'T WANT TO BE A LONE RANGER—Johnny Guitar Watson</b> (J.G. Watson), Fantasy 739 (Jowal, BMI)
4	5	8	<b>DO IT IN THE NAME OF LOVE—Ben E. King</b> (P. Grant, G. Guthrie), Atlantic 3274 (Penumbra, BMI)	36	28	13	<b>THE WAY WE WERE/TRY TO REMEMBER—Gladys Knight &amp; The Pips</b> (M. Hamlish, A. Bergman, M. Bergman/H. Schmidt, T. Jones), Buddah 463 (Colgems, ASCAP/Chappell, ASCAP)	71	85	3	<b>A WOMAN NEEDS TO BE LOVED—Tyrone Davis</b> (W. Henderson, F. Smith, C. Davis), Dakar 4545 (Brunswick) (Jalyne/BRC, BMI)
5	4	9	<b>I'LL DO FOR YOU ANYTHING YOU WANT ME TO—Barry White</b> (R. White), 20th Century 2208 (Sa-Vette/January, BMI)	37	29	12	<b>WHAT CAN I DO FOR YOU—Labbelle</b> (J. Ellison, E. Batts), Epic 8-50097 (Columbia) (Gospel Bird, BMI)	72	83	5	<b>SEXY SUMMER—Family Plan</b> (K. Ross), Drive 6242 (TK) (Lowery, BMI)
6	7	9	<b>7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle)—Gary Toms Empire</b> (R. Cook), PIP6504 (Cookaway, ASCAP)	38	26	10	<b>SEVEN LONELY NIGHTS—Four Tops</b> (J.R. Bailey, K. Williams, R. Clark), ABC 12096 (Pocketfull of Tunes/Giant, BMI)	73	NEW ENTRY		<b>IT ONLY TAKES A MINUTE—Tavares</b> (D. Lambert, B. Potter), Capitol 4111 (ABC/Dunhill/One Of A Kind, BMI)
7	6	9	<b>PLEASE PARDON ME (You Remind Me Of A Friend)—Rufus Featuring Chaka Khan</b> (B. Gordon, R. Russell), ABC 12099 (Kengorus/Palladium, ASCAP)	39	30	19	<b>ROCKIN CHAIR—Gwen McCrae</b> (C. Reid, W. Clarke), Cat 1996 (TK) (Sherlyn, BMI)	74	86	2	<b>TRY ME TONIGHT—Johnny Taylor</b> (D. Davis), Stax 0241 (Groovesville, BMI)
8	14	6	<b>HOPE THAT WE CAN BE TOGETHER—Sharon Page</b> (K. Gamble, L. Huff), Philadelphia International 8 3569 (Epic/Columbia) (Mighty Three Music, BMI)	40	56	3	<b>CAN'T GET YOU ANYTHING (But My Love)—Stylistics</b> (Hugo & Luigi, G.D. Weiss), avco 4656 (Avco Embassy, ASCAP)	75	65	7	<b>I CAN'T QUIT YOUR LOVE—Buck</b> (L. Gaston, C. Wakefield), Playboy 6039 (Jobete/Stone Agate, ASCAP)
9	10	11	<b>FREE MAN—South Shore Commission</b> (B. Sigler), Wand 11287 (Scepter) (Mighty Three, BMI)	41	59	3	<b>GLASSHOUSE—Temptations</b> (Charlamagne), Gordy 7144 (Motown) (Jobete, ASCAP/Stone Diamond, BMI)	76	80	3	<b>LOVE IS MISSING—Dells &amp; Dramatics</b> (T. Hester), Cadet 5710 (Chess/Janus) (Groovesville, BMI)
10	8	14	<b>SOONER OR LATER—Impressions</b> (E. Townsend), Curtom 0103 (Warner Bros.) (Cherrington, BMI)	42	31	11	<b>LOVE BEING YOUR FOOL—Charles Whitehead</b> (J. Williams Jr., C. Whitehead), Island 007 (Mr. Dogg/ATV, BMI)	77	77	4	<b>REACH FOR THE MOON (Poor People)—Angel Bond</b> (A. Bond), ABC 12077 (ABC/Dunhill/Bondage, BMI)
11	21	6	<b>DREAM MERCHANT—New Birth</b> (L. Weiss, J. Ross), Buddah 470 (Saturday, BMI)	43	50	9	<b>SWEARIN' TO GOD—Frankie Valli</b> (B. Crewe, D. Randell), Private Stock 45021 (Hearts Delight/Caseway/Desidera, BMI)	78	84	4	<b>YOU'RE EVERYTHING I NEED—Major Lance</b> (F. Knight), Dsirir 001 (East Memphis/Tod Knight, BMI)
12	16	8	<b>THREE STEPS FROM TRUE LOVE—Reflections</b> (J.R. Bailey, K. Williams), Capitol 4078 (A Dish A Tunes, BMI)	44	32	10	<b>FOREVER IN LOVE—Love Unlimited Orchestra</b> (B. White), 20th Century 2197 (Sa-Vette/January Music, BMI)	79	89	2	<b>HE'S MY MAN—Supremes</b> (G. Wright, K. Patterson), Motown 1358 (Jobete, ASCAP)
13	9	10	<b>JUST A LITTLE BIT OF YOU—Michael Jackson</b> (B. Holland, E. Holland), Motown 1349F (Gold Forever/Stone Diamond, BMI)	45	40	9	<b>DISCO QUEEN—Chocolate</b> (T. Brown, E. Wilson), Big Tree 16038 (Atlantic), (Finchley, ASCAP)	80	NEW ENTRY		<b>THIS WILL BE—Natalie Cole</b> (C. Jackson, M. Yancy), Capitol 4109 (Jay's Enterprises/Chappell, ASCAP)
14	22	5	<b>FOREVER CAME TODAY—Jackson 5</b> (E. Holland, L. Dozier, B. Holland), Motown 1356 (Stone Agate, BMI)	46	57	5	<b>POTENTIAL—Jimmy Castor Bunch</b> (E. Henderson), Atlantic 3270 (Jimpire, BMI)	81	NEW ENTRY		<b>CHASING RAINBOWS—Blue Magic</b> (T. Mills), Atco 7031 (WIMDT/Mystic Dragon, BMI)
15	23	7	<b>GET DOWN TONIGHT—K.C. &amp; The Sunshine Band</b> (H.W. Casey, R. Finch), TK 1009 (Sherlyn, BMI)	47	53	5	<b>LOVE INFLATION (Part 1)—The Joneses</b> (G. Dorsey), Mercury 73689 (Phonogram) (Landy/Unichappell, BMI)	82	87	5	<b>I AM HIS LADY—Melba Moore</b> (M. Ames), Buddah 452 (Sweet Hooper, ASCAP/Sky Forest, BMI)
16	17	10	<b>SNEAKIN' UP BEHIND YOU—Brecker Brothers</b> (D. Grolnick, W. Lee, D. Sanborn, R. Brecker, M. Brecker), Arista 0122 (Carnine Street, BMI)	48	35	11	<b>PAIN—Edwin Starr</b> (E. Starr), Granite 522 (ATV/Zonal, BMI)	83	69	6	<b>SEXY WOMAN—Timmie Thomas</b> (T. Thomas), Glades 1727 (TK) (Sherlyn, BMI)
17	11	14	<b>SLIPPERY WHEN WET—Commodores</b> (T. McClary, Commodores), Motown 1338 (Jobete, ASCAP)	49	44	20	<b>LOVE WON'T LET ME WAIT—Major Harris</b> (B. Eh, V. Barrett), Atlantic 3248 (Mighty Three/Friday's Child/WMDT, BMI)	84	NEW ENTRY		<b>HOW LONG (Betcha' Got A Chick On The Side)—Pointer Sisters</b> (A. Pointer, J. Pointer, R. Pointer, D. Rubinson), ABC/Blue Thumb 265 (Polo Grounds, BMI/Ebbetts Field, ASCAP)
18	12	15	<b>LOOK AT ME (I'm In Love)—Moments</b> (A. Goodman, H. Ray, W. Morris), Stang 5060 (All Platinum) (Gambi, BMI)	50	45	13	<b>EASE ON DOWN THE ROAD—Consumer Rapport</b> (C. Smallis), Wing And A Prayer 101 (Atlantic) (Fox Fanfare, BMI)	85	90	2	<b>EXPANSIONS—Lionie Liston Smith</b> (L.L. Smith), Flying Dutchman 10214 (RCA) (Cosmic Echoes, BMI)
19	20	10	<b>COME AN' GET YOURSELF SOME—Leon Haywood</b> (C.R. Cason), 20th Century 2191 (Caesar's Music Library, ASCAP)	51	46	16	<b>MISTER MAGIC—Grover Washington Jr.</b> (R. Macdonald, W. Salter), Kudu 924 (Motown) (Antisia, ASCAP)	86	88	4	<b>HARMOUR LOVE—Syaleta</b> (S. Wonder), Motown 1353 (Jobete/Black Bull, ASCAP)
20	25	8	<b>ACTIONS SPEAK LOUDER THAN WORDS—Chocolate Milk</b> (L. Harris, J. Smith III, A. Castenell, F. Richards, D. Richards, M. Tio, K. Williams, R. Dabon, E. Dabon), RCA 10290 (Marsaint, BMI)	52	47	10	<b>BABY GET IN ON—Ike &amp; Tina Turner</b> (I. Turner), United Artists 598 (Uniar/Huh, BMI)	87	93	3	<b>SIX DAYS AND A NIGHT—Candi Staton</b> (F. Wright, D. Greer, G. Jackson, F. Cage), Warner Bros. 8112 (Gre-Jac/Superheavy, BMI)
21	13	15	<b>TAKE ME TO THE RIVER—Syl Johnson</b> (A. Green, M. Hodges), Hi 2285 (London) (Jec/AT Green, BMI)	53	64	4	<b>I'LL BE COMIN' BACK—Greg Perry</b> (L. Perry, K. Davis, M. Cowart), Casablanca 835 (Cafe Americana/Peabody, ASCAP)	88	94	2	<b>SOS (Sending Out An SOS)—Retta Young</b> (D. Lener, A. Landon), All Platinum 2355 (Gambi, BMI)
22	15	13	<b>WHY CAN'T WE BE FRIENDS?—War</b> (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), United Artists 629 (Far Out, ASCAP)	54	72	2	<b>GET THE CREAM OFF THE TOP—Eddie Kendricks</b> (B. Holland, E. Holland), Tama 54260 (Motown) (Stone Diamond/Gold Forever, BMI)	89	82	6	<b>THREE STEPS FROM TRUE LOVE—Billy Davis</b> (J. R. Bailey, K. Williams), ABC/ Dunhill 12106, (A Dish A Tunes, BMI)
23	33	5	<b>MAKE ME FEEL LIKE A WOMAN—Jackie Moore</b> (C. Reid), Kayette 5122 (TK) (Sherlyn, BMI)	55	51	18	<b>SHACKIN' UP—Barbara Mason</b> (J. Avery), Buddah 459 (Groovesville, BMI)	90	92	4	<b>IF YOU WANT A LOVE AFFAIR—Jesse James</b> (B. Craig, R. Carson, H.B. Barnum), 20th Century 2201 (Hi Ward/El Patrio, ASCAP)
24	39	4	<b>OH ME, OH MY (Dream In My Arms)—Al Green</b> (W. Mithcell, A. Green, M. Hodges), Hi 2288 (London) (Jec/AT Green, BMI)	56	52	12	<b>IT AIN'T NO FUN—Shirley Brown</b> (F. Knight), Truth 3223 (Stax) (East/Memphis/Two Knight, BMI)	91	NEW ENTRY		<b>LOVE TAKES TEARS—Johnny Bristol</b> (J. Bristol), MGM 14814 (Bushka, ASCAP)
25	27	7	<b>FEELIN' THAT GLOW—Roberta Flack</b> (E. McDaniels, B. Rusco, L.L. Pendarvis, M. McKinley, Sister C. Laws), Atlantic 3271	57	62	6	<b>FOOT STOMPIN' MUSIC—Hamilton Bohannon</b> (H. Bohannon), Dakar 4544 (Brunswick), (Hog/Bohannon, ASCAP)	92	95	2	<b>ALVIN STONE (Birth &amp; Death Of A Gangster)—Fantastic Four</b> (A. Kent, C. Colbert), 20th Century/Westbound 5009
26	24	10	<b>CHOCOLATE CITY—Parliaments</b> (G. Clinton, W. Collins, B. Worrell), Casablanca 831 (Mailbiz/Rick's Music, BMI)	58	68	5	<b>GOOD LOVIN' IS JUST A DIME AWAY—The Originals</b> (L. Dozier), Motown 1355 (Dozier, BMI)	93	NEW ENTRY		<b>FLYING HIGH—Blackbyrds</b> (K. Killgo), Fantasy 747 (Blackbyrd, BMI)
27	37	4	<b>YOUR LOVE—Graham Central Station</b> (L. Graham), Warner Bros. 8105 (Nineteen Eighty Foe, BMI)	59	54	16	<b>CUT THE CAKE—AWB</b> (White, Gorrie, McIntosh), Atlantic 3261 (Average/Cotillon, BMI)	94	100	2	<b>(Call Me Your) ANYTHING MAN—Bobby Moore</b> (H. Beatty), Scepter 12405 (High Sierra/Velvetone, ASCAP)
28	34	7	<b>THE PHONE'S BEEN JUMPING ALL DAY—Jeannie Reynolds</b> (N. Tony), Casablanca 834 (Groovesville, BMI)	60	76	3	<b>HUSTLE!!! (Dead On It)—James Brown</b> (J. Brown), Polydor 14281 (Dyanatone/Beinda/Unichappell, BMI)	95	98	2	<b>WHAT A DIFFERENCE A DAY MAKES—Esther Philips</b> (M. Grever, S. Adams), Kudu 925 (Motown) (E.B. Marks, BMI/Stanley Adams, ASCAP)
29	41	4	<b>THAT'S THE WAY OF THE WORLD—Earth, Wind &amp; Fire</b> (M. White, C. Stephney, V. White), Columbia 3-10172 (Sagittame, ASCAP)	61	55	11	<b>GOD BLESS OUR LOVE—Charles Bremmer</b> (A. Green, W. Mitchell, E. Eandle), Chelsea 3017 (Hi, BMI)	96	97	3	<b>LOVE AIN'T NO THING—Yvonne Fair</b> (N. Whitfield), Motown 10354 (Stone Diamond, BMI)
30	36	7	<b>DREAMING A DREAM—Crown Heights Affair</b> (F. Neragis, B. Britton), De-Lite 1570 (PIP) (Delightful, BMI)	62	66	19	<b>DYNAMITE—Bazuka</b> (T. Camilo), A&M 1666 (Tonob, BMI)	97	NEW ENTRY		<b>IT'S ALL OVER NOW—Bobby Womack</b> (B. Womack, S. Womack), United Artists 674 (Kags, BMI)
31	18	10	<b>HURT—Manhattans</b> (A. Jacobs, J. Crane), Columbia 3-10140 (Miller, ASCAP)	63	67	6	<b>IT'S THE J.B.'S MONORAIL PART 1—Fred Wesley &amp; The New JB's</b> (J. Brown), People 655 (Polydor) (Dyanatone/Beinda/Chappell, BMI)	98	99	2	<b>SUPERSHIP—George "Bad" Benson</b> (R. Macdonald, W. Salter, W. Eaton, A. Jenkins), CTI 25 (Motown) (Antisia, ASCAP)
32	42	7	<b>I COULD DANCE ALL NIGHT—Archie Bell &amp; The Drells</b> (R. Tyson, B. Sigler, A. Felder), Tsop 8-4767 (Epic/Columbia) (Mighty Three/Golden Fleece, BMI)	64	70	4	<b>LIFE AND DEATH IN G&amp;A (Love Childs Afro)—Cuban Blues Band</b> (S. Stewart), Roulette 7172 (Daly City, BMI)	99	NEW ENTRY		<b>EIGHTEEN WITH A BULLET—Pete Wingfield</b> (P. Wingfield) Island 026 (Ackee, ASCAP)
				65	79	2	<b>DO IT ANY WAY YOU WANNA—Peoples Choice</b> (L. Huff), Tsop 8-4769 (Epic/Columbia) (Mighty Three, BMI)	100	NEW ENTRY		<b>GIMME SOME (Part One)—Jimmy "Bo" Horne</b> (H.W. Casey, R. Finch), Alston 3714 (TK) (Sherlyn, BMI)

JULY 26, 1975, BILLBOARD



# The most listened-to Station in America.



## GRAHAM CENTRAL STATION AIN'T NO 'BOUT-A-DOUBT IT (BS 2876)

On Warner Bros.  
records and tapes.



### Graham Central Station on tour:

8/1 Carolina College, Columbia, S.C.  
8/2 Scope, Norfolk, Va.  
8/3 Coliseum, Greensboro, N.C.  
8/7 Capital Center, Largo, Md.  
8/8 Civic Arena, Pittsburgh  
8/9 Spectrum, Philadelphia  
8/10 Coliseum, Richmond, Va.  
8/13 Hare Arena, Dayton, Ohio

8/14 Public Hall, Cleveland  
8/15 Convention Center, Louisville, Ky.  
8/16 Arie Crown Theater, Chicago  
8/17 Market Square Arena, Indianapolis  
8/22 Savannah, Ga.  
8/23 Coliseum, Jacksonville, Fla.  
8/24 Jai Alai, Miami  
8/25 Jai Alai, Tampa  
8/30 New York City

# Seattle Men Promote, Sublease Paramount Northwest Company Prefers Old Theaters

LOS ANGELES—Paramount Northwest, a theater chain rental operation, not only stages its own musical productions but subleases its facilities to other concert promoters.

The firm holds concerts year-round with theaters in Seattle, Portland and Sacramento. It is in negotiations to secure facilities in San Francisco and Los Angeles.

"We are trying to complete our West Coast division," says Eulysses Lewis, one of the founders of the organization, with Larry Bailey and Norm Volotin.

Paramount Northwest's parent company, Pine Street Inc., also holds under its five-year-old umbrella Get Down Productions, the company which produces all of its concerts and shows which includes rock, pop, gospel, jazz and stage productions, says Bailey.

"We are attempting to break black acts in predominantly white areas such as Northern California. Our audiences are often 80 percent white," he adds.

"We want to bring more black acts to this area, therefore we are establishing a theater circuit so that it will be profitable for them to come across country if necessary. There are not enough places for artists to appear in here, and if they cannot make enough money on the West Coast, they will not come," injects Lewis.

Bailey admits they are influenced by new trends, and contemporary music in most areas is what's selling.

"Seattle, a strong jazz town, is headquarters for the firm," he continues. "Although we have worked with record companies in the past, we are pulling together a jazz package comprised of artists from one company, CTI.

"This is a method of getting exposure for the jazz artists from a level other than jazz."

The CTI package, which includes George Benson, Grover Washington, Ron Carter, Harvey Mason, Bob James, Joe Farrell, Johnny Hammond and Hubert Laws, will tour the West Coast July 25-Aug. 3 in CTI's Summer Jazz Festival.

Of CTI's five West Coast appearances, three will be held in Paramount Northwest theaters.

The owners are presently in negotiations to extend the package to the rest of the country, says Bailey.

There are also plans on the drawing board to lease houses in other parts of the country, he adds.

Each theater seats more than 2,100 and Lewis explains that it takes about three years to establish a

## What's In a Name? Many Are Phonies

NEW YORK—What do Attila, Dante, Darwin and Elijah have in common? Well, for one, they're all writers. Two, they belong to ASCAP; three, they're pseudonyms, which are soaring, says the society.

Want others? Ruby Kitchen, Jimmy Velvet, Two Dollar Bill, Boondoggle and Cowboy Joe. And Amen, which is the pseudonym of another ASCAP writer. Amen.

## New ASCAP Rep

NEW YORK—Lawrence W.A. Ross has been named ASCAP representative in the United Kingdom. Active in the industry for 15 years, he has served with a number of publishing firms in England, and for five years was on the staff of Britain's Performing Rights Society. Ross reports to ASCAP's director of membership Paul Strok Adler.

theater as a place to go for concerts, particularly if it has been used in the past for films. "People tend to reject film houses as concert halls," he claims.

"We send a staff into a proposed market to see what the area wants in the way of live concerts. We also tour with acts to see what they are doing onstage. Selecting artists through record sales and reports from radio stations has helped in putting together the right packages. We then try to schedule them for our circuit," says Bailey, adding, "approximately \$10,000 a month is spent in maintenance and salaries of each theater.

"Most of the theaters were built during the vaudeville era, and the upkeep on these buildings can be costly. But these are the kind of facilities that we need for our productions.

"Because our business is built on volume, we lower the price of our \$5-\$7.50 tickets as often as possible, in order to get the audiences to come back each week," explains Lewis.

A separate program called "Jam" which was canceled last year is being reactivated. The firm tried this \$1 method of presenting concerts, found it successful, and is calling upon the same program beginning in the fall.

## Personality DJs Fading

• Continued from page 68

O'Kelley, formerly gospel director of the station, hosts the Sunday gospel show 5 a.m.-6 p.m.

\* \* \*

Supporting O'Kelley's action in reducing personality DJs in r&b radio, Wash Allen, program and music director at KCOH in Houston, says, "one of the biggest changes that we are trying to enforce here is no personality jocks.

"It's difficult for us because we have always had a loose personality type format. The people in this area feel very close to our announcers, and we are now trying to ween them away so that we can firmly establish our new r&b format."

Two veteran announcers are retiring from KCOH. Gladys "Gee Gee" Hill retired one month ago following a 14-year stay at the station. And Skipper Lee Frazier, with the station 12 years, retires at the end of the year.

Allen says, "with the loss of these personalities, we must undergo an entire facelift for the station. We are now programming contemporary uptempo music which requires our news force to be in the same contemporary groove."

The station was formerly heavily blues oriented but played no r&b oldies, he admits.

"We now play an abundance of oldies. For 30 minutes each hour, every other record is an oldie, but we only date back five years.

"We have shortened our playlist from approximately 60 to 40 records, and we are in the process of pulling it back to about 30 records," says Allen.

Gospel is played only on Sunday, but there has been such an upsurge in gospel it will be added during the week, he advises.

Allen explains the station is located in the heart of the black community, and one reason for its popularity is the studio's glass enclosed structure.

"People can walk or drive by the station and look in at the announcer. There is a separate microphone sys-

tem set up so that the disk jockey can talk to the people on the street while on the air."

With the new programming changes, the station is now playing records with the potential of "crossing back over." The Average White Band and Elton John are artists now being played by KCOH.

The show was privately filmed, and he claims it is set to be presented as a special in August on a network affiliate in the area.

Allen takes over the 6 a.m.-10 a.m. drive-time slot with Jew Don playing jazz 10 a.m.-10:30 a.m. "Because the public is demanding it, we are planning to extend our jazz program 30 minutes," says Allen.

Don Thomas inherited Gee Gee's slot 10:30 a.m.-2:30 p.m. followed by Baby Dave Felder 2:30 p.m.-4 p.m., and Frazier 4 p.m.-8:30 p.m. (signoff).

Travis Gardner, operations manager, hosts the Sunday gospel show.

\* \* \*

Sorry for an error in call letters last week. It's KAGB, Los Angeles, which has extended its disco power hours, and not KABC as was printed. . . . The Rev. James Cleveland has recorded "Best Thing That Ever Happened To Me," the tune made popular by Gladys Knight and the Pips.

The Rev. Cleveland changed the words to give it a contemporary gospel flavor, and pays a special tribute to the group on his new twofer Savoy album.

Cannonball Adderley is in the St. Mary's Medical Center intensive care ward, Gary, Ind., following a stroke July 13.

The stroke occurred as Adderley was having breakfast in his hotel before traveling to his next engagement. His wife, Olga has flown there.

\* \* \*

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

Billboard SPECIAL SURVEY for Week Ending 7/26/75

# 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	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	6	★STAR Performer—LP's registering greatest proportionate upward progress this week <b>THE HEAT IS ON</b> Isley Brothers, T-Neck PZ 33536 (CBS)	32	23	14	<b>CHOCOLATE CITY</b> Parliament, Casablanca NBLP 7014
2	2	20	<b>THAT'S THE WAY OF THE WORLD</b> Earth, Wind & Fire, Columbia PC 33280	33	34	9	<b>ALVIN STONE: BIRTH AND DEATH OF A GANGSTER</b> Fantastic Four, 20th Century/Westbound W 201
★3	6	6	<b>UNIVERSAL LOVE</b> MFSB, Philadelphia International KZ 33158 (CBS)	34	36	13	<b>THE WIZ/ORIGINAL CAST RECORDING</b> Atlantic SD 18137
★4	10	6	<b>CHOCOLATE CHIP</b> Isaac Hayes, Hot Buttered Soul ABCD 874 (ABC)	35	40	2	<b>GEORGE McCRAE</b> TK 602
★5	8	7	<b>CUT THE CAKE</b> Average White Band, Atlantic SD 18140	★39	45	2	<b>COME GET TO THIS</b> Nancy Wilson, Capitol ST 11386
6	7	23	<b>TO BE TRUE</b> Harold Melvin & The Blue Notes, Philadelphia International KZ 33148 (Columbia)	37	42	10	<b>KOKOMO</b> Kokomo, Columbia PC 33442
★7	11	9	<b>ADVENTURES IN PARADISE</b> Minnie Riperton, Epic PE 33454 (Columbia)	38	22	13	<b>IN THE POCKET</b> Stanley Turrentine, Fantasy F 9478
8	4	14	<b>SURVIVAL</b> O'Jays, Philadelphia International KZ 33150 (Columbia)	★39	51	5	<b>LET'S TAKE IT TO THE STAGE</b> Funkadelic, 20th Century/Westbound W 215
9	3	14	<b>DISCO BABY</b> Van McCoy & The Soul City Symphony, Avco AV 69006-698	★40	NEW ENTRY		<b>IT'S MY PLEASURE</b> Billy Preston, A&M SP 4532
★10	12	8	<b>MOVING VIOLATION</b> Jackson 5, Motown MG-829-S1	41	21	25	<b>NIGHT BIRDS</b> La Belle, Epic KE 33075 (Columbia)
★11	15	7	<b>THANK YOU BABY</b> Stylistics, Avco AV 69008	42	20	9	<b>SEX MACHINE TODAY</b> James Brown, Polydor PD 6042
12	14	7	<b>TALE SPINNIN'</b> Weather Report, Columbia PC 33417	★43	NEW ENTRY		<b>GET DOWN</b> Joe Simon, Spring SPR 67061 (Polydor)
13	5	31	<b>SUN GODDESS</b> Ramsey Lewis, Columbia KC 33194	44	47	6	<b>RENAISSANCE</b> Ray Charles, Crossover CR 9005
★14	18	26	<b>A SONG FOR YOU</b> Temptations, Motown C6 969S1	45	50	2	<b>ODE TO MY LADY</b> Willie Hutch, Motown MG-838 S1
★15	25	3	<b>WHY CAN'T WE BE FRIENDS?</b> War, United Artists UA-LA441-G	46	52	32	<b>NEW AND IMPROVED</b> Spinners, Atlantic SD 18118
16	13	7	<b>THERE'S NO PLACE LIKE AMERICA TODAY</b> Curtis Mayfield, Curtom CU 5001 (Warner Bros.)	★47	57	3	<b>LOVE CORPORATION</b> Hues Corporation, RCA APL1-0938
17	16	13	<b>ROLLING DOWN A MOUNTAINSIDE</b> Main Ingredient, RCA APL1-0644	48	38	12	<b>THE BRECKER BROTHERS</b> Arista AL 4037
18	9	20	<b>MISTER MAGIC</b> Grover Washington Jr., Kudu KU 20 S1 (Motown)	★49	NEW ENTRY		<b>BURNIN'</b> Bob Marley & The Wailers, Island ILPS 9256
19	17	20	<b>CAUGHT IN THE ACT</b> Commodores, Motown M6-820 S1	50	53	3	<b>HEAVEN RIGHT HERE ON EARTH</b> Natural Four, Curtom CU 5004 (Warner Bros.)
★20	30	3	<b>LOOK AT ME</b> Moments, Stang ST 1026 (All Platinum)	51	56	14	<b>A QUIET STORM</b> Smokey Robinson, Tamla T6 337 S1 (Motown)
★21	24	6	<b>ROCKIN' CHAIR</b> Gwen McCrae, Cat 2605 (T.K.)	52	59	2	<b>HALF A LOVE</b> Chi-Lites, Brunswick BL 754204
★22	35	2	<b>THE HIT MAN</b> Eddie Kendricks, Tamla T6-338 S1 (Motown)	53	NEW ENTRY		<b>DISCO DYNAMITE</b> Shirley & Company, Vibration V1-128 (All Platinum)
23	28	10	<b>BLIND BABY</b> New Birth, Buddah BDS 5636	54	44	16	<b>JUST ANOTHER WAY TO SAY I LOVE YOU</b> Barry White, 20th Century T 466
24	19	7	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic SD 18131	55	43	31	<b>RUFUSIZED</b> Rufus Featuring Chaka Khan, ABC ABCD 837
25	26	7	<b>THE SUPREMES</b> Motown M6-828 S1	56	NEW ENTRY		<b>THE BEST OF THE NEW BIRTH</b> RCA APL1-1021
26	27	19	<b>THE DRAMATIC JACKPOT</b> Ron Banks & The Dramatics ABC ABCD 867	57	60	2	<b>BEST OF</b> Mandrill, Polydor PD 6047
27	29	35	<b>FLYING START</b> Blackbyrds, Fantasy F-9472	58	54	10	<b>PHOEBE SNOW</b> Phoebe Snow, Shelter SH 210 (MCA)
28	32	5	<b>EXPANSIONS</b> Lonnie Liston Smith & The Cosmic Echoes, Flying Dutchman BDL1-0934 (RCA)	59	48	15	<b>TWO</b> Bob James, CTI 6057 S1 (Motown)
29	31	3	<b>FIRST IMPRESSIONS</b> Impressions, Curtom CU 5003 (Warner Bros.)	60	49	19	<b>STEPPING INTO TOMORROW</b> Donald Byrd, Blue Note BN-LA368-G
★30	39	3	<b>STEPPIN'</b> Pointer Sisters, ABC/Blue Thumb BTSD 6021				
31	33	5	<b>CORNREAD, EARL AND ME/SOUNDTRACK</b> Blackbyrds, Fantasy F 9483				

# Latin

## RESULTS STILL INCONCLUSIVE

### Capitol Mexico Tries TV, Radio Spots To Hike Sales

MEXICO CITY—Capitol Records De Mexico, S.A. has tested a new way of marketing product in this country by way of radio and television spots, and, although the results are inconclusive, the feeling by the company is that there will be more of the same in the future.

One of the advertising and promotion executives from the label, David Middleton, reports that the results have been excellent. He declines to comment whether or not it will be a steady policy.

The only other label in Mexico which has utilized the airwaves for paid advertising on product has been Orfeon, owned by Rogerio Azcarraga. Latter reportedly has had an existing arrangement with his cousin, Emilio Azcarraga, one of the co-owners of the mammoth national video networks, Televisa.

In the case of the television sales

campaign, Middleton reports that the test case with Los Angeles Negroes gave Capitol a return of close to three times to one better after it was pitched on the triple A station of channel 2. From June of last year until Christmas, the group's album sold about 8,000 copies. After the 20-second spots hit the air three times a week for five weeks, results from January of this year to the present gave the company an additional 22,000 sales.

During the same period, the EMI outpost had the same problem in moving through the normal promotion avenues a Carpenters LP. When they slotted 10 one-minute spots per day on seven different stations for six consecutive days, the tally of sales improved by a 4-1 ratio.

Middleton adds that in the television campaign, Capitol found out

(Continued on page 85)

# Latin Scene

## NEW YORK

Lou Perez, well known band-leader, back on the scene after a lengthy stay at Grossinger's... **Harvey Averde** and **Olga** of **Coco Records** reporting good sales on their latest releases: **Joe Quijano**, **Cortijo**, **Fajardo** and naturally **Eddie Palmieri**. **The Company**, **Tony and Benny**, young, active entrepreneurs, presented the first of a series of summer dances here at the Tower suite in the Time and Life Building. **Machito** and his orchestra and **Tipica Ideal**. ... **Marco Rizo**, well known Cuban pianist now in Norway and on the way to Athens and Istanbul.

"San Luisera," a new 45 by **Ritmo Tropical de Cuba** (Funche Records) features **Lucho Alava** and **Angelo Vaillant** on the vocals. ... Distribution for the new label Funche will be **R & J Distributors**.

**Manolo Alonso** and **Victor del Corral** of **VicMan Productions** returned from Spain with signed contracts to present here the popular group "Barrabas."

**Chi-Chi Navarro** ably substituted

## SEE PAGE 85 FOR MORE LATIN NEWS

for **Rita Moreno** during her sudden illness in the hit show "The Ritz." ... L.A.M.P. presented at the N.Y. Hilton grand ballroom here (12) a gala Latin affair entitled: "Latin Splendor Shines" with **Eddie Palmieri** and his orchestra, from Puerto Rico; **La Corporacion Latina** and **Roberto Roena** and his **Apollo Sound Review**. ... **El Patio**, popular club in Queens with a new show with **Emilio Ramil**, known as the Cuban Gardel and the versatile **Lady Soto**.

At the Chateau Madrid, **The Latin Follies Revue**. ... At Madison Square Garden (11) **Fania All Stars** fourth anniversary will feature **Celia Cruz** and **Ismael Rivera**. ... **The Ipanema**, a Brazilian rock discotheque, is going salsa on Tuesdays. **Tito Puente** and his orchestra will open (15) followed by **Orq. Novel** and **Tipica 73**. ... **Azuquita** is sugar and also the new release on **Vaya Records**, produced by **Bobby Marin**. ... **Orq. Flamboyant** (Cotique) new single, salsa and steel drums. ... **Titti Sotto's** single "Latin Pompa Part I" well received in the discos.

**Frankie "Hollywood" Crocker** has blended Latin music in his popular WBLB program. We hope many more stations will follow. **Roger Dawson WRVR-FM DJ** gaining momentum with every outing. His Sunday program becoming a must, the main reason being the first DJ devoting a major portion of his program to new and unknown young bands. **RALPH LEW**

## MEXICO CITY

CBS artist **Vicente Fernandez** has added England to his itinerary following his tour of Spain which started July 14. ... Singer-composer **Anamia**, a Chilean who has lived here several years, is one of the latest national breakout artists for Gamma via her single, "Un Hermosa Amanecer," take from her latest album. ... **Sonia Lopez** showing good signs with her latest CBS disk, "Hoy Quisiera," around the country. ... Folkloric singer **Valentina Leyva** will make another tour of the provinces in late July following her stint with King Clave at Los Angeles' Million Dollar Theater.

Cisne Raff artists **Estrellita** and  
(Continued on page 85)



# NOVEDADES de CAYTRONICS



## ...DE AQUI Y DE ALLA...

Saludamos a los lectores de esta revista en el inicio de esta sección en nuestro idioma, la cual se ha creado para dar a conocer las actividades de los artistas de: Caytronics, Arcano, Mericana, Pronto, Salsoul, Caliente y Cariño. Y ahora a las noticias de aquí y de allá de nuestra compañía... **VICENTE FERNANDEZ** que tiene actualmente en el hit parade el tema "El hijo del pueblo", se encuentra en España. Vicente ha llegado a Europa después de haber conquistado en forma rotunda los mercados de Puerto Rico, Miami y New York, en cuyos lugares sus discos son solicitados por sus admiradores en forma continua... **DESPUES** de la debida comunicación con CBS la firma Caytronics ha firmado al famoso cantante argentino Sandro para los mercados de Estados Unidos Continental, Puerto Rico, República Dominicana y Canada. El próximo album de Sandro con Caytronics estará en el mercado para el mes de Agosto... **VALEN** cantante español esta imponiendose con el tema "Cuando se muere de amor" que en el sello Arcano ya está en el mercado. De seguro que Valen llegará a escalar los primeros lugares del hit parade Latinoamericano... **RAY ROIG** está terminando el último long play para el sello Salsoul Latino. En el mismo ha incluido Los temas "El Muñequito", "Monsieur La-La-La" y "El Feo". Estamos seguros que el disco será del agrado de los admiradores de Roig, ya que con Olga, Luis Rodríguez y Julian LLano, el LP está completo... **CARMEN SILVA** la linda sepiá brasilera ya tiene su disco de larga duración en el mercado, el tema que esta siendo más solicitado es "Amor con Amor se Paga". También en ese long play en el sello Arcano está el tema "Un nuevo día nacerá", no dudamos en que esta disco será un hit en todo el mercado de Estados Unidos... **SANDRO** llega a New York en el mes de Septiembre para actuar en el Roosevelt Stadium de Jersey City, en el Estado de New Jersey. Este es el segundo Show que presenta la firma Caytronics en este año.



CARMEN SILVA  
DKL1 - 3298



ROBERTO CARLOS  
CYS - 1439



VICENTE FERNANDEZ  
CYS - 1441

## Hit Parade Caytronics

### EXITOS DE HOY

- (1) - CAMILO SESTO PTS-1011  
*¿Quieres ser mi Amante?*
- (2) - VICENTE FERNANDEZ CYS-1441  
*El hijo del Pueblo*
- (3) - JUAN GABRIEL DK21-3283  
*Se me olvidó otra vez*
- (4) - LAS JILGUERILLAS CLT-7102  
*El novillo despuntado*
- (5) - YOLANDA DEL RIO DKL21-3283  
*Se me olvidó otra vez*
- (6) - GERALDO REYES CYS-1440  
*El rey de los caminos*
- (7) - MARIA DE LOURDES DKL1-3270  
*Cruz de olvido*
- (8) - LEO DAN CYS-1424  
*Tu llegaste cuando menos te esperaba*
- (9) - ANTONIO MARCOS DKL1-3294  
*Porque llora la tarde*
- (10) - VALEN DKA0-9301  
*Cuando se muere un amor*

### EXITOS DE SIEMPRE

- (1) - VICENTE FERNANDEZ CYS-1333  
*Volver, volver*
- (2) - ESTELA NUÑEZ DKL1-3012  
*Una lágrima*
- (3) - LEO DAN CYS-1253  
*Mary es mi amor*
- (4) - CAMILO SESTO PTS-10002  
*Algo de mí*
- (5) - HELENO DKL1-3238  
*No son palabritas*
- (6) - YOLANDA DEL RIO DKL1-3202  
*La hija de nadie*
- (7) - LOS PANCHOS CYS-1283  
*Basura*
- (8) - JAVIER SOLIS CYS-1050  
*Payaso*
- (9) - PERET PTS-1000  
*Borriquito*
- (10) - SILVANA DI LORENZO DKL1-3240  
*Me muero por estar contigo*

## FOR SALES PROMOTIONS & INFO CALL:

New York (212) 541 - 4090      Texas (512) 222 - 0106  
California (213) 737 - 0197      Florida (305) 822 - 6967

Chicago (312) 521 - 1800

Billboard SPECIAL SURVEY for Week Ending 7/26/75

# 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	<b>VICENTE FERNANDEZ</b> El Idolito De Mexico, Caytronics 1420	9	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional SI-8009
2	<b>CAMILO SESTO</b> Camilo Sesto, Pronto Pts-1011	10	<b>BANDA MACHO</b> La Noche Que Murio Chicago, Caliente, CLT-7106
3	<b>VIKKI CARR</b> Hoy, Columbia 3334	11	<b>FANIA ALL STARS</b> Vol. 1 & 2, Fania 476-7
4	<b>LOS FREDDYS</b> Aqual Amor, Peerless 1021	12	<b>CORTIJO &amp; ISAMEL RIVERA</b> Juntos Otra Vez, Coco CLP-113XX
5	<b>HECTOR LAVOE</b> La Voz, Fania XSLP-00461	13	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco 109XX
6	<b>JUAN TORRES</b> A Borinquen, Musart 1640	14	<b>AMALIA MENDOZA</b> Yo Lo Comprendo, GAS 4060
7	<b>CHAYITO VALDEZ</b> Tu Sigues Siendo El Mismo, Musicmex 5080	15	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS-31
8	<b>FELIPE ARRIACA</b> El Nuevo Idolito de La Cancion, Caytronics		

## IN TEXAS

1	<b>KING CLAVE</b> Los Hombres No Deben Llorar, Orfeon 38023	8	<b>LOS ANGELES NEGROS</b> A Ti, UA 135
2	<b>VICENTE FERNANDEZ</b> El Idolito De Mexico, Caytronics 1420	9	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional SI-8009
3	<b>TORTILLA FACTORY</b> Tortilla Factory, Falcon FL 4063	10	<b>LITTLE JOE</b> Manana, Freddy 1030
4	<b>JULIO IGLESIAS</b> A Mexico, Alhambra 21	11	<b>LATIN BREED</b> Minus One, GC 111
5	<b>LOS UNICOS</b> Siempre, UNI 1001	12	<b>YOLANDA DEL RIO</b> Ay Mama, Los Que Te, Arcano 3271
6	<b>ROYAL JESTERS</b> Their Second Album, GC 112	13	<b>JUAN GABRIEL</b> Juan Gabriel, Arcano 3283
7	<b>COSTA AZUL</b> El La Cumbra, NV 304	14	<b>LOS KASINOS</b> Los Kasinos, UNI 1002
		15	<b>SUNNY &amp; THE SUNLINERS</b> Los Enamorados, Keyloc 3020



**COTIQUE**



**BABY GONZALEZ**  
CON LA ORQUESTA RIVIERA  
COCINANDO SALSA

Distributed By Fania Records, Inc.      Compatible Stereo XCS-1081

Dist: R&J, 108 Sherman Avenue, New York, N.Y. 10034 (212) 942-8185  
Allied Wholesale: Calle Cerra #610, Santurce, P.R. 00927 (809) 725-9255

## Twitty Sings In Russian To U.S.S.R. Cosmonauts

NASHVILLE—The music of Conway Twitty, sung in phonetic Russian, is being played for the "Soviet cosmonauts and the rest of the world" during the joint U.S.-Soviet Union link-up in space.

In an unusual sequence of events

## Starday, Gusto Records Reissue Hits From Past

NASHVILLE—Starday Records and Gusto Records have wasted little time in rushing out their "Golden Treasures," a series of hit records from the past. They are released on the Starday label and distributed by Gusto, owned by Tommy Hill, who was a Starday producer many years ago.

Particularly timely is the release of two of the smash hits of the late George Morgan, who died just a few weeks ago: "Candy Kisses" and "Room Full of Roses." Both were originally recorded on Columbia. Also in the series are back-to-back hits by the late Hawkshaw Hawkins: "Lonesome 7-7203" and "Slowpoke"; Red Sovine's "Giddyup Go" and "Little Rosa"; Johnny Bond's "Hot Rod Lincoln," and "Ten Little Bottles," and Bill Doggett's two versions of "Honky Tonk," a record currently out by Fred Carter Jr. on the Fred's of Tennessee label.

beginning last March, the action was brought about involving a great number of people, including Gen. Tom Stafford of the Space program.

It was at that time that Twitty was in a studio in Oklahoma City, Producer's Workshop, producing a session for his two daughters. General Stafford, who had been trying to reach the MCA singer, found him there, and suggested that some of Twitty's music go into space with the astronaut-cosmonaut teams.

David Barnes then pushed the idea of doing one of his big hits, "Hello, Darlin'" in Russian, and they sought out Dr. Curiy Chmelez at Oklahoma Univ., who first translated the song and then taught Twitty for two days to sing it phonetically. On April 14, Twitty did the Russian voice track over the original instrument track at the Benson Sound Studio in Oklahoma City, and turned it over to General Stafford. John McLeaish of NASA held up any information on the action until just before launch time. Twitty and his wife, by the way, were special guests of NASA at the launching.

Steve Rosenthal of MCA says he was assured by officials involved that not only would the cosmonauts hear the Russian-language version of the song, but also the entire world would hear it.

Although country music has gone up on previous space missions, this is the first time it will have been done in Russian.

## MORRIS NOTE STIRS GRINS

NASHVILLE—In one of the cleverest promotional letters sent out in some time, Edward Morris (who lists only a post office box here) is pushing a release by Jacki Le on the Kamikaze Concepts label.

In the letter, Morris notes that he and Jacki Le "have been through it all."

"We've had to listen to at least 27 of Kristofferson's best friends tell how they used to hold his dustpan when he was sweeping up at RCA. We've been forced to play a medley of 'Wildwood Flower,' 'Orange Blossom Special,' 'Country Roads,' and 'Will the Circle Be Unbroken?' and experienced only severe cramps."

Morris says they've also gone through the ordeal of trying to convert an Allis-Chalmers tractor into a band bus.

He suggests that Miss Le's record be played to "help make up for all we've gone through for the art." If the disk jockeys play it, he notes, "we'll quit sending obscene letters to the FCC on your station's letterhead."

## Flatt Responding

NASHVILLE—Lester Flatt, veteran of the "Grand Ole Opry," continues to respond to treatment and shows steady improvement following open heart surgery.

He was kept unaware of the surgical failure on fellow "Opry" member George Morgan, who died following his operation.

## NO SINGLES SLOWDOWN

## LPs Suffer As Nashville Pulls In Its Music Belt

NASHVILLE—A sharp cutback in album product in country music is due to many and varied factors, according to record company executives here. The volume of business also is off sharply in most of the studios.

There is a tendency to blame the \$6.95 cost of the LPs as the source of much of the trouble. Others blame it on the economy generally and to the slowdown in getting hit singles.

"We've cut all marginal LPs," says one leading executive. "We are waiting again for another hit single, and then build an album around that."

The cutback is reflected in the Billboard office here, where weekly product for LP review has dropped to four or five (occasionally even to zero) compared with three or four times that much a year ago.

Singles, on the other hand, continue to increase or to maintain the status quo.

"There are far too many singles on the market," says a leading studio man. "People would find that, with half the number of singles out, there might be twice as many hits. People just have to deal with too much product, and it all gets diluted."

There is general agreement that a reticence has developed to put an agreement for album release into a contract, unless a hit single can be delivered. While record firms are willing to gamble with a single, they are less likely to do so with an album

which can be an expensive undertaking.

While albums which hit provide the greatest amount of profit, there is a small margin of returns in country singles, thus making it the more susceptible for speculation purposes.

Meanwhile, the studios are feeling the effects of the LP drop-off. One major studio had only two sessions lined up for the week, while still another had only five programmed at the time.

## Rogers Tabbed As Tourney Director

NASHVILLE—Frank Rogers, who successfully directed the Floyd Cramer golf tournament and a subsequent evening of entertainment on behalf of the Multiple Sclerosis program, has again been named director of the Music City Pro-Celebrity tournament in October.

Rogers handed a preliminary check of \$20,000 over to the M-D program, with more to come after an accounting of the funds.

The tournament was participated in by some of the top sports personalities as well as country music entertainers, and the show which followed featured Cramer, Johnny Cash, June Carter Cash, Jerry Reed, Mel Tillis and others. It played to a capacity crowd at the Grand Ole Opry House.



from  
*Donna Fargo's*  
soon to be released  
new album

*"Whatever I Say Means I Love You"*

DOSD-2029

*A High Flying Hit...*

*"Hello Little Bluebird"*

DOA-17557

www.americanradiohistory.com

abc Dot

TM

## Girl, 18, Wins 'Opry' Omaha Contest

OMAHA—Another Hap Peebles discovery, an 18-year-old multi-talented singer-instrumentalist from Kansas City, was the winner in the second of six semi-final shows in the "Grand Ole Opry" 50th Anniversary Talent Search.

Debbie Brown, representing station KBIL, was the unanimous choice of the judges with her vocal and piano rendition of "I'm Not Lisa," and a fiddle hoe-down number which brought a strong crowd reaction.

First runner-up was Louise May Luedke, representing WXCO, Wausau, Wis., and second runner-up was Barbara Allen, from KWRE, Warrenton, Mo.

In an exceptional array of talent, there were 16 winners from six states and Canada. The show was sponsored by radio KOOO here, hosted by Joe Light, and held at the beautifully renovated Orpheum Theater. Music, featuring outstanding Nashville session musicians, was under the direction of Ralph Childs.

The winner of the semifinal received a check for \$500, and an all-expense trip to Nashville in October. There the semi-finalists from the

## 2 Phillips Eye Revitalizing Memphis Music

• Continued from page 3

man Furry Lewis to Burt Reynolds, to help him land a role in the movie which was being shot in Nashville at the time: "W.W. And The Dixie Dancekings."

Returning here, Knox Phillips went out and found "key people," those willing to work and to sacrifice a little to get things rolling. Most of the studio rentals were cancelled, and the in-house production became the total operation. While Knox Phillips did much of the production work himself, he built a competent staff, worked with them, and then turned over specific acts to the individuals.

Knox and his Southern Rooster Production Co. now are producing the Gentrys for Stax, the Amazing Rhythm Aces for ABC, and Jimmy Hart (lead singer for the Gentrys) and Bob Simon, who have not yet been placed with labels. Phillips feels he is right on the threshold of a major breakthrough for this city. The Amazing Rhythm Aces (some of whom formerly were with Jesse Winchester) cut "Third Rate Romance," which has moved consistently up the Billboard charts, although it was cut a year before anyone would pick it up. Knox Phillips draws a parallel between it and the Carl Perkins hit of 20 years ago, "Blue Suede Shoes," in that it has been rising in various categories. This is the way it was intended.

"We've tried to combine the early Memphis sound with the modern Nashville sound, and apparently it came across that way," Phillips says. The Rhythm Aces now have finished their first LP for ABC, and Knox promises it will show even more versatility.

Knox Phillips wants to build his current four acts into a super level beyond expanding any more. The slow build, he feels, will be the way Memphis can gain some of its past glory, which must be done, he feels, because it is steeped in such great musical tradition.

W.C. Handy played a major role in this and so did Sam Phillips. Now Knox Phillips is giving it his major efforts.

various regional contests will vie for the top prize, which includes everything from a recording contract to a substantial cash prize, appearances on the "Grand Ole Opry" and on syndicated television shows.

The talent, which performed before some 1,500, was generally exceptional. Among those who scored well in the voting were Bob Everhart, representing the host station, KOOO; A.J. Nobes, from CJDV in Drumheller, Alta.; Judy Stone from KLIZ, Brainerd, Minn., and Jack Sherer, of KWBW, Hutchinson,

Kan., who wrote all his own material.

Miss Brown, the teenage winner, has many of the qualities of Barbara Mandrell, and plays virtually all of the band instruments, as does Miss Mandrell.

The next semifinal show is slated for Dallas July 26, followed by Indianapolis Aug. 9, Philadelphia Aug. 30 and then Atlanta Sept. 13. Winners, and some first runners-up, will then compete in the finals. The entire event is coordinated by Mike Slattery of WSM for the "Opry."

## Nashville Scene

By COLLEEN CLARK

**Tom T. Hall** has renewed his contract with Chevrolet and will do their television and radio advertising campaigns for the 1976 model year. The commercials will start airing this fall with the introduction of the 1976 models. . . . Buddah Records has signed **Sally June Hart** and just released the first single on her. She is the wife of **Clay Hart** who appears on the Lawrence Welk Show. . . . Songwriter/artist **Billy Edd Wheeler** has signed with Capitol Records and will be produced by **Jerry Chesnut**, a Nashville songwriter. . . . The Tumbleweeds have been invited to participate in the International Show Trophy '76 in Ostende, Belgium next month. The event is an annual happening and the **Tumbleweeds** are the first country music group ever to be invited. They are planning a return visit to the U.S. to appear on the Country Music Assn. International Show in October and then will be touring the U.S. for six weeks following.

## Houston To Boost Its Musicality

HOUSTON—The recently organized Houston Record Industry Assn. (HRIA) has set aside Sept. 7 for a massive benefit concert at the Busch Bird Park here.

The group also is planning a mid-September seminar for studio musicians, engineers and producers, to be followed by a songwriter's seminar.

The group also determined that the next meeting would bring about the ratification of the constitution and bylaws of the organization, now being drafted by Don Rogers, Shelton Bissell and Bert Weil.

The most recent gathering of the group, with more than 40 members in attendance, was held at the Jersey Lilly Saloon, owned by the Pearl Brewing Co.

Bissell, who is president of the organization, has his own record label, publishing firm and an arranging service. The announcement of the upcoming benefit concert was made by veteran songwriter Floyd Tillman, who is lining up Texas talent for the event. He is aided by Don Rogers and Beth Thornton. Bob Nelson is handling the first seminar, while Josi Johnson is heading the planning for the songwriter's seminar. There also will be ongoing programs for HRIA songwriter members.

Houston has now joined many other cities involved in music in forming local organizations for cooperative efforts to strengthen the industry of the area.

**T. G. Shepard** set to appear on several television shows including Dinah, the David Steinberg Show and the Democratic National Telethon. . . . Jerry Naylor has been named the Tennessee Squire Assn. by the Jack Daniels Distillery in Lynchburg, Tenn. The honor is bestowed upon outstanding individuals interested in preserving early American Tennessee art. Naylor has decorated his Hollywood office in that style. . . . **Dottie West** using relief drummers while husband, **Byron Metcalf**, recuperates from gall bladder surgery. **Mel Tillis** received a standing ovation every performance during a successful week at the Warwick Music Theatre in Warwick, R.I. . . . The **Sherwin Linton Show** is booked solid throughout the summer for fair dates and several bookings firm for the '76 season. . . . **Barbi Benton** scheduled to appear with **Charlie Rich** at the Las Vegas Hilton Aug. 8-17. It will be Barbi's second appearance this summer and her first at the Hilton.

**Stu Stevens**, an artist from the Sherwood Forest area of England, made his debut on the "Grand Ole Opry" last week, rounding out a month of activities here in the U.S. Stevens has just had his second release on Granite Records. . . . The Coca-Cola Co. in Montreal treated **Dottie West** and her band to a fishing trip on the St. Laurence River when she was appearing there the 4th of July week-end for some 30,000 Shriners. Dottie has been asked to return to Toronto for more dates and will appear on the **Ronnie Prophet** television show there. . . . Country Cazette, the official voice of country and western music in the Netherlands, has voted **Dolly Parton** the number one female country singer, and **Johnny Cash** as the number one male country singer, in a poll taken of fans in Belgium and Holland. . . . **Crystal Gayle** and Canadian born **Blake Emmons**, formerly featured on television's syndicated "Country Place," will be reunited when **Crystal** makes a guest appearance on **Blake's Canadian network show "Funny Farm."**

**Narvel Felts**, **Ray Pillow** and **Stella Parton** performed for a Woodstock type concert in Haysi, Va., in an open field with a portable stage. Everything went well until a fog rolled in so heavy the stage was obscured. . . . Singer/songwriter **Tom McKeon** has signed a recording contract with United Artists. He will be produced by Windchime Productions independently. UA rush-released Tom's first single last week. . . . Officials of the Swedish TV Network recently selected MCA recording artist **Atlanta James** for a special show segment within their forthcoming country music documentary. James, who writes for Tree International under the name of Mac Vickery, was filmed as the subject of

# Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 7/19/75

© 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	14	BEFORE THE NEXT TEARDROP FALLS—Freddy Fender, ABC/Dot DSD 2020
2	1	11	KEEP MOVIN' ON—Merle Haggard, Capitol ST 11365
3	3	12	PHONE CALL FROM GOD—Jerry Jordan, MCA 473
4	4	21	I'M JESSI COLTER—Jessi Colter, Capitol ST 11363
5	6	5	TODAY—Elvis Presley, RCA APL1-1039
★ 10	4	4	FEELIN'S—Loretta Lynn & Conway Twitty, MCA 2143
7	8	6	EVERYTIME YOU TOUCH ME (I Get High)—Charlie Rich, Epic PE 33455 (Columbia)
★ 13	4	4	MISTY—Ray Stevens, Barnaby BR 6012 (Chess/Janus)
★ 11	6	6	RECONSIDER ME—Narvel Felts, ABC/Dot DSD 2025
10	7	22	HAVE YOU NEVER BEEN MELLOW—Olivia Newton-John, MCA 2133
★ 18	3	3	DREAMING MY DREAMS—Waylon Jennings, RCA APL1-1062
★ 12	15	14	THE LAST FAREWELL & OTHER HITS—Roger Whittaker, RCA APL 1 0855
13	9	11	YOU'RE MY BEST FRIEND—Don Williams, ABC/Dot DSD 2021
14	12	6	T.G. SHEPARD, Melodyland ME 401 S1 (Motown)
15	5	9	JUST GET UP AND CLOSE THE DOOR—Johnny Rodriguez, Mercury SRM-1-1032 (Phonogram)
16	17	6	REDHEADED STRANGER—Willie Nelson, Columbia PC 33482
17	14	31	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
18	21	21	AN EVENING WITH JOHN DENVER, RCA CPL2-0765
19	20	20	OUT OF HAND—Gary Stewart, RCA APL1-0900
20	16	18	WOLF CREEK PASS—C.W. McCall, MGM M3G 4989
21	23	4	MY KIND OF COUNTRY—Cal Smith, MCA 485
22	19	10	STILL THINKIN' BOUT YOU—Billy Crash Craddock, ABC ABCD-875
23	25	13	MICKY'S MOVIN' ON—Mickey Gilley, Playboy PB 405
24	22	10	TANYA TUCKER—MCA 2141
25	24	19	BLANKET ON THE GROUND—Billie Jo Spears, United Artists UA-LA390
★ 26	32	3	LIVE IN PICAYUNE—Jerry Clower, MCA 486
★ 27	35	20	BARROOMS TO BEDROOMS—David Wills, Epic NE 33353 (Columbia)
28	31	3	CHARLEY—Charley Pride, RCA APL1 1038
29	26	19	FREDDIE HART'S GREATEST HITS, Capitol ST 11347
30	34	14	SMOKEY MOUNTAIN MEMORIES—Mel Street, GRT 8004 (Chess/Janus)
31	37	4	ANNIVERSARY SPECIAL VOL. 1—Earl Scruggs Revue, Columbia PC 33416
32	28	4	I WROTE A SONG ABOUT IT—Tom T. Hall, Mercury SRM 1-1033
33	27	25	LINDA ON MY MIND—Conway Twitty, MCA 469
34	38	53	BACK HOME AGAIN—John Denver, RCA CPL1-0548
35	40	2	THE BEST OF MEL TILLIS—MCA2-4091
36	29	17	REUNION—B.J. Thomas, ABC ABDP 858
37	30	18	PIECES OF SKY—Emmylou Harris, Reprise 0698 (Warner Bros)
★ 38	NEW ENTRY	→	ONCE UPON A RHYME—David Allen Coe, Columbia KC 33508
39	42	20	THE BARGAIN STORE—Dolly Parton, RCA APL1-0950
40	43	3	FOR THE LAST TIME—Bob Wills & His Texas Playboys, United Artists UA 1A216-12
41	33	22	BACK TO THE COUNTRY—Loretta Lynn, MCA 471
42	39	25	PROMISED LAND—Elvis Presley, RCA APL1-0873
43	48	2	WHAT TIME OF DAY—Billy Thundercloud & The Chieftones, 20th Century T 471
44	36	6	GREATEST HITS VOL. 1—Joe Stampley, ABC/Dot DSD 2023
45	46	2	THE WONDERFUL WORLD OF EDDY ARNOLD—MGM M3G 4992
46	41	10	THE GUITARS OF SONNY JAMES—Sonny James, Columbia KC 3347
47	NEW ENTRY	→	IF YOU EVER CHANGE YOUR MIND—Ray Price, Columbia KC 33560
48	45	10	WITH ALL MY LOVE—La Costa, Capitol ST 11391
49	49	3	HONEY ON HIS HANDS—Jeanne Pruett, MCA 479
50	NEW ENTRY	→	SONGS OF LOVE—Jim Reeves, RCA APL1-1037

a special performance he gave at George Jones' Possum Holler Club here. Produced by Jonas Sims and Jan Aghed, the documentary is designed to be presented in three 45-minute programs, and will be televised over the Swedish Network in early 1976. Other areas to be covered include segments on Fan Fair, Opry-

land. The Country Music Hall of Fame, and the "Grand Ole Opry," as well as songwriters, music executives and the country music industry in general. . . . David Gillon has signed as an exclusive writer with Moss Rose Publishing. Gillon wrote Roy Clark's new single "Heart to Heart."

From the Rolling Hills of Bowling Green to the L.A. Freeway, Country is a Frame of Mind ...and now

"California Country" G524 is Spreading Coast-to-coast



JULY 26, 1975, BILLBOARD

from Molly Bee's Granite LP "Good Golly, Ms. Molly" GS1002



Granite

Granite Records Corp., 6255 Sunset Blvd., Hollywood, Calif. 90028

Billboard

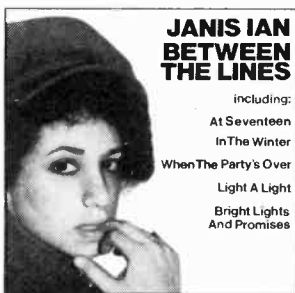
Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 7/26/75

© 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.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and a section for STAR PERFORMER. It lists 100 country singles with their chart positions and details.

While we're away,  
here's something  
to remember us by.



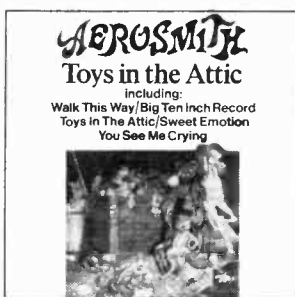
PC 33394 •

25☆: Janis Ian,  
"At Seventeen" 3-10154



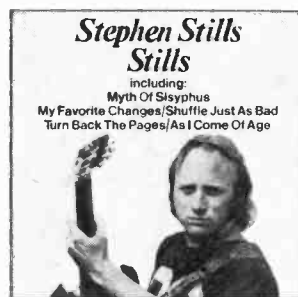
PC 33280 •

35☆: Earth, Wind & Fire,  
"That's the Way of the World" 3-10172



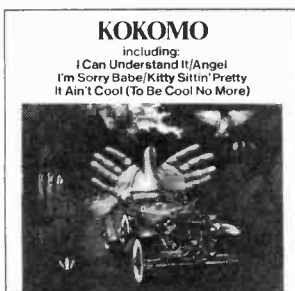
PC 33479 •

36 : Aerosmith,  
"Sweet Emotion" 3-10155



PC 33575 •

New: Stephen Stills,  
"Turn Back the Pages" 3-10179



PC 33442 •

New: Kokomo,  
"I Can Understand It (Part 1)" 3-10145

New: Beverly Bremers,  
"What I Did for Love" 3-10180

Convention week sizzlers,  
on Columbia Records.

# 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.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
- Help Wanted
- Used Coin Machine Equipment
- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- 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  
 Card Expires \_\_\_\_\_  Diners Club  
 Signature \_\_\_\_\_  BankAmericard  
 \_\_\_\_\_  Master Charge  
 Bank # (Required) \_\_\_\_\_  
 NAME \_\_\_\_\_  
 ADDRESS \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP CODE \_\_\_\_\_  
 Telephone No \_\_\_\_\_

### FOR SALE

NORELCO  
STYLE BOXES

FOR THE HIGHEST QUALITY CASSETTE BOX IN THE INDUSTRY



LORANGER MFG CORP. - PO BOX 948 - WARREN PA 16365  
814-723-8600

**MAJOR LABEL  
8 TRACK CUT-OUTS**  
92¢ each in prepacks of 50 tapes per carton. Call or write:  
**CARRIOGE INDUSTRIES CORP.**  
P.O. Box 186,  
Excelsior Springs,  
Missouri 64024  
(816) 637-6011 tfn

8 TRACK TAPES INCLUDING NAME ARTISTS: as low as \$1.00 each. Media 2, 333 Park St., Troy, Michigan 48064 (313) 583-1200. au2

### SITUATION WANTED

**PROFESSIONAL  
RECORDING ENGINEER  
(Audio and Video)**

Veteran of 24 years in all phases of the recording industry. Have produced masters for records, broadcast use, background music, educational recording, data recording, video recording and multiple tape duplication. Experienced in purchasing, setting up and maintaining all studio professional equipment. Has trained and supervised numerous persons in master recording, editing, studio microphone techniques, mixing and the setting up and operation of high speed tape duplicating equipment.

Contact  
**Box 7028**  
Billboard, 1 Astor Plaza  
New York, N.Y. 10036 jy26

Serious young man with college degree in music seeks position in production department of classical recording company. Member of Society of Audio Consultants, experienced in the management of record inventories and currently employed in this capacity by a major popular recording company. Extremely knowledgeable about classical music and recordings. Single, will relocate. Complete resume will be furnished on request. Please write: Box 685, Billboard Publications, Inc., 2160 Patterson St., Cinti, Ohio 45214. jy26

### HELP WANTED

**RETAIL MANAGERS WANTED**  
Phonograph record and tape stores. New York Area. Salary Open. Experienced only need apply. Send resume.  
**MAC GOLDSTEIN**  
960 E. Hazelwood Ave.  
Rahway, N.J. 07065 jy26

SALES REPS WANTED MAJOR RECORD line all territories. Reply to: A.M.D., 7214 Bergenline Ave., North Bergen, N.J. 07047. jy26

### 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. 70586  
(318) 363-2104 au2

### DISTRIBUTORS WANTED

**BLANKS**  
Capitol blanks 30 min. to 40 min. in quantities of 100 .....40¢  
Head Cleaners, in quantities of 100 .....30¢  
**J S J Distributors**  
2512 W. Fullerton  
Chicago, Ill. 60647  
(312) 227-0551 tfn

PATCHES 15¢, RINGS, JEWELRY AND A complete line of youth oriented products. House of Rippe, 252 D Lake Ave., Yonkers, N.Y. 10701. 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

WANTED TO BUY PARSONS 8 TRACK winders and duplicates. Please call: Don Scioscia (717) 961-9564. au9

CLASSIC AIRCHECKS OF PAST 15 YEARS. Send 50¢ for catalog. Box 686, Billboard Publ., Inc., 2160 Patterson Street, Cincinnati, Ohio 45214. jy26

WE HAVE MANY PUBLISHED AND UNPUBLISHED, recorded and unrecorded songs. Call or write. Nashville Music Productions, Box 40001, Nashville, Tenn. 37204. tfn

### 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. 93705. tfn

TRIVIA CALENDAR IS FREE TO CONTEMPORARY Comedy subscribers! Hottest deejay service anywhere! Freebie! Broadcast Library, 5804-A Twineing, Dallas, TX 75227. tfn

FANTASY PRODUCTIONS WILD TAPE service for DJ's. Wild one-liners and run-ins. For information, Fantasy Productions, 7719 West 3210 South, Magna, Utah 84044. eow

### DISTRIBUTING SERVICES

#### 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

#### 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 tfn

#### 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. 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

CUTOUTS—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. mh29

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

### FOR SALE

#### ANNOUNCING

#### THE WORLD'S MOST COMPLETE EXPORT SERVICE OF RECORDS & TAPES



**VIXEN RECORD (EXPORTS) LTD.**  
Direct suppliers of all English catalogue material and European records.  
34 Station Road, West Croydon  
Surrey CR02RB, England.  
Tel: 01 686-0973 TLX: 946985  
(Vixen Croydon)  
We can guarantee fast delivery, competitive prices and the most complete information service available.

TRY US AND SEE FOR YOURSELF



#### CONCORDE RECORD DISTRIBUTORS INC.

Direct suppliers of all American catalogue material.

149-15 177th STREET  
JAMAICA, NEW YORK 11434  
Telephone (212) 525-4121-2  
Telex 222093 (UATUR)

Supersonic delivery times—guaranteed good fill on hard-to-get labels, constant and up-to-date information service.

#### CAROLINE EXPORTS



### BRITISH PRODUCT SPECIAL DEAL

**TYA "Goin' Home"**  
£1.35  
Minimum 100

VIRGIN  
material our speciality  
9-11 Woodfield Road London W9 2BA England  
Telephone 01-286 6090 - Telex 22164



#### FAMOUS YACHT SALE/EXCHANGE

58-foot twin diesel powered auxiliary. Beautiful for entertainment, cruising. Main salon, owner's stateroom, galley and dining area, wheelchair on deck. Four staterooms below. Easy to handle. Will train new owner. Professionally maintained. Replacement value over \$300,000. \$110,000 cash-equivalent or long term charter. Call Dick Sutton (213) 537-4063 or write Box 7030. Billboard publications, Inc. 1 Astor Plaza, New York, N.Y. 10036.

8 TRACK CARTRIDGES  
NORELCO STYLE BOXES  
C.O. CASSETTES  
CASSETTE HALVES  
Excellent Quality  
**OYNA-DAY PLASTICS, INC.**  
1521 East Avis Dr.  
Madison Heights, Mich. 48071  
(313) 585-6280 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. au23

8 TRACK RECORDING STUDIO & REAL estate. Excellent transportation available. Midwest location. Springer Realty, 113 Broadway, Cape Girardeau, Mo. 63701. (314) 335-6691. jy19

BECOME A SUCCESSFUL COPYWRITER. Book shows "million-dollar tips." \$3.95 postpaid. Copywriter, P.O. Box 225, Nacogdoches, Tx. 75961. jy26

OVER 10,000 OLDIES LISTED IN GIANT 45-page catalog. Crystals, Ronettes, Bill Haley and thousands more. Send \$1.00 for catalog to: Aardvark Music, Box 69441, Los Angeles, Calif. 90069. eow



ALL BRITISH  
AND EUROPEAN LABELS  
SUPPLIED WORLDWIDE  
LOWEST PRICES  
FASTEST SERVICE

REDUCE YOUR COSTS AND INCREASE YOUR PROFITS BY DEALING DIRECT. SPECIAL DISCOUNTS FOR LARGE ORDERS.  
CONTACT OUR INTERNATIONAL SALES DEPARTMENT FOR FULL DETAILS.

Telephone 01-579 9331 (8 lines)  
Telex 931 945 INTERDISC

**HEATHROW RECORD  
EXPORTS**  
3 Sandringham Mews  
Ealing, London  
ENGLAND W5 3DG

#### 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  
(Warehouse/Shipping)

Distributed Nationally By:

INTER-CONTINENTAL  
MUSIC CORPORATION

401 West Fourteenth Street  
Huntington, West Virginia 25701

#### 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

#### CLOSEOUT SALE

10 1/2" Metal reels for 1 1/4" tape, 100 + \$1.25 ea. 1 mil 3600', 1/4" tape on 10 1/2" reels, 75 ea. 7" x 100' no-noise tape, bulk, .60 ea.

**OAK INDUSTRIES, INC.**  
10845 Van Owen, N. Hollywood, Ca. 91605  
1-(800) 423-2636 jy28

#### DEALERS

Deluxe Auto Player, Channel INDC,  
chrome trim w/speakers.....\$24.50  
Home Unit, AM/FM w/speakers..... 58.95  
Calculator—full function,  
btry. operated..... 13.50  
Sound-a-like Tapes—Current Hits

#### A&T Sales

Gurley, Ala. 35748 • (205) 776-3254  
jy26

#### 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.

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.

**ELECTRONIC SYSTEMS**  
P.O. Box 142, Fraser, Mich. 48026.  
Phone: (313) 463-2592 se13

#### FOR SALE SOUND-A-LIKE MASTERS

All New and Current. New Albums Cut Weekly. One Year lease \$100.00 per Album. Pancakes and Labels Available.

**Gemini Studios**  
3601 Clearview Parkway N.E.  
Atlanta, Ga. 30340  
(404) 455-3910 jy26

JULY 26, 1975, BILLBOARD



## MARK FOUR INTERNATIONAL RECORDS is seeking NEW ACCOUNTS for PROMOTION PURPOSES

A consultation fee of \$25.00 will be required before any correspondence is acknowledged or when product is presented.

**MARK FOUR IS A MAJOR PROMOTION COMPANY** designed to disseminate your sounds around throughout our communication medias. Interested companies please send product to

**MARK FOUR INTERNATIONAL RECORDS**  
1324 Walnut Street, Juniper Building, 2nd floor,  
Philadelphia, Pa. 19107  
(215) 732-2563

jy26

### PROFESSIONAL SERVICES

#### 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

PROFESSIONAL CASSETTE DUPLICATION any length. Stereo or mono. Cantor Productions, 26 W. Nottingham Rd., Dayton, Ohio 45405. (513) 277-6571. 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

### SCHOOLS & INSTRUCTIONS

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

### LIGHTING

HANDBOOK: DIMMERS, SPOTS, FOOT & mini-manuals, color synthesizers, headsets, projectors, fog, stroboscopes, bubbles . . . more! 70 pages! Send \$3.00 shipping: Boston Light-house, 45 Fayette Street, Cambridge, Mass. 02138. tfn

### Advertising Brings Results

## Talent In Action

• Continued from page 41

grittier than in the past, though his melodies are as cheerful and as charged with rhythm as ever. His is a kind of seat-of-the-pants playing that brings the listener around to the starting point, after a quick musical tour filled with unexpected stops, often humorous. Rollins even played a brief reprise from "Santa Claus Is Coming to Town."

One fault with Rollins' casual approach was that he gave too much solo space to Masuo, his guitarist, whose playing was predictable and uninspired until the final tune, when he caught fire in a duet with drummer Ed Moore. On the other hand, Rollins allowed his conga drummer, Robert Kenyatta, only one short solo, which ignited the audience into spontaneous applause.

Then again, talk of the band is a little academic, since Rollins could totally captivate an audience merely by playing alone for an hour or so, something he's been known to do.

CONRAD SILVERT

### ESTHER PHILLIPS FRANK FOSTER SEXTET

Bottom Line, New York

Esther Phillips, who has been singing since she was a little girl, has finally got it all together. With most of the problems that plagued her in the past now well behind her, and with a solid backup group and fine new album with an excellent new single, Ms. Phillips may finally get the recognition she has long deserved.

Pee Wee Ellis and his band opened his July 12 set with a fine uptempo version of the old Burns and Allen theme, "Love Nest," that featured Ellis's fine tenor sax work and outstanding piano work by Bob Lenox. By the time Esther Phillips entered, the crowd was ready for something special and that is exactly what they got as she displayed her unique vocal ability on songs that spanned soul, rock and jazz. She closed her set with her new single, a funky remake of the old Dinah Washington hit, "What A Difference A Day Makes," and left the audience screaming for more which unfortunately was not forthcoming.

Frank Foster opened the show with a solid set of traditional jazz from his sextet that featured drummer Charles Percy. In this day of over-amplification in the jazz world it is a pleasure to hear good musicians making good music without an overabundance of electrical gadgetry.

ROBERT FORD JR.

## Studio Track

• Continued from page 38

in Los Angeles producing **Shawne Jackson**.

★ ★ ★

An LP dubbed "Woodstock—Moods & Moments," cut at **Midnight Modulation** is being mixed at **Shaggy Dog Studios** in Stockbridge, Mass. **Michael Bitterman**, owner of **Midnight Modulation**, produced the set while **Ralph Mazza** handled the mixing. The LP is a sampler of 10 local Woodstock artists and will be released on **Bitterman's Prism Records**.

New group **Smokehouse** has wrapped up its first two singles at **Omaha Sound Recorders** in Omaha. The group produced itself, while **Jeff Schiller** handled the engineering.

★ ★ ★

At **Wally Heider's** in San Francisco, **Greg Errico** and **Lee Oskar** are working on their LP, while **Coke Escovido** cut an album with **Steve Mantoani** producing. The new media studio has **Hal Liptz** and **Al Newman** producing for **Word Records**. The pair are putting the Bible on cassette with sound effects and musical background. **Larry Oldham** is engineering.

## Radio-TV Programming

### Vox Jox

• Continued from page 24

manager of KDWB in St. Paul, with the ratings. KDWB has a 7.4 to KSTP's 6.5. U100 and WDGY much farther back. The other day, a friend and I were discussing the enormous survival instinct of Stevens. I remembered, of course, all of the **Wooly Booger** stories. Stevens was always clued into the national radio scene. Between talking to New York listeners when he was on WMCA, he used to talk via phone to jocks coast to coast. Can't imagine what program director **Ruth Meyer** thought when she got the phone bill every month.

★ ★ ★

**Ron O'Brien** has taken over programming at WCFL; he'd been on the air at WXLO in New York. He'll also do the 6-10 p.m. show, replacing **Johnny Driscoll**, who moves to the 10 p.m.-2 a.m. slot and takes over as production manager. **Dick Shannon** becomes assistant program director and **Bill Taylor** moves into the 2-6 a.m. slot. . . . Now and then, I hear



SANTOS

## 3 Basic Elements

• Continued from page 22

songs, Bell agrees, but if everyone in-town plays a heavy concentration of oldies, everyone sounds the same. Deduct the 15 to 20 percent new releases KMBZ plays, and half of that 80 percent will be chart songs, the balance oldies. They can run 30 or 35 percent of the playlist.

We're a heavy commercial, good-income station and we have so many titles we can cram in and that means juggling a lot of factors in figuring out programming," says Bell.

And always reckoned with in that program juggling is the hip, what's-going-on-in-town demands of the urbanites and suburbanites. Slanted for them is an eclectic game format. Call-in, call out, mail in, go out on the street and find the remote, answer the trivia, name the mystery tune, guess how many needles in the Christmas tree, send in a postcard for a blind drawing, ad infinitum. The basic guideline is "Be fun and don't take any more time than it's fun for," says Bell.

## Les Paul Returns

SAN FRANCISCO—Accompanied by his son Bob at the drums, veteran guitarist Les Paul will give his first public performance in a decade at the Great American Music Hall here Aug. 22-23 under sponsorship of San Francisco's Guitar Center. On Aug. 23, the senior Paul will conduct an afternoon workshop to climax the three-day event.

## Disco Action

• Continued from page 39

are good vehicles for the group to show off their versatile vocal harmonies.

Available this week will be the new K.C. and the Sunshine Band's album on TK. The LP features the group's biggest hit, "Get Down Tonight." The album cut is longer than the single (now 5:14) and the added time is exciting. The strongest cut on the album, though, is "That's The Way (I Like It)." Other selections aimed at the discos are "I Get Lifted," the George McCrae hit, "I'm So Crazy ('Bout You)," "Let It Go" (Part I&II) and "Boogie Shoes."

Phyllis St. James and La Mancha have a new single on the Playboy label called "Get Happy." It has a very funky r&b rhythm.

from my old buddy **Titto Santos**. He's a TV show host (had his own show on television in Petropolis, Brazil, a while back, and, of course, an international recording artist on Maloca Records, Brazil. The beauty of Titto is that he sings in both Portuguese and Spanish, so works from Rio to Miami. At right, Santos in a T-shirt of WQBA in Miami. Ah, yes, Titto gets around.

## Australian Radio Selling Airtime?

• Continued from page 24

power off." He warned them to take FM seriously.

Alan Hely, head of Festival Records in Australia, played some tapes of outstanding national artists such as Johnny O'Keefe, Billy Thorpe, Big Richards, the Deltones and he mentioned the contribution that Bill Armstrong's studio in Melbourne had made to the industry.

A programming panel featured Geoff Mullins, 41P; Mike Drayson, 2SM; Barry Chapman, 2NX, Brendan Sheedy, 6PM, and Ronnie Sparks, 3XY, Chapman of Newcastle spoke on promotions, including a new world record by a local karate club for smashing pianos. Sparks of Melbourne spoke of a too perfect format. "There was tendency of the jocks to lean on the system. So, we had to put some humanity into the station."

Another Saturday panel session featured Hely of festival; Ross Barlow of Phonogram; Ron Hurst of M7; and John Brennan of 2SM radio stations as moderator.

Hurst said that he had supported the 15 percent quota that Australian radio stations now have as a must-play of local product. "You don't assist the Australian music industry by playing safe records. The quota is allowing things to happen that shouldn't have waited for law." He said that the public didn't care whether the record was Australian or international.

Barlow said that his company would be doing more for Australian talent in the future.

There was considerable discussion about the artists who've had to journey overseas in order to establish a career. But Hely then pointed out that the big money was overseas and later in the question and answer session it was brought out that Janis Ian has been backed by Australian record money in her current success and that Olivia Newton-John, though recorded in the U.S., was also backed initially by Australia money.

"Everytime you do a record in Australia, because of the economics, you have to have a hit to survive. That's why we're going after the world market," Hely said. He pointed out that musician fees alone in the studio were going up 30-50 percent.

The convention was organized by Peter Davidson, Promotion manager for radio station 2SM, and coordinated by Coralie O'Donohue.

## Blue Pigs Appear

DETROIT—A group of performing policemen from the Detroit Police Department appeared July 5 at the Meadow Brook Music Festival at nearby Oakland Univ. in a program which also features the Detroit Symphony Orchestra conducted by Richard Hayman.

## 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

MUSIC DIRECTOR/DJ. Young man seeks radio career after a few years delay, as Music Director and/or dj at "more music" adult contemp, oldies, or hip easy listening station. Two years experience Music Director at highly formatted "more music" commercial college contemp station in Northeast university town. Unusually good knowledge of hits, oldies, and hit progressive lp cuts; among the first to program Elton John (2-10-69), James Taylor (4-14-69), Bread (9-5-69), Carpenters (1-31-70), and others. Two years experience weekly "more music" dj. B. S. Degree in Radio/TV. 26, single, mature, no drug history. Over nine years reading various music trade magazines; large personal record collection. Honest, sincere, hardworking. Write Box 662, BILLBOARD Job Mart, 1515 Broadway, New York, N.Y. 10036. jy26

Newberry College student seeks part-time position with small-medium market station in Central South Carolina. Two yrs. assisting in major market area (Miami, FL) has given me knowledge of Top 40, Pop, and Prog Rock operations. I have no formal experience but will work for low wages (in any job—sweeping floors?) in return for a place in radio. Call (305) 491-5109—Steve. jy26

Up tempo, heavy personality, experienced top-40 nite-man. Real pro, solid organizations only major or good medium only. Box 658, Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036. jy26

It's true good jobs in radio are hard to find. I've got to find one before I run out of peanut butter! Seriously folks. I've got alot to offer, but I need you. Experienced jock-pd with first phone. I'm not ready for WCFL yet, but I'm versatile, intelligent, talented, and inexpensive. A bargain. Contemp or Progressive Rock in a small or medium mkt. Give me a break & I'll do the job for you. Buzz Godwin, 200 E. Main St., Williamston, N.C. 27892 or (919) 792-2483. Do it before I starve! - au9

Experienced Announcer looking for The Dream Of A Lifetime. (4) years in radio—familiar with all formats. Searching for Contemporary or top 40 gig. Will relocate. Have 1st phone. Write or phone Hans Christopher, 4217 Opel #23, Pocatello, Idaho 83201. Tele: (208) 233-5584. au9

Undeniably an asset. Want to boost your ratings, experienced black female professionally trained Disc Jockey, Announcer, Newscaster. (Preference D.J.) Will relocate. Box 660 Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. jy26

### POSITIONS OPEN

Looking for a new person. Experience helpful but not necessary. We are heavy on local news and require a sincere dedicated personable individual. Reply with tape and resume to: John Stevens, Penbrook Pines, Inc., Box 211, Wellsville, N.Y. 14895. au2

## 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

SOLD @ AUCTION: COLLECTORS RECORDS, LPs; Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which list from: Ray Macknic (or) Theo's, 16114 Napa St., Sepulveda, Calif. 91343, U.S.A. tfn

SEARCHING FOR OLD RECORDS? DIScontinued, 216 N. Rose, Burbank, California 91505. eow

## Radio Luxembourg Copyright Case To Commission In Fall

PARIS—In all probability, the action being brought against Radio Luxembourg by the French copyright societies will be heard in September.

First the European Commission will hear the case, which will be based on abuse of copyright. RTL, with its own publishing and disk enterprises, represents a monopoly as

far as that is possible for a media like television and radio, and for that reason the "shop" is closed to outsiders.

If the Commission accepts the arguments of the plaintiffs, then in all probability the case will be brought before the Common Market Court for judgment. The result, if RTL is so condemned, could lead to further

action, this time by SACEM against French television which, so it is argued, is also abusing its monopolistic status.

But before that happens there could be some far-reaching changes. A Quality Committee has been set up in France to just television and radio programs. It will not start working seriously until 1976 but its influence should break the vicious circle said to exist at present.

The record companies are particularly interested because at this time program producers with their own ideas enjoy a tremendous influence. The public follows television and to a lesser extent radio almost religiously and this had led to the constant reproduction of similar programs with the same artists.

In this case, the result is stagnation, which is bad in the long run for the whole music industry. In the opinion of Jean Loup Tournier, president of SACEM and also of the International Bureau, the action will "open more doors and let in both fresh air and fresh talent.

"First we must succeed in forcing television companies to close publishing outlets and then we shall see a change which only benefit the music business as a whole."

## Rondor To Go Indie

SYDNEY—Barry Kimberley, managing director of The Essex Music Group in Australia, has confirmed that Essex professional manager, John Bromell, will head A&M's Rondor Music, soon to go independent in Australasia.

Rondor Music (Australia) Pty. Limited has been managed for several years by The Essex Music Group. The decision to go independent was made following discussions in Los Angeles in April between Kimberley and A&M president, Jerry Moss, and attorney, Abe Somer; the decision was confirmed in a recent visit to Australia by Chuck Kaye, Irving Music Inc./Almo Music Corp. vice president, and Evan Medow, director, the Rondor Group.

Kimberley stressed that the parting was on amicable terms and that there will continue to be a strong bond between Essex and the A&M Group. He added that the decision to go independent in Australasia is a further milestone in the success story of A&M and is a direct result of the growth of Rondor Music into an important international publisher.

## Bongiovanni Marks Birth

MILAN—Bongiovanni, music publisher of Bologna, celebrates the company's 70th anniversary this year by publishing a first recording on the Bongiovanni label.

The record, "Vent'anni di Bel Canto," is a live performance by Mirrella Freni, at the Teatro Comunale of Modena to celebrate the 20th anniversary of her operatic debut.

Bongiovanni is noted throughout Italy as the publisher of the early works of Ottorino Respighi. Company managing director Giancarlo Bongiovanni also says that Respighi's "Suite For Strings And Organ" and "Three Pieces For Organ" will soon be recorded for the first time.

## 'Myself' Wins Tokyo Fest Intl Contest

By HIDEO EGUCHI

TOKYO—Paul Williams' "Even Better Than I Know Myself," arranged by Perry Botkin Jr. and sung at the 11,000-seat Nippon Budokan on July 13 by 20th Century's Maureen McGovern, is the \$10,000 Grand Prize winner of the 4th Tokyo Music Festival's International Contest.

"Pain Reliever" (Patrick Grant & Gwen Guthrie, arr. Bert De Coeteaux), sung by Sister Sledge (Atco), is the winner of one of the international contest's two \$2,000 Silver prizes and "Slippery When Wet" (Thomas McClary & Walter Orange, arr. James Carmichael), sung

by the Commodores (Motown), one of the three \$1,000 Bronze awards.

The three out of four songs representing the U.S. have been selected from 16 final entries by a panel of 11 international judges, namely Denise Glaser (France), Nino Rota (Italy), Eiry Ashiwara, Ryoichi Hattori and Ben Okano (Japan), August Alguero (Spain), Bob Austin, Peter Graves, William Hammerstein, Robert Stack and Ray Tanaka (U.S.).

It is recalled that Paul Williams' "Look What I Found" won the \$3,333 Gold Prize at the 2nd Tokyo Music Festival's International Contest on April 29, 1973.

## BPI Crackdown Vs. Indian Music Pirates

LONDON—The British Phonographic Industry is carrying out an extensive campaign against pirated records and tapes of Indian music which have appeared on the market in the north of England.

So far, seven shops have been sued after it was found they had been selling, quite openly, 7-inch extended-play records, double-play cassettes imported from Teheran and Singapore and home-made tapes all of material belonging to EMI and Polydor.

The industry's anonymous watchdog Leo, employed by BPI to sniff out pirates and bootleggers, says that most of the material was film soundtracks which had been put on albums by the two companies. The EPs were on the Royal label and were direct copies of EMI EPs.

He says: "There is a big market for Indian repertoire in areas of the country which have a high immigrant population and EMI and Polydor have been going full guns for it. I have been chasing pirates in Indian repertoire for the best part of 18 months."

All the shops involved were making their own cassettes and selling the Royal EPs. In some shops, the imported pirate cassettes were also available. In many cases this was recent material and one of the double-play cassettes featured two of the best-selling EMI albums in this field.

The cassettes also frequently carried agreed to pay sums ranging from \$1,100 to \$1,650 in respect of damages and costs. The other cases are still pending.

In addition, and as a direct result of the BPI inquiries, a number of

charges have been brought against Kishorilal Pandit, Chandrakant Modha and Popatlal Makwana, trading in Leicester. The three have been committed to stand trial at Leicester Crown Court. All three are charged with fraud and infringement of copyright and Pandit is also charged with forgery, theft and perjury.

ried actual reductions of the original sleeve artwork and even the Dolby trademark. Cassettes and 8-track were selling at between \$4.40 and \$6.16, and the EPs at \$2.20-\$4.40.

Leo says the team is now extending its investigations to the rest of the country and more prosecutions are likely. "We aim to stamp this out once and for all," he says. The intention now is to seek out the importers of the pirated material, thus cutting it off at source.

Nine shops so far taken to court include three in Bradford, three in Rochdale, two in Manchester and one in Blackburn. Two of the shops were not represented and injunctions restraining them from handling the infringing material and ordering them to name the suppliers were granted.

Of the remaining seven shops, settlements were reached in court in the case of four of them. The defendants

## Polydor U.K., CTI-Kudu In Distrib Tie

LONDON—Polydor U.K. has signed a three-year deal with CTI-Kudu, with further one-year options. The deal marks the end of a spell where the labels had no U.K. outlet, having previously been with Pye here.

Polydor is working on different ways of promoting MOR and black jazz/soul product. First Kudu release is a single "Mister Magic" from Grover Washington, already enjoying success in the U.S. charts, and out here Aug. 1.

In September, albums from Washington, Phil Upchurch and Esther Phillips are due. The Polydor disco promotion department is to start work at the end of this month on the product, sending out demos to prominent discotheques.

And the CTI label is to be launched here in November with first product including an album by Paul Desmond, plus the reissue of two Deodato albums. When dropping CTI and Kudu, Pye creative director Peter Prince said that without Deodato the labels would not have been really viable and that other releases would have had to sell about 4,000 copies each to back it up.

Now Polydor is optimistic about the sales potential of the labels, once supported with the right marketing approach.

## 1st LP Out By Eire Assn.

DUBLIN—Recorded Music Industries of Ireland has released its first album, "Ireland's Best 20 Hits." RMI is the association of Irish record companies that includes Solomon and Peres, EMI, Demesne, Irish Record Factors, Polydor and CBS.

The album, in a four-color gatefold sleeve, retails at approximately \$6, and is also available on cassette and 8-track.

Titles include: "If Ma Could See Me Now" (The Times); "Daisy A Day" (Danny Doyle); "Music From Across The Way" (Sonny Knowles); "Sunday, Monday, Tuesday" (Dana); "The Most Beautiful Girl" (Roly Daniels); "I'm Gonna Make It" (Joe Cuddy); "Four Green Fields" (Flying Column); "I Don't Know How To Love Him" (Tina and Real McCoy); "Old Love Letters" (Big Tom); "Clap Your Hands And Stamp Your Feet" (Fran O'Toole).

## From The Music Capitals Of The World

### LONDON

Drifters, here for cabaret, concerts and television promotion tied in with their new Bell single "There Goes My First Love," by British duo Roger Greenaway and Barry Mason, interrupting visit for Aug. 2 appearance at the NATO base in Naples.

For Oscar Peterson's forthcoming BBC-TV series, former Prime Minister Edward Heath has recorded guest piano-playing spot. . . . Tangerine Dream's U.K. tour to include gigs in the cathedrals of York Minster, Coventry and Liverpool, and part of the proceeds will go to the various churches. . . . Alice Cooper now fixed for autumnal U.K. tour, including three gigs at Wembley Empire Pool, starting Sept. 11.

Problems within the Jack Bruce Band, with ex-Rolling Stone Mick Taylor quitting because of reported "differences of personal opinion" and keyboard girl Carla Bley anxious to get back into a stronger jazz area. . . . Bell/Arista sponsored two races at Lingfield Park race course, both televised, and worth many times the \$9,000 in promotion and publicity.

Problems galore at the much-touted Queen Mary Suite of the Cunard International Hotel here, with Jerry Lewis quitting his cabaret week in a welter of complaints about the hall, and promoter Jeffrey S. Kruger is re-thinking the whole campaign. . . . Promotional tour anticipated for 16-year-old Tanya Tucker in the next month or so. . . . Bay City Rollers' singer Les McKeown to appear in court on charges following death of pedestrian while he was driving his car.

Artists booked, or pencilled in, for Sunday evening dates at the London Palladium in forthcoming months include Johnny Cash, Roy Orbison, Procol Harum, Charles Aznavour and Jack Jones, plus two performances by actress Bette Davis. . . . Petula Clark re-signed with Pye, following three years with Polydor, and her launch single is "What Did I Do For Love," from the show "A Chorus Line," picked for her by Pye chairman Louis Benjamin.

Rudolph Walker, star of television comedy series "Love Thy Neighbor," debuts on disk for BUK records with "It Was Love" and the High Commissioner for Trinidad and Tobago was at the celebratory party. . . . George Hamilton IV to make longest tour of U.K. and Eire ever made by a country artist for the

Mervyn Conn Organization, with over 40 cities covered, and the U.S. artist backed up by Jiri Brabec, Nadia Urbankova and the Country Beat, top country outfit in Czechoslovakia. . . . Monument re-release of Roy Orbison's previous big hits "Oh Pretty Woman" backed with "It's Over," 11 years after original release.

Visit here by Melanie, for two weeks of concerts, beginning in Cardiff on Oct. 2 and ending in Dublin's Carlton Theater. . . . Big campaign by RCA on David Cassidy album "The Higher They Climb," following successful efforts on behalf of the "new image" single "I Write The Songs."

With substantial chart action likely in the U.S., local group Paper Lace planning American tour this fall. . . . Lulu to play "Peter Pan" in spectacular Christmas show at the London Palladium. . . . Michael Conteh, 17-year-old brother of world light-heavyweight boxing champion John Conteh, being launched on disk here through "Big Machine," a single, but the boxer himself still resists pleas to make a record. PETER JONES

### AMSTERDAM

Shirley Bassey visits Holland for a short tour Nov. 25-30. . . . Carl Douglas will be here at the beginning of August to promote his new single "Love Peace and Happiness." . . . French singers Julien Cler and Juliette Greco make independent Dutch tours at the beginning and end of October, respectively. . . . Status Quo have two concerts lined up, for Sept. 19 in Amsterdam and Sept. 21 in Kerkrade. . . . Chicory Tip have a Dutch tour scheduled Aug. 27-31. . . . Wishbone Ash headline a pop festival set Aug. 14 in Leiden, and called BTM Star Trucking '75. Other acts involved are Mahavishnu Orchestra, Soft Machine, Caravan and Renaissance. . . . Dutch group Trace, who are supporting Wishbone Ash on their forthcoming European tour, have their own tour of Holland and Germany set for September and October. Phonogram releases their new album in October and in November. An American tour is planned.

Harry Thomas has organized a fourth Schlagerfestival, to be held Aug. 22-23 in Kerkrade, and featuring 13 German acts plus one each from Belgium and Holland. The festival will be followed by a tour under (Continued on page 80)

# 1974 U.K. Disk, Tape Sales At Peak \$319.6 Mil At Label Price

• Continued from page 1

cent of cassettes and 85 percent of cartridges.

The absence of complete sales information may account for what appears like an incomplete picture on albums. Total U.K. album production (excluding imports) amounted to 105.6 million copies, only 5.3 million more than 1973.

On the basis of information available, actual sales value in the U.K.

(excluding exports) was up by about \$24.2 million, but sales actually dipped from nearly 81 million albums in 1973 to 79.2 million last year. With exports included, the overall figures were 92.2 million records worth \$196.68 million in 1974 against 94.3 million worth \$170.06 million the previous year.

What the BPI figures do not indicate is whether the decline is due to a falling off of sales in the full-price or budget end of the market. However,

it is generally accepted that the budget business has not been at its most buoyant.

Total U.K. production amounted to 190.8 million records of all types, including imports of 17 million disks. In 1973, the gross was about 180 million disks, with imports of 19.8 million.

The overall value of sales on 153.6 million disks (150 million in 1973) amounted to \$235.18 million (\$202.18 million). There were 13.9 million disks exported (13.4 million) worth \$19.58 million (\$16.94 million). Sales of singles were worth an overall \$38.5 million (\$32.34 million) based on U.K. figures of 60.5 million copies (54.6 million) and exports of 885,000 (1.1 million).

Looked at in detail, and bearing in mind the incompleteness of the figures, there are indications to be drawn about the state of the market that price increases rather than volume growth are maintaining profitability. Sales of singles during the last six months of 1974 amounted to 30.3 million copies, while in the previous year the figure was 30.6 million.

Over the same period, LPs sold 44.6 million copies against 50 million in 1973. Sales of all types of records were down from 1973's figure of 80.6 million copies worth \$115.5 million to 74.9 million worth \$125.62 million.

Tape sales for the year were worth \$84.48 million against \$68.2 million in 1973. The 1974 figure was based on the sale of 13.4 million (9.8 million) cassettes worth \$58.96 million (\$43.12 million) and 5.8 million cartridges (5.7 million), worth \$25.52 million (\$25.08 million).

# 6 Cos. Will Promote Disks In Movies Throughout U.K.

• Continued from page 4

utes and contains no more than eight different titles. They are linked together by disk jockey Simon Prebble with information about each artist, song title, record label and, in the case of an album track, details of the LP itself. A limited amount of additional information provided by the record company is also incorporated into the script.

Cinedisc has signed one of Britain's two major movie house chains, EMI/ABC, for the scheme, along with Classic, Star and other independent operations. These, according to Cinedisc executive director David Prosser, handle some 65 percent of all U.K. cinema admissions.

He adds the record business interest in the series has been considerable, despite the lackluster state of the industry.

A further component of the Pearl and Dean package is retail involvement. Immediately after the Cinedisc tape is played during a film in-

terval, Pearl and Dean advertising starts. The first commercial features Simon Prebble talking about Cinedisc and announcing where the aired records can be bought.

Local dealers can have the name of their stores screened at the end of the advertisement, and included on a display board prominently placed in the foyer.

Featured artists in the July 27 tape include Helen Reddy (EMI), Manfred Mann (Bronze), the Captain and Tennille (A&M), the Troggs (Penny Farthing) and Tony Anthony (MAM). Bell/Arista's insert is the only one to spotlight a film soundtrack album, Barbra Streisand's "Funny Lady."

Young people between 12 and 24 constitute 66 percent of cinema admissions in the U.K. and account for 75 percent of total record business, excluding classical product. According to statistics from the British Market Research Bureau, 70 percent of singles buyers and 68 percent of album buyers are cinemagoers.

## LABELS PUSH DISKS

# Sight & Sound Films To Italian Discos As Promo

MILAN—The company Sight and Sound, of Reggio Emilia, is renting short, 16mm films to discotheques, a new development in promotional activity in the Italian pop music scene.

Italian record companies provide Sight And Sound with three or four-minute films of Italian and foreign singers performing their latest releases. The record company label managers organize Italian-produced films, or obtain movies of international artists from licensors.

Sight and Sound then put together seven shorts to form a 40-minute film performance, then rent it out at low cost to the discotheques for a three-week period, after which a new promotional film is provided.

The disco-owners use the films as a special attraction for customers. One in Mantua even puts out regular advertising posters with "Show Tonite" details, listing the names of singers and songs, in a similar style to cinema advertising.

Sight and Sound has contracts with 10 discos, with potential contracts for another 22—and the deals call for the supply of from 100 to 120 new films a year.

Discotheques in Italy have become a logical area for pop music promotional activities because regular customers have, by simply attending the clubs, shown a keen interest in the product. Italy is now finding a drastic shortage of promotional vehicles, because live concerts

have slumped and television is cutting back constantly on the time given to pop singers and festivals.

In addition, discotheques have proved themselves valid promotion spots for cigarettes, motorcycles and other items. Besides the low rental charged by Sight and Sound for the films, the only other overhead for the discotheque is the rental or purchase of projection equipment.

Sight and Sound has business links with the most important Italian record companies, including CBS, EMI, Phonogram, WEA, Fonit-Cetra, RCA and Ricordi.

In addition to its rental service, Sight And Sound is equipped to produce films for the Italian record companies, and already operates in the industrial promotion sector of the film business. Company directors are Giancarlo Ravera, Gianni Losco, Walter Mattioli.

# GTO 250G Campaign To Launch Pop Film In U.K.

LONDON—GTO Films is launching its second full-length pop feature film, "Never Too Young To Rock," backed by television, radio and press advertising costing nearly \$250,000. An album and single of the same title are being released and the movie is being shown on the ABC circuit, region by region.

The first GTO movie was "Remember Me This Way," featuring Gary Glitter, which resulted in a box-office gross in excess of \$1.2 million.

And the follow-up film to "Never Too Young To Rock," titled "Side By Side" has just been completed, starring Terry-Thomas, Billy Boyle, Stephanie Sykes, Barry Humphries and Mud drummer Dave Mount. Mud, the Rubettes, Desmond Dekker, Mac and Katie Kissoon, Showaddywaddy and Bob Kerr's Whoopie Band are also involved.

GTO director Laurence Myers says: "The real problem with pop films in the past has been that, generally speaking, they have been made by film people, instead of pop people, which is in my opinion the difference between success and failure.

"Beatle films were slightly different in that I think the group had quite a say in how the movies were made."

He adds: "Our film 'Side by Side' will hopefully be ready for release by Christmas this year, and using similar promotional techniques as for our other films. Whereas 'Remember Me This Way' was essentially a pop documentary, both of the following films are more along the lines of pop musicals, which we hope will appeal to the family."

# CAM 'Scoring' High As A Major U.S. Publisher

NEW YORK—Under the direction of vice president and general manager Victor Benedetto, the CAM music publishing/production complex has amassed the music to more than 6,000 film scores. The pubbery controls 65 percent of all European film music and 85 percent of Italian motion picture scores in the United States. The firm adds an average of 100 soundtracks a year to their catalog.

The main source of revenue from CAM's picture music, Benedetto states, is television and not the traditional recording, airplay and sheet music sources, although Benedetto gets diskings for a good percentage.

"There are approximately 700 television stations in the United States that show foreign films on a daily basis. All of these pay a royalty based on a rather complicated system maintained by the collection agencies. Fees are based on whether the music is theme, score or a complete song but are not affected by the time the film is shown or the station's share of audience in its market. Net-

work play is, naturally, the biggest payoff."

Logging the play, and in particular keeping track of the titles of foreign films, which can vary in each language change often without any apparent connection to the original, has become a Benedetto specialty aided by his encyclopedic knowledge of the movies and the ability to speak five languages in addition to English.

Among the film scores published by CAM are "Amarcord," "Stavisky," "8½," "La Dolce Vita," "La Strada," "Divorce Italian Style," "The Garden of the Finzi-Contini," the Hercules films, "L'Avventura," the "Spaghetti Westerns," "Red Desert" and "Malamondo."

Benedetto, who started the firm in 1964, has added a strong group of contemporary writers and non-film hits such as "One Fine Morning," "Go All The Way," "I Want To Be With You," "Pretty Lady," "Sunny Day" and "Let's Pretend" in the catalog.



**CYRIL SPENCER LTD.,  
1, SHAFTESBURY ROAD,  
EDMONTON, LONDON, N.18.**

U.K.'s Largest Record Wholesalers Always have available large selections of Deleted and Current LP's and Tapes at the lowest prices for shipment anywhere in the world.

## CONTACT

- SEYMOUR FISHER
- PHONE LONDON 01 807 8666
- TELEX 8811550 A/B Stersound.

## EUROPEAN OFFICE

- LOU CLAOU  
Les Gardettes, St. Paul de Vence  
Provence, France.

Under the direction of P. Levinson.

**BILLBOARD IS BIG INTERNATIONALLY**

# From The Music Capitals Of The World

• Continued from page 78

the name of The German Hitparade which will involve concerts in Eindhoven, Veendam, Dronen, Arnhem and Utrecht between Sept. 22-26. Acts from these two events will be featured on a double album to be released by Ariola at the beginning of August, and the Dutch TV station TROS will transmit a two-hour special from the festival in September. . . . Thomas is also planning to publish a monthly magazine about schlager-music before the end of the year, and is shortly to embark on a lawsuit against the compilers of the two Dutch hit parades. He claims they are boycotting German music in Holland.

Upcoming TV specials include programs on **Diana Ross**, scheduled by TROS for Aug. 18, on Australian singer **Kamahl**, to be transmitted by AVRO this autumn; and on Dutch cabaret act **Ivo de Wijs**, to be shown by VARA on Sept. 4. . . . **Frank Ifield**, who recently received a gold disk for Dutch sales of his album "Jo Ann," will shortly be featured on an Eddy Go Round special produced by NCRV.

INELCO record company is running a promotion campaign in August for RCA soul acts under the slogan "We've Got a Heart of Soul." . . . Arcade is to release a **Golden Earring** sampler next month containing 20 of the band's hit singles. . . . Ariola recently signed a new singer, **Fanny McKay**, whose debut single, "Love to Love You," will be released in August.

Flautist **Chris Hinze**, whose album "Sketches on Bach" has sold more than 35,000 copies in Holland, releases a new solo album, "More Sketches on Bach," on CBS, in September. Hinze, with his new backing group, has a heavy schedule of performing commitments, with tours of England, Germany, Japan and Indonesia all scheduled for the early part of next year. . . . Munich Records has signed two Dutch bluegrass groups, **Appalachian Swing** and **OPO**. . . . CNR record company has signed **Windmill**, whose first single, "Shine On," will be released in August, and singer **Rob van Dijk**. . . . Phonogram is to release the debut album of the Dutch group **Water** on Sept. 6.

BASF is now representing the Big Bear label in Holland and is shortly to release a series of albums from blues artists on the label. . . . More than 500,000 copies of "Paloma Blanca" by the **George Baker Selection**, have been sold in Germany. . . . Rock group **Finch** is to sign a world-

wide contract with Atlantic this summer. The band's debut single "Colossus" was recently released by Negram. . . . Polydor's release of the new **Focus** album "Mother Nature" is scheduled for September.

Singer **Robert Long** has received a Golden Dog from Bovema-EMI, as his solo album "Vroeger of Later" has been in the Dutch charts for more than a year and sold 200,000 copies. . . . Dutch music paper **Rockville/Roaring Sixties** has folded because of financial problems. The two previously separate magazines were combined early this year in an attempt to make their production viable. . . . Sound 2000, a new Dutch pop weekly, was launched this month with an initial circulation of 10,000. . . . De Telegraaf, Holland's top-selling newspaper, is to become involved with the record industry next autumn. Coordinator of the project will be pop journalist **Berry Zand Scholten**, but no details are yet available. . . . Phonogram is organizing a **Jim Croce Week** Aug. 11-15 during which the three albums, "Life and Times," "You Don't Mess Around with Jim" and "I Got a Name," will be reissued. The title track from the last named album will be issued as a single.

WILLEM HOOS

## HAMBURG

The Dutch-based **George Baker Selection** received the first gold disk from WEA managing director **Siggi Loch** for the single "Paloma Blanca," the record in the charts for six weeks and backed by television appearances by the group on "Musikladen" and "Disco." . . . And WEA running a campaign for the 20th anniversary of the death of actor **James Dean**, with old movies in the cinemas and an album release of soundtrack passages and original interviews.

Pianist **Eugen Cicero**, from Rumania, has brought out a jazz interpretative album of the world of **Franz Schubert**. . . . **Karel Gott** receiving big promotion on a comeback campaign here, through an album "A Party Of Happiness," produced by **Otto Demler** and **Werner Klose**, marketing manager of Deutsche Grammophon Gesellschaft, reports a tie boost for the album and for the Prague-based singer's own television show in the fall.

RCA working hard on the new **Sweet** single "Action." . . . "Sad Sad Song" is the title of the first single of Belgian singer **Jeremy** on the RCA label here. . . . Also on RCA is U.S. singer **David Scott** who sings, in

German, "Ich Bin Ein Musikalischer Vagabund."

Teldec girl singer **Su Kramer** has formed her own group, **The Stage**. . . . **Udo Juergens** (Ariola), with two titles in the charts, "Griechischer Wein," and "Ein Ehrenwertes Haus," starts a long German tour on Sept. 1 in Berlin. . . . Boosted by television promotion, RCA laying on big campaign for the new **David Cassidy** single "I Write The Songs." . . . **Barry Manilow** here to present his single "Could It Be Magic" on television.

**Werner Triepke**, for 23 years with Deutsche Grammophon and latterly on the production side, has left the company after policy-decision differences. . . . Actor **Heidelinde Weiss** has produced an album with his lyrics for Intercord. . . . DGG's **Werner Klose** reports good sales reaction to the **Osmonds'** single: "I'm Still Gonna Need You." . . . Intercord has the original version of the Spanish hit "Manuela" with **Miguel Angel**. . . . And Intercord has signed a recording deal with singer **Andreas Hauff**. **WOLFGANG SPAHR**

## BRUSSELS

While jazz activity here is generally quiet in July, the Hnita Jazz club in provincial Heist-op-den-Berg is organizing Jazz Meeting '75, with a series of full-house concerts for musicians of the caliber of the **Charles Mingus Quintet**, the **Cedar Walton-George Coleman Quartet**, the **Clark Terry Quintet**, plus **Billy Harper, Benny Carter, Shirley Scott**, plus a youth center jazz clinic featuring drummer **Bruno Castellucci**, bassist **Roger Vanhaverbeke**, pianist **Horace Parlan**, tenorist **Hal Singer** and harmonica-guitarist **Toots Thielemans**.

After 11 years the Antwerp rock group **The Pebbles** has split up, **Fred** and **Bob** forming the trio **Trinity** with **Sofie**, winner of the 1974 Ontdek de Ster song contest. . . . First single, "Just Be Nice," with "Set Me Free," from six-month-old Belgian group **The Free Action**. . . . Belgian production "If You Go," by **Barry and Eileen**, still selling well in Holland. . . . In Blankenberge this week is the annual Festival van de Gouden Leeuwen (Golden Lions). . . . **Joe Harris'** "Red Wine" single climbing the charts in the Netherlands.

Flemish singer **Ann Christy** released a new album "Gelukkig Zijn." . . . And a second single out from Belgian rock-singer **Luc Van Kessel** "Ik Ga Dood Van Verdriet." . . . "Bye Bye Johnny," from the new Belgian rock group **Blue Rock**, is doing well in the charts here.

The Ostend Casino has been in existence for 100 years and to celebrate the jubilee an impressive summer program includes the **Count Basie Band**, **Charles Aznavour**, the **Rubettes**, **Claude Francois**, **Shirley Bassey** and, later, the Jazz Festival from Newport company. . . . Barclay Belgium is making a special promotion for the Brazilian hit single "Vo Bate Pa Tu," currently moving up the Spanish chart, the hope being that with some 30 million holidaymakers in Spain this summer the single will break through in Europe.

New release of the album and single "They Called Us Wild" by **The Wild Magnolias**, rush-released a month before the group's appearance at the Antibes Jazz Festival. . . . Barclay released an album by Flemish singer **Ingriani**, with songs she presented during contests to find the Belgian Eurovision entry.

JULES ANTONISSEN

# Swedish Organization Sets Record Company

STOCKHOLM—Members of YTF, a Swedish organization which includes 32 major professional singers and folk artists, have set up a record company, YTF Grammofon.

The organization was formed in 1971 as a booking agency but with an aim of improving working conditions for members. When Europa Films some years ago started its own record production with five labels, one was devoted to YTF artists.

But since the label was owned by the Europa company, YTF eventually saw it as a natural progression to form its own record outlet and broaden the artists' control over the whole production chain, through from recording to marketing.

All recording artists on the label have a 12 percent royalty instead of the usual 4 percent.

Managing director is Sverre Sundman, of Europa Films, and the label has signed a distribution deal with CBS-Cupol which starts in August. Three albums are scheduled for release in August and altogether there will be six, seven or eight from YTF this year.

Next year's production schedule includes plans for 15 albums.

Not all YTF artists are yet signed to the new label, but the hope is that all members now contracted to other companies will eventually link up. Among the current artists are Jeija

Sundstroem and Stefan Demert, both previously successful on the Sonet label.

Among artists who are YTF members but recording for other labels are strong sellers like Sven-Bertil Taube (with several gold and diamond disks to his credit for his EMI albums), Phonogram's Cornelis Wreeswijk and Fred Akerstroem (Metronome).

## FNAC Opens 1st 'Relais' Store Aug. 27

PARIS—The French discount house FNAC opens its first "Relais" store on Aug. 27. It will be the first FNAC store of its kind and represents a new trading formula.

First, it is to be situated in Grenoble, a city of between 400,000 and 500,000, whereas previously FNAC has been interested only in vast cities with populations of millions. Second, instead of being in the heart of the city, as in Paris, it will be on the outskirts in a residential quarter.

The new store is to sell disks primarily, as well as photocopy equipment and material, and will employ 30 people, of whom 21 will be specialists and experts.

# Milan Record Co. Sharing Profits, 50-50, With Acts

• Continued from page 8

risks being assumed by the record company and only direct costs, including production, distribution and promotion, to be deducted from profits. All general costs are assumed by the record company.

This 50-50 arrangement covers not only profits but also decisions and responsibilities. The artist and the record company will jointly decide the selection of repertoire, the arranger, promotion and advertising campaigns and will jointly give final approval of the record.

The new-style contract offered by Cramps is optional, however, and artists choosing to stick by the old-type deal may do so.

On the question of radio rights, according to the Rome Convention of 1961, artists and performers are entitled to a percentage of radio rights. This law was ratified in 1973 by the Italian government and the regulations are in the process of being released.

## 30 Cos. For MIDEM '76

LONDON—A preliminary list of U.K. companies signed to attend MIDEM 1976 shows a total of 30 names, from a total of more than 80 registered as of this week.

The U.K. companies: A&M Records, Arcade, Arrowtaps, Ateka, ATV, Belsize Music, Black Sheep, BASF International, Burlington Music.

Carlin Music, Cetec; Chappell; Creole; Cyril Shane Music, Decca, Eurobeat, Dick James Music, Fittall, Kassner Music, the Mechanical Copyright Protection Society.

Japan, Pickwick International, Satril, Summit, Soney Grammofon, Sounds Express, K-Tel, Vixen, Valentine Music.

## UA Perks Operation

LONDON—United Artists here is embarking on a series of moves designed to strengthen the whole U.K. operation, prior to the introduction in August of its new sales force.

Initial action involves the creation of a popular music department, to be headed by present UA label manager Alan Warner.

The company is to broaden the scope of its product range. It is planning to acquire the type of acts not generally associated with it and is shortly signing two British artists to work on a special concept album for release later this year.

Another project already nearing completion is a specially-recorded album of the most memorable radio themes of the late 1940s and 1950s. Other plans in the nostalgia stakes, according to Warner, will embrace comedy and an extension of the "Golden Age Of Hollywood" series.

In the easy-listening field, UA has already recorded new material with Bing Crosby, while Fred Astaire is in London now for sessions with the company. UA also plans an assault on the mid-price market in September through a regenerated Sunset line.



MAJOR SWITCH—John Bush, left, departing president of Capitol de Mexico, confers with Robert Ascott, who replaces him Aug. 1. Bush takes over as head of EMI's Italian operation in Rome, after five years as president of the Mexican company. Ascott recently was supervisor of Toshiba-EMI in Japan. All told he has been with EMI 10 years.

Capitol de Mexico photo

# Billboard Hits Of The World

© 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.

## BRAZIL

(Courtesy IBOPE)  
SINGLES

This  
Week

- 1 ONE DAY IN YOUR LIFE—Michael Jackson (Tapecar)
- 2 MORO ONDE NAO MORA NINGUEM—Agepe (Continental)
- 3 BELLA SENZ'ANIMA—Riccardo Cocciante (RCA)
- 4 MORE THAN YOU KNOW—Christian (Young)
- 5 O FILHO DA VEIA—Luiz Americo (Chantecler)
- 6 NA MINHA OPINIAO—Odair Jose (Polydor)
- 7 LOVIN' YOU—Minnie Riperton (Epic)
- 8 E UM PROBLEMA—Jane E. Herondy (RCA)
- 9 PHILADELPHIA FREEDOM—Elton John (Young)
- 10 SOLEADO—Francisco Cuoco (RCA)
- 11 MANDY—Barry Manilow (Bell)
- 12 FOREVER—Os Pholhas (RCA)
- 13 A NOITE E A DESPEDIDA—Angela Maria (Copacabana)
- 14 I'M DOWN—The Hollies (Polydor)
- 15 I WANT TO BE FREE AGAIN—Mark Davis (MGM)

LPs

This  
Week

- 1 CUCA LEGAL (INTERNACIONAL)—Triha Sonora (Som Livre)
- 2 ESCALADA (INTERNACIONAL)—Triha Sonora (Som Livre)
- 3 DISCOTECA HIPOPOTAMUS—Diversos (Som Livre)
- 4 RELAYER—Yes (Atlantic)
- 5 NELSON DE TODOS OS TEMPOS—Nelson Gobcalves (RCA)

## BRITAIN

(Courtesy Music Week)  
\*Denotes local origin  
SINGLES

This  
Week

- 1 GIVE A LITTLE LOVE—\*Bay City Rollers (Bell)—Utopia/DJM
- 2 TEARS ON MY PILLOW—Johnny Nash (CBS)—ATV
- 3 MISTY—Ray Stevens (Janus)—Bregman Vocco & Conn (Ray Stevens)
- 4 THE HUSTLE—Van McCoy (Avco)—Warner Bros. (Hugo/Luigi)
- 5 BARBADOS—\*Typically Tropical (Gull)—Gull Songs (J. Calvert/M. West)
- 6 HAVE YOU SEEN HER/OH GIRL—Chi-lites (Brunswick)—Burlington (Eugene Record)
- 7 EIGHTEEN WITH A BULLET—\*Pete Wingfield (Island)—Island/Uncle Doris (Pete Wingfield)
- 8 I'M NOT IN LOVE—\*10c.c. (Mercury)—St. Anne's (10c.c.)
- 9 DISCO STOMP—Hamilton Bohannon (Brunswick)—Burlington (Hamilton Bohannon)
- 10 JE T' AIME—Judge Dred (Cactus)—Shapiro-Bernstein (Al-Ted Prod.)
- 11 ROLLIN' STONE—\*David Essex (CBS)—April/Rock On (Jeff Wayne)
- 12 JIVE TALKIN'—\*Bee Gees (RSO)—Abigail/Slam (Arif Mardin)
- 13 MOONSHINE SALLY—\*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 14 SEALED WITH A KISS—Brian Hyland (ABC)—United Artists (Pogo Prod.)
- 15 WHISPERING GRASS—\*Windsor Davies/Don Estelle (EMI)—Campbell Connelly (Walter J. Ridley)
- 16 D-I-V-O-R-C-E—Tammy Wynette (Epic)—London Tree (Billy Sherrill)
- 17 MY WHITE BICYCLE—\*Nazareth (Mooncrest)—Getaway/Carlin (M. Charlton)
- 18 DOING ALRIGHT WITH THE BOYS—\*Gary Glitter (Bell)—Leeds (Mike Leander)
- 19 BLACK PUDDING BERTHA—\*Goodies (Bradley's)—Oddsocks/ATV (Miki Anthony)
- 20 MAMA NEVER TOLD ME—Sister Sledge (Atlantic)—Warner Bros. (Taylor/Hurt/Bell)
- 21 FOE-DEE-O-DEE—\*Rubettes (State)—Pamscene/ATV (Bickerton/Waddington)
- 22 SOMEONE SAVED MY LIFE TONIGHT—\*Elton John (DJM)—Big Pig (Gis Dudgeon)
- 23 I WRITE THE SONGS—David Cassidy (RCA)—Sunbury (B. Johnston/D. Cassidy)
- 24 MAKE THE WORLD GO AWAY—Donny & Marie Osmond (MGM)—Acutt-Rose (Mike Curb)
- 25 THREE STEPS TO HEAVEN—\*Showaddywaddy (Bell)—Palace Music (Mike Hurst)
- 26 I DON'T LOVE YOU BUT I THINK I LIKE YOU—\*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 27 ACTION—\*Sweet/Essex (Sweet)
- 28 IT'S IN HIS KISS—Linda Lewis (Arista)—T.M. (Tony Silverster/Bert DeCotex)

- 29 FOOT STOMPIN' MUSIC—Hamilton Bohannon (Brunswick)—Burlington (H. Bohannon)
- 30 NEW YORK CITY—\*T. Rex (EMI)—Wizzard (Marc Bolan)
- 31 BLANKET ON THE GROUND—Billie Joe Spears (United Artists)—Campbell Connelly (Larry Butler)
- 32 LISTEN TO WHAT THE MAN SAID—\*Wings (Apple)—McCartney/ATV (Paul McCartney)
- 33 YOU GO TO MY HEAD—\*Bryan Ferry (Island)—Glesby/Coots (B. Berry/C. Thomas)
- 34 SWEARIN' TO GOD—Frankie Valli (Private Stock)—KPM/Carlin (Bob Crewe)
- 35 HIGHWARE—Linda Carr & the Love Squad (Chelsea)—Intersong (Kenny Nolan)
- 36 HARMOUR LOVE—Syreeta (Tania Motown)—Jobete London (Stevie Wonder)
- 37 SWEET CHEATIN' RITA—\*Alvin Stardust (Magnet)—Cookaway/Tic Toc (Roger Greenaway)
- 38 SING BABY SING—Stylistics (Avco)—Avemb/Cyril Shane (Hugo/Luigi/Weiss)
- 39 BABY I LOVE YOU, OK—\*Kenny (RAK)—Martin/Couler (Bill Martin/Phil Couler)
- 40 IF YOU THINK YOU KNOW HOW TO LOVE ME—\*Smokey (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 41 IT OUGHTA SELL A MILLION—\*Lyn Paul (Polydor)—Cookaway (Mavid MacKay)
- 42 I DO I DO—Abba (Epic)—Bocu
- 43 LOVE ME BABY—\*Susan Cadogan (Magnet)—Magnet (Peter Waterman)
- 44 LONG LOST LOVER—Three Degrees (Philadelphia)—Gamble-Huff/Carlin (Gamble-Huff)
- 45 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE—Rimshots (All Platinum)—Cookaway (H. Ray/A. Goodman)
- 46 GOING TO A-GO-GO—Sharonettes (Black Magic)—Jobete London (Simon Soussan)
- 47 SHERRY—\*Adrian Baker (Magnet)—KPM (Morgan Baker)
- 48 DOLLY MY LOVE—Moments (All Platinum)—Sunbury Music (H. Ray/T. Keith)
- 49 GET IN THE SWING—\*Sparks (Island)—Island (Tony Visconti)
- 50 IT'S BEEN SO LONG—George McCrae (Jay Boy)—Sunbury Music (H.W. Casey/R. Finch)

LPs

This  
Week

- 1 VENUS & MARS—Paul McCartney & Wings (Apple)
- 2 HORIZON—Carpenters (A&M)
- 3 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY—Elton John (DJM)
- 4 THE ORIGINAL SOUNDTRACK—10c.c. (Mercury)
- 5 ONCE UPON A STAR—Bay City Rollers (Bell)
- 6 BEST OF THE STYLISTICS (Avco)
- 7 STEP TWO—Showaddywaddy (Bell)
- 8 ONE OF THESE NIGHTS—Eagles (Asylum)
- 9 THE SINGLES 1969-1973—Carpenters (A&M)
- 10 TUBULAR BELLS—Mike Oldfield (Virgin)
- 11 ROLLIN'—Bay City Rollers (Bell)
- 12 10C.C.—Greatest Hits (Decca)
- 13 THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 14 BEST OF TAMMY WYNETTE—(Epic)
- 15 MADE IN THE SHADE—Rolling Stones (Rolling Stones)
- 16 24 CARAT PURPLE—Deep Purple (Purple)
- 17 CAT STEVENS' GREATEST HITS—(A&M)
- 18 ELTON JOHN'S GREATEST HITS (DJM)
- 19 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 20 THANK YOU BABY—Stylistics (Avco)
- 21 SNOWFLAKES ARE DANCING—Tomita (Red Seal)
- 22 JUDITH—Judy Collins (Elektra)
- 23 THE BEST YEARS OF OUR LIVES—Steve Harley & Cockney Rebel (EMI)
- 24 TAKE GOOD CARE OF YOURSELF—Three Degrees (Philadelphia)
- 25 AUTOBAHN—Kraftwerk (Vertigo)
- 26 BAND ON THE RUN—Paul McCartney & Wings (Apple)
- 27 PHYSICAL GRAFFITI—Led Zeppelin (Swan Song)
- 28 STAND BY YOUR MAN—Tammy Wynette (Epic)
- 29 THE SNOW GOOSE—Camel (Decca)
- 30 THE BEST OF BREAD (Elektra)
- 31 NEIL DIAMOND'S 12 GREATEST HITS—(MCA)
- 32 DISCO BABY—Van McCoy & the Soul City Symphony (Avco)
- 33 RETURN TO FANTASY—Uriah Heep (Bronze)
- 34 LIVE AT TREORCHY—Max Boyce (One Up)

- 35 CUT THE CAKE—Average White Band (Atlantic)
- 36 THE MYTHS & LEGENDS OF KING ARTHUR—Rick Wakeman (A&M)
- 37 BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
- 38 ROCK 'N ROLL—John Lennon (Apple)
- 39 ON THE LEVEL—Status Quo (Vertigo)
- 40 20 GREATEST HITS—Tom Jones (Decca)
- 41 48 AL GREEN'S GREATEST HITS—(London)
- 42 JUST ANOTHER WAY TO SAY I LOVE YOU—Barry White (20th Century)
- 43 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
- 44 I'M STILL GONNA NEED YOU—Osmonds (MGM)
- 45 GLENN CAMPBELL'S GREATEST HITS—(Capitol)
- 46 SHOWADDYWADDY—(Bell)
- 47 FOREVER & EVER—Demis Roussos (Philips)
- 48 STAMPEDE—Doobie Bros. (Warner Bros.)
- 49 THE BEATLES 1962-1966 (Apple)
- 50 SHIRLEY BASSEY'S SINGLE ALBUM (United Artists)

## HOLLAND

(Courtesy Stichting Nederlandse)  
SINGLES

This  
Week

- 1 IF YOU GO—Barry and Eileen (Omega)
- 2 STAND BY YOUR MAN—Tammy Wynette (Epic)
- 3 S.O.S.—Abba (Polydor)
- 4 VIÑO—Imca Marina (EMI)
- 5 I'M NOT IN LOVE—10 cc (Mercury)
- 6 MOONSHINE SALLY—Mud (RAK)
- 7 DOLANNE MELODIES—Olivier Toussaint and Paul de Seneville (Royal)
- 8 BEFORE THE NEXT TEARDROP FALLS—Freddie Fender (Dot)
- 9 OH MONAH—Nat Gonella and Ted Easton's Jazzband (CNR)
- 10 LIKE A SPANISH SONG—The Cats (EMI)

## ITALY

(Courtesy Germano Ruscitto)  
SINGLES

This  
Week

- 1 TORNERO—Santo California (TEP)
- 2 YUPPI DU—Adriano Celentano (Clan—MM)
- 3 PARMILAM D'AMORE MARIU—\*Mal (Ricordi)
- 4 PIANGE IL TELEFONO—Domenico Modugno (Carosello—Ricordi)
- 5 LADY MARMALADE—La Belle (Epic)
- 6 IL GIARDINO PROIBITO—Sandro Giacobbe (CBS—MM)
- 7 AMORE GRANDE AMORE LIBERO—II Guardiano Del Faro (RCA)
- 8 BUONASERA DOTTOR—Claudia Mori (Clan—MM)
- 9 ARIA—Dario Baldan Bembo (CIV—RCA)
- 10 L'IMPORTANTE E FINIRE—Mina (PDU—EMI)
- 11 DOCTOR'S ORDERS—Carol Douglas (RCA)
- 12 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM—Phonogram)
- 13 WHAT AM I GONNA DO WITH YOU—Barry White (Phonogram)
- 14 EL BIMBO—Bimbo Jet (EMI)
- 15 CANDY BABY—Beano (Deram)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin  
SINGLES

This  
Week

- 1 KAKKOMAN BOOGIE—\*Downtown Boogie Woogie Band (Express)—PMP
- 2 CYCLAMEN NO KAORI—\*Akira Fuse (King)—Watanabe
- 3 17 NO NATSU—\*Juniko Sakurada (Victor)—Sun
- 4 KOKORO NOKORI—\*Takashi Hosokawa (Columbia)—JCM
- 5 NATSU HIRAKU SEISHUN—\*Momoe Yamaguchi (CBS/Sony)—Tokyo
- 6 ITSUKA MACHI DE ATTA NARA—\*Masatoshi Nakamura (Columbia)—NTV
- 7 CHIKUMAGAWA—\*Hiroshi Itsuki (Minoraphone)—Noguchi
- 8 KOI NO BOSO—\*Hideki Saijo (RSA)—Gejei
- 9 SHOWA KARETSUKI—\*Sakura And Ichiro (Polydor)—Diamond
- 10 BOKU NI MAKASETE KUDASAI—\*Craft (Elektra)—NTV, PMP
- 11 TOMOSHIBI—\*Aki Yashiro (Teichiku)—Roppongi
- 12 YASURAGI—\*Toshio Kurosawa (Columbia)—Nichion
- 13 HADASHI NO BOKEN—\*Agnes Chan (Warner) Watanabe
- 14 UGUISUDANI MUSIC HALL—\*Tsuruko Shofukutei (Warner) PMP
- 15 BOKU NO PAPA WA KARATE NO SENSEI—\*Finger 5 (Philips)—Finger
- 16 PARIS NI HITORI—\*Kenji Sawada (Polydor)—Watanabe
- 17 TAIYO NO KISETSU—\*Zutorubi (Ai)—Nichion, NTV
- 18 ONLY YESTERDAY—\*Carpenters (A&M)
- 19 WAKARE NO KUCHIZUKE—\*Shinichi Mori (Victor)—Watanabe
- 20 KANASHIMI NO OWARUTOKI—\*Goro Noguchi (Polydor)—Fuji

## SPAIN

(Courtesy El Gran Musical)  
\*Denotes local origin  
SINGLES

This  
Week

- 1 BELLA SIN ALMA—Richard Cocciante (EMI)—(Armonico Clipper's)
- 2 MELINA—\*Camilo Sesto (Ariola)—(Arabella Clipper's)
- 3 CABALLO NEGRO—\*Manolo Sanlucar—(CBS)—(April)
- 4 ROSANA—Los Diablos—(EMI)—(Talisman)
- 5 MELANCOLIA—Jose Augusto—(EMI)—(Ego Musical)
- 6 NEVER CAN SAY GOODBYE—Gloria Gaynor—(Polydor)—(Quiroga)
- 7 YOU'RE THE FIRST, THE LAST—Barry White—(Movieplay)—(Quiroga)
- 8 I CAN HELP—Billy Swan—(CBS)
- 9 Y TE VAS—\*Jose Luis Perales—(Hispavox)—(Hispavox)
- 10 EL BIMBO—Bimbo Jet—(EMI)—(Sugar Music) LPs

This  
Week

- 1 JESUS CHRIST SUPERSTAR SOUNDTRACK—(Movieplay)
- 2 FUENTE Y GAUDAL—\*Paco de Lucia (Philips-Fonogram)

- 3 MYTHS OF KING ARTHUR—Rick Wakeman (Ariola)
- 4 ROCK AND ROLL—John Lennon (EMI)
- 5 AQUALUNG—Jethro Tull (Ariola)
- 6 NEVER CAN SAY GOODBYE—Gloria Gaynor (Polydor)
- 7 A MEXICO—\*Julio Iglesias (Columbia)
- 8 LA OTRA ESPANA—\*Mocedades (Zafiro)
- 9 TRANSPARENCIAS—Mari Trini (Hispavox)
- 10 WHITE GOLD—Love Unlimited Orchestra (Movieplay)

## SWEDEN

(Courtesy Radio Sweden)  
SINGLES and LPs

This  
Week

- 1 ABBA—Abba (Polar)
- 2 VENUS AND MARS—Wings (Apple)
- 3 CAPTAIN FANTASTIC—Elton John (DJM)
- 4 PA EGEN HAND—Mats Raadberg (Polydor)
- 5 FOUR WHEEL DRIVE—BTO (Mercury)
- 6 I CAN HELP—Billy Swan (Monument)
- 7 RETURN TO FANTASY—Uriah Heep (Bronze)
- 8 ETT STEG TILL—Pugh Rogefeldt (Metronome)
- 9 NEVER CAN SAY GOODBYE—Gloria Gaynor (MGM)
- 10 GRAAT INGA TAARAR—Thorleifs (Platina)

# 2 Songs Share Honors In Rose d'Antibes Contest

PARIS—This year's Rose d'Antibes prize was shared between William Saily with "Toi Ma Princess En Blue Jeans" (Barclay) and Clement and Virginie with "On Danse Au Bord De L'Eau" (Philips). This 12th festival of French song differed from previous events in the series. Organizer Claude Tabet chose 20 out of the 100 songs, and they were first heard at an elimination "festival" at Vichy before the semifinals and finals at Antibes.

The result was regarded as being satisfactory, since both songs, interpreted by Saily, also won the Radio Monte Carlo Grand Prix. Saily, chosen from 5,000 candidates to play Peter in "Jesus Christ Superstar," is the first artist to have won both the Rose d'Or and the RMC Grand Prix.

Clement and Virginie, on the other hand, had never previously recorded, having made only stage appearances for the past two years. They actually recorded their winning number directly after their appearance at Antibes.

Saily also won the Audience Prize, the Rose d'Or being adjudicated by a jury, and only missed the Press Prize by a single vote. The winning song, "Toi Ma Princess En Blue Jeans," is already on the way to a hit career.

An additional competition devoted to the environment and including songs of the sea was a flop. Organized by the Comte de la Poppe of Marineland, the prize was won by Alain Lousteau with "La Bourlingue."

JULY 26, 1975, BILLBOARD

# International Turntable

CBS, U.K., under the new managing directorship of Maurice Oberstein, has announced a number of appointments within the company, including two new directors.

George Ridnell has been appointed managing director of CBS Manufacturing. He joined CBS U.K. as financial director in August last year and before that was with CBS in New York as assistant for international affairs.

He is to report to Oberstein, whom he replaces. Reporting to him will be Frank Whipp, manager of manufacturing facilities development; Jay Sullivan, manager of tape plant operations; and David Gouldstone, director of CBS manufacturing in charge of disks.

Vic Ridgwell has been appointed director of distributed services. He reports to Oberstein. He joined CBS in May 1969 as order service manager and became general manager of distribution services in 1973. Reporting to Ridgwell will be Fred Whittle, depot and distribution manager; Ed Butt, order services manager; Mike Pashler, executive assistant; Ray Saville, customer liaison officer; Mike Holley, administration manager; and Jean Talbot, manager of the international services department.

Taking effect at the end of 1975 are three appointments with the British Broadcasting Corporation in London. Ian Trethowan moves to the

post of managing director of BBC television, and Howard Newby takes his post as managing director of BBC radio. Douglas Mugeridge takes over from Newby as director of programs, radio, and his post as controller of Radios 1 and 2 is left vacant.

Keith Clarke, with Decca's classical promotion department in London for the past four years, leaves this week to devote full time to his planned career as piano accompanist. He studies with Alexander Kelly, of the Royal Academy of Music, and with concert and recording pianist Paul Hamburger.

Following the resignation of editor Billy Walker from Sounds, the weekly pop-music publication in London, three of the paper's senior editors have since resigned. They are assistant editor Steve Peacock, feature editor Rob Mackie and news editor Mike Flood Page. Staff writer Peter Makowski, who resigned at the same time as Walker, has not joined up with publicist Richard Ogden.

Michael McDonagh has joined Motown Records, which becomes an independently distributed label Sept. 1. He takes responsibility for the newly formed marketing and promotion department in London. He has been in the record business since January 1970, when he joined Transatlantic.

## Vannelli A Toronto Hit

By MARTIN MELHUISH

TORONTO—Gino Vannelli, who won a Juno Award last year as "The Most Promising Male Vocalist" from Canada, returned to Toronto recently for one week at the Colonial and ended up being held over for an additional week due to the overwhelming response.

According to Colonial manager Mike Lyons, it was one of the club's most successful two-week period in memory. It was packed to capacity for Vannelli's 24 sets over a 12-day period.

Just prior to Vannelli's arrival in Toronto, A&M had released his

third album "Storm At Sunup" and CHUM-FM, Toronto gave it significant airplay throughout his two-week stay.

In the U.S., Vannelli has surprisingly picked up a predominantly black audience for his music. He has toured with Stevie Wonder and The Main Ingredient and is currently doing some concert dates with Gladys Knight and the Pips. In Los Angeles when he played the Whiskey A Go Go, 90 percent of the audience was black.

"I think it's a good market for me," says Vannelli. "The black market in my opinion is the best musical market now. As far as creativity in music, they're making the best music now."

No single has been culled from the album at this point but the cut "Mama Coco" seems to be a likely choice. "That seems to be the one that seems to be a favorite with our black audience," states Joe Vannelli, Gino's brother and the keyboard player in the band. "At this point, we're just going to go with the album and see how it works out. We'll just watch to see what gets the most play and reaction."

## Le Studio Activity Sizzling

MORIN HEIGHTS, P.Q.—Le Studio, run by Yael Brandeis and Andre Perry and located in the Laurentian Hills just north of Montreal, is booked solid with recording sessions through the summer and into November.

Cat Stevens completed the recording of his new album there in the spring and recently the Dudes, who were signed to Columbia Records in the U.S. and spent seven weeks at the studio, completed their album which is due for release in late August. Mark Spector produced for Columbia.

Other summer sessions booked for the studio include Nanette Workman recording an English disco album for U.S. release; Robert Paradis, whose first single for Capitol will be produced by Randy Bishop; Lewis Furey, who returns to record another album for Aquarius (A&M in the U.S.) with production by John Lissauer; Leonard Cohen, who will record his new album in October also with Lissauer producing; and Morning Star Productions of Texas will record a cantata in September with Gene Dickey producing.

Good Noise Productions, a company associated with Le Studio, have had their big-band instrumental album by the Hotel Orchestra signed for release in the U.K. on Pye Records due to the good sales and airplay reports from ATV Records which released the album in the U.S. in the spring. The album will also be released in the Benelux countries on Dureco Records and in South America on Trutone Records (Polydor).



**BESSY TO ANNE**—John MacDon, president of the Broadcast Executive Society, presents Anne Murray with a Bessy Award. The inscription reads: "Broadcast Executive Society present this award to Anne Murray, whose great talent and dedicated enterprise has elevated Canadian music to the highest level of recognition in Canada, and has significantly presented it with notable success throughout the world. Canadian Music Day 1975."

## From The Music Capitals Of The World

### TORONTO

Liam Mullan, former national promotion director for the Toronto-based Love Productions, will administer the Island Records catalogue in Canada. . . . The new CRTC FM regulations have been announced but the final schedule of regulations originally planned to go into effect in the fall have been postponed a year until September 1976.

During July, Columbia Records Distributors Canada, Ltd. are offering its customers the opportunity to purchase a group of selected recent releases by some of the labels best selling artists including Jeff Beck, Bruce Cockburn, Murray McLachlan, Mott the Hoople and Minnie Riperton with an added incentive of 10 percent in free goods and a 100 percent return guarantee applicable during the life of the program. Extensive advertising and support materials are being made available. . . . According to Donald Tarlton of Donald K. Donald Productions, the city of Thunder Bay

has prohibited all rock shows from the fort William Memorial Gardens. Tarlton was forced to cancel an April Wine date planned there for July 19. "The Lakehead has been victimized repeatedly by unprofessional concert operations," says Tarlton. "If a bank is robbed, no one would suggest closing down the bank. Instead, measures would be taken to see that the same thing doesn't happen again. By the same token, a bad show shouldn't prompt a ban on show business."

Calgary-based group, The Top Notes have won this year's McGowan Award with a song sung in Chinese entitled "Chinese Love Song." . . . Larry Leblanc and Associates has signed the Mercey Brothers to a longterm agreement covering public relation activities. . . . Debut single for Greg Hambleton's new Rubber Bullet label is a single entitled "I'm On Fire" by Mike Lehman. . . . This is a conundrum many record companies would like to find themselves in. Many of the top radio stations in Canada have chosen "Quick Change Artist" from Bachman-Turner Overdrive's "Four Wheel Drive" album as the band's next single and are charting and playlisting it across Canada. Phonogram, on the other hand, seems ready to release "Four Wheel Drive" as the single. . . . Rough Trade will appear at Toronto's Chimney Club until Sept. 6. . . . Dillinger will appear with the Guess Who at the Civic Center in Saginaw, Michigan on Aug. 27 and Flint on Aug. 28. The band toured in the U.S. with Styx and Bob Seger in June. . . . Juan Rodriguez, former music writer for the Montreal Star, has moved over to the Gazette in the same city where he will be handling similar duties.

MARTIN MELHUISH

## Attic Publishing & ATV Join In Publishing Deal

TORONTO—Alexander Mair, president of the Attic Publishing group and Sam Trust, president of the ATV music group, have signed reciprocal subpublishing contracts. Under this deal, effective Jan. 1, Attic will represent the following ATV companies in Canada: ATV Music Corp.; ATV Zonal Music; ATV Cliffhouse Music; ATV Cliffhouse Music/Liza Jane Music; ATV Lowell Fulson Music; ATV Mr. Dogg Music; ATV Sequel Music; ATV Sequel/Collhand Music; ATV Music/Sounds Of Memphis; ATV Welbeck Music; Comet Music Corp.; Sweco Music Corp.; Welbeck Music/Rocksmith Music; Welbeck/Sequel Music; and Maclen Music.

ATV is represented on the U.S. charts by "Got To Get You Into My Life" by Blood, Sweat and Tears and "Love Being Your Fool" by Travis Wammack. Attic now represents these compositions in Canada. ATV will now represent material currently on the Canadian charts by Shirley Eikhard, Ken Tobias, Fludd, Ron Nigrini, Magic Music, Carla Whitney and Hagood Hardy in the U.S.

Mair recently signed a co-publishing agreement with Glossecap Music headed by Tony Tobias covering compositions by Ken Tobias. Tobias is currently represented on Canadian charts with "Run Away With Me."

Attic Records has appointed Heather Murray to the newly-created post of promotion coordinator with responsibility for merchandising at the retail level as well as liaison with radio stations surrounding artist appearances. Replacing Ms. Murray in her former position is Sue Irving.

## NORA-CBS Test Over 3,000 Entries In Fest

NORTH BAY, Ont.—More than 3,000 entries have been received and listened to in the past four months by representatives of the Northern Ontario Recording Awards sponsored by Carling O'Keefe Breweries through the Northern Broadcasting System in cooperation with CBC Radio.

The NORA-CBS recording team of Bob Burt and Brian Dawes have been traveling through northern Ontario recording many of the finalists.

Due to the increased number of contestants, the preliminary judging of entries has been expanded from one day, Aug. 14, to two days, Aug. 13 and 14. At that time the preliminary judges will meet to select the finalists who will be scrutinized by a national panel of judges.

The national panel is made up of Sylvia Tyson; Dr. Pierre Camu, the president of the Canadian Assn. of Broadcasters; Terry Flood, the president of Aquarius Records, company that is giving a recording contract to the three winners in three categories; Pat Pearce, commissioner of the Canadian Radio and Television Commission; and Richard Coulter, CBC Radio, Toronto.

The awards will be presented Oct. 4 in North Bay as part of the First North Bay Festival of the Arts which runs from Sept. 27 to Oct. 7.

## International Turntable

Spangles Muldoon is to be summer relief disk jockey for Radio Luxembourg for three months. Otherwise known as Chris Carey, he started his career with the pirate stations and was Radio Caroline station manager from 1971-73.

Lon Goddard has given up the editorship of music weekly Disc for a career in the record industry. Goddard, a former press officer at CBS in London, is considering job opportunities in a&r or publicity. Melody Maker editor Ray Coleman has taken immediate control of Disc.

New label manager in EMI's U.K. label office is Shirley Natanson, who will have responsibility for product from John Lennon, George Harrison and Ringo Starr, and also the EMI acts from the Peter Gormley management roster, including Cliff Richard, the Shadows and Labi Siffre. She previously worked with the Beatles during six years with Apple Records.

Brian Southall has been appointed head of EMI's press office in London after 15 months as press officer for Tamla Motown. He replaces Sue Humphries who is leaving the company to take up freelance writing and publicity activities. Also moving into the U.K. press office is Cherril Morris, previously with Tamla Motown.

Mike Edwards, in the sales department of United Artists U.K. for four years, has become field sales manager for the southern area with eight salesmen reporting to him.

Maurice Schneider has joined WEA as northern area field promotion representative working exclusively on Atlantic product for the U.K. He comes from Charisma and B&C where he was on regional promotion for two years.

Jeff Revill, who joined United Artists five years ago as a van salesman is to be field sales manager for the northern area, including Scotland, with six salesmen reporting to him. This is a further development in line with the establishment of the UA national sales force which becomes operative on Aug. 4.

Jack Florey has new enlarged responsibilities at CBS U.K. and is now commercial director. He will be responsible for the direct management of sales across the spectrum of special projects, export sales, custom pressing, distributed label acquisition and contract and import sales. He will also be responsible for new sales development and diversification planning. He reports to Oberstein and reporting to him will be John Dunn, manager of special products; Len Carpenter, manager of export and import sales; and David Duke, manager of CBS Eire.

Also involved in the CBS changes is John Mair, who becomes general manager of sales. He was previously with EMI in sales management and at Philips and A&M. Reporting to Mair are Derek Williams, general manager of Embassy; Ken Rowlands, manager of tape and SQ sales and marketing; Bob Lewis, national distributed accounts manager; and Ray Burford, classical sales manager. Mair also reports to Oberstein.

John Hutchinson has been appointed national field sales manager for Anchor Records in the U.K., with John Bennett as southern sales supervisor and London West End representative. The moves are part of a round of policy and personnel changes announced by company managing director Ian Ralfini.

Richard Partington is to co-ordinate the financial aspects of the Anchor sales force, while Fiona Windsor becomes sales administrator and Barbara Graham telephone sales girl. All report to Anchor sales manager Alan Wade.



**VINTAGE WINE**—April Wine is awarded a gold record by Aquarius Records for sales in excess of 50,000 units of their "Live" album. The presentation was made in Halifax prior to a concert at the Halifax Forum. The band's current tour of Canada is being touted as the largest ever made by a native group by promoter Donald Tarlton of Montreal's Donald K. Donald Productions. According to the company, the band grossed over \$750,000 on the tour. Left to right are Terry Flood, manager of April Wine; Jim Clench, Gary Moffet, Myles Goodwyn, Gerry Mercer, and Donald Tarlton of Donald Productions.

**BILLBOARD  
IS BIG  
INTERNATIONALLY**

# The Attic Publishing Group

On our first anniversary,  
we are extremely proud to announce that  
the ATV Music Group is now  
represented in Canada by  
the Attic Publishing Group.  
Jointly, we have the following recordings  
on the Canadian charts:

**The Homecoming**  
**What An Animal**  
**Runaway With Me**  
**Got To Get You Into My Life**  
**Play A Little Bit Longer**  
**I've Been Hurt (So Many Times)**  
**Love Being Your Fool**  
**Horses**  
**Someone Like You**

**Hagood Hardy** (Attic)  
**Fludd** (Private Stock U.S./Attic Canada)  
**Ken Tobias** (Attic)  
**Blood, Sweat & Tears** (Columbia)  
**Shirley Eikhard** (Attic)  
**Carla Whitney** (Attic)  
**Travis Wammack** (Capricorn)  
**Ron Nigrini** (Attic)  
**Magic Music** (Attic)

Thank you, Sam!

**350 Davenport Road • Toronto, Ontario, Canada**  
**M5R 1K8 • (416) 922-4114 Telex 06-219815**

JULY 26, 1975

Number of LPs reviewed this week 49 Last week 42



**TAVARES—In The City**, Capitol ST-11396. The long-awaited alliance between one of crossover soul's most intelligent and hardworking groups and estimable writer-producers Lambert & Potter turns out to be a precision-quality and tasteful piece of work. The disk explores a number of different styles of progressive soul, from Philly strings to big, intense production recalling the Lambert-Potter productions for the Four Tops. Definitely an album well-prepared for wide acceptance in many markets and another step towards the very top of the heap for Tavares.

**Best cuts:** "It Only Takes A Minute," "Free Fride," "Fools Hall Of Fame," "Ready Willing And Able," "In The Eyes Of Love," "We Fit To A Tee."

**Dealers:** Tavares tours a lot, so watch local concert notices.

**ROGER DALTRY—Ride A Rock Horse**, MCA 2147. Versatility is the keynote of "Tommy's" latest solo effort, from brightly soulful rockers to Garfunklesque ballad productions. But cut-for-cut the set uses Daltry's voice for sweetness more than a Who album would. Most of the songs are straightforward and unpretentious, with producer Russ Ballard providing three of the tunes.

**Best cuts:** "Walking The Dog," "Come And Get Your Love," "Oceans Away," "Near To Surrender."

**Dealers:** MCA is determined to use this album to establish Daltry, now a film star as well as the Who's lead singer, as a major solo attraction.

**BARRABAS—Heart Of The City**, Atco SD 36-118. Material and performances from this Spanish group seem sure to find a home on U.S. shores. The six-man band already has a disco following here, and this effort should cement it. In fact, the odds are good that this recording can catapult the group into the superstar category. Songs are varied, yet maintain an identifiable consistency throughout. Recording quality is also strong. Expect solid FM and FM radio reaction to most of the cuts.

**Best cuts:** "Checkmate," "Take A Wild Ride," "Make It Easy," "Family Size," "Mellow Blow."

**Dealers:** Atlantic has a special pricing deal to spur initial sales (see separate story).



**CARMEN McRAE—I Am Music**, Blue Note BN-LA462-G (United Artists). Miss McRae, always a distinct vocal stylist and individualist, debuts on her new label with the kind of material she does best: ballads. Producer/arranger/pianist Roger Kellaway has fashioned a warm and glowing tribute to her ability with words. Carmen touches nerve endings and sparkles in a program of human-need songs. "Who Gave You Permission" is a talk-song in which she cuts into the words and acts out their vital, sad, pleading story. Gossamer strings lend a soft undercoating to her attack. "I Ain't Here" is cute while "You Know Who You Are" has a contemporary rhythmic kick and some backup voices.

**Best cuts:** "Like A Lover" (the most dramatic reading), "Who Gave You Permission," "I Am Music."

**Dealers:** If Blue Note promotes this LP you'll get people responding. Carmen has a strong following among jazz buffs.



**CONWAY TWITTY—The High Priest Of Country Music**, MCA 2144. We've had the king of country music, the queen, the father, and while we now await the second coming, we have the high priest. Be that as it may be, Twitty is high among the greats, and has another exceptional album, with some old and some new, and one particularly fine tune with the accompaniment of his daughter, Joni.

**Best cuts:** "Don't Cry Joni," "Amanda" (a great song which is always good if performed right), and the up-tempo "Short On Love Too Long."

**Dealers:** Good cover photography from live performances.

**GEORGE JONES—The Best Of The Best**, RCA APL 1-1113. Listed as a collector's special, many of these songs are dated, produced by Pappy Daily. But they are good songs, even though they are all previously released selections. That doesn't diminish George's ability to sing. And he sang back then every bit as good as he does today.

## Spotlight

**B.T. EXPRESS—Non-Stop**, Roadshow RS 41001 (Scepter). The album's title is very apropos, because not once during the course of this nine-tune album does this group let the intensity die down. This six-man, one-woman band is one of the hottest new groups on the market, having just come off a big album and two hit singles. The music they play on this one is essentially the same high-energy mix of disco, soul and funk. Featuring Barbara Joyce on her gritty vocals with vocal accompaniment by organist-bassist Louis Risbrook, this group has all of the key ingredients. Their sound is on the same level as Sly, Graham Central Station and many of the other Black rock bands. For this reason the record has

broad appeal to dancing people, as well as listeners in the pop and r&b groove. Perhaps the thing that sets them away from the other groups in their category are the horn charts of jazz-trained Carlos Ward. As a change of pace, the group performs a pop standard, giving it a soul feel. This should be the album that firmly establishes B.T. Express in all markets.

**Best cuts:** "Peace Pipe," "Give It What You Got," "Close To You," "You Got It—I Want It," "Happiness."

**Dealers:** Let the buyers know that this long-awaited album is on the market. Also, an occasional cut played here and that sure can't hurt.

**Best cuts:** "A Good Year For The Roses," "She Thinks I Still Care," "Walk Through This World With Me."

**Dealers:** Cover is cleverly laid out to look like a commemorative coin, which should draw a great deal of attention.

**DOLLY PARTON—Best Of**, RCA APL 1-1117. On the front cover you have a wholesome looking country girl, and on the back, a very wholesome girl in skin-tight costume seldom seen in the country. In between are some of the finest songs Dolly has ever done, and that means great ones. There's not a weak cut in the bunch, an album with strength from start to finish. Go right down the line: "Jolene," "Traveling Man," "Lonely Coming Down," and the list goes on to include "The Bargain Store," "I Will Always Love You," "Love Is Like A But-terfly," "Coat Of Many Colors," etc.

**Dealers:** Also in between is a poster of Dolly. What more could any buyer ask?

**FLOYD TILLMAN—Golden Hits**, Crazy Cajun 1005. Everyone is flocking to Huey Meaux for production now that they recognize how hot he is again. This includes the old pro, Floyd Tillman, who calls himself the legendary cosmic cowboy. That's as good a title as any, for Floyd was doing this sort of material long before the others ever thought of it. Perhaps before a few were born. It's real Texas music, and it's the sort that has won him gold records in the past.

**Best cuts:** "I Love You So Much It Hurts Me," "I Don't Care Anymore," "Slipping Around," "You Made Me Live, Love And Die," and all the others. He's still writing and performing, and that's great news.

**NARVEL FELTS—Reconsider Me** (ABC-Dot DOSD 2025). These are songs produced by Johnny Morris for Cinnamon when Felts was with that label. ABC-Dot bought the masters, cut in Muscle Shoals. But it doesn't matter really who produces this great singer, who has all of the qualities of that which is outstanding in country, rock, and whatever else he blends into his output.

**Best cuts:** "I Remember You," "Funny How Time Slips Away," "Slip Away," and "No One Knows."

**Dealers:** A good package with a hot artist.

## First Time Around

**TROOPER—MCA 2149.** There's no reason to be surprised that Trooper is a no-nonsense AM rock foursome with lots of muscular guitar solos. These Canadian newcomers are produced by none other than BTO's Randy Bachman. And they share much of BTO's appeal as well as the Bachman-Turner approach.

**Best cuts:** "All Of The Time," "Baby Woncha Please Come Home."

**Dealers:** Put Trooper in a floor display with BTO catalog product.

**CRACKIN'—Crackin'—1**, Polydor PD-6044. Strong San Francisco soul-rocker aggregation displays powerful chops and a danceable commercial feel. Fast-moving beat and catchy lead vocals are Crackin's main selling points and their material concentrates on these virtues. Polydor has already shown firm interest in building this sextet.

**Best cuts:** "Wanna Dance?" "Jump Up," "Fall In Line."

**Dealers:** Polydor has on a big summer push for this group.

**SILVER CONVENTION—Save Me**, Midland International BKL 1-1129 (RCA). A Philly-style soul band based in Munich? Shades of AWB, why not? These Deutschland brothers and sisters really get down freely in progressive soul style. Producer Michael Kunze and writer-arranger Silvester Levay are worthy disciples of Thom Bell.

**Best cuts:** "Save Me," "I Like It," "Another Girl," "Tiger Baby."

**Dealers:** Stock in soul and try in-store play for soul clientele.

**WHITE LIGHTNIN'—Island ILPS 9325.** This energetic and musically proficient soul-rock aggregation sounds a bit like Jimi Hendrix playing War charts. Many of the cuts are clearly very commercial in a "Cisco Kid" vein and the group should find quick disco and soul airplay acceptance.

**Best cuts:** "Joke's On You," "Without You," "Bloody Tears."

**Dealers:** A big summer effort for White Lightnin' is coming from Island.



**WILLIS JACKSON—The Way We Were**, Atlantic SD 18145. Tenor saxophonist Jackson is back in a brand new context—playing the top soul hits, with an occasional pop song thrown in. The Philly sound is quite evident throughout and while it is far from being a purist jazz album, it does have some nice playing by Jackson. The Sigma Sound rhythm section stirs up renditions of tunes, and Jackson's funky sax takes over. While many jazzers will be disappointed with his deserting of that area, he should open up many new doors with this effort.

**Best cuts:** "The Way We Were," "Sideshow," "Then Came You," "Pick Up The Pieces," "Love's Theme," "Shame, Shame, Shame."

**Dealers:** This artist has some loyal fans in the jazz market, but this album should be played in-store since his instrumental versions of recognizable soul standard will catch some ears.

**JIM HALL—Concierto**, CTI CTI 6060 S1 (Motown). Hall's initial release on this label is a sure-fire winner with collaboration from arranger Don Sebesky and producer Creed Taylor. As usual, Hall's unique guitar work is the dominating factor, but the real strength of the album is the interplay between the other musicians including Paul Desmond, Chet Baker, Roland Hann, Steve Gadd and Hall's long-time accomplice, Ron Carter. As for the material, it's extremely well-balanced and full-textured. As in the past, Taylor has given his artist a classical tune to perform in the body of the album, and Hall comes through in rare form on Rodrigo's classic piece.

**Best cuts:** "You'd Be So Nice To Come Home To," "Two's Blues," "The Answer Is Yes," "Concierto de Aranjuez."

**Dealers:** A proven seller, market this LP in the guitar section, as well as in the new releases.

## Billboard's Recommended LPs

### pop

**GRAHAM CENTRAL STATION—Ain't No 'Bout-A-Doubt It**, Warner Bros. BS 2876. A strong, immaculately produced disco-jam album by a group that has gotten consistently better on record. Bassist-writer-producer-singer Graham keeps the band cooking and on the right track at all times. **Best cuts:** "It's Alright," "Easy Rider," "Your Love."

**GARY WRIGHT—The Dream Weaver**, Warner Bros. BS 2868. That man from Spooky Tooth and Wonderwheel comes up with a thoroughly tasteful tour-de-force LP full of soft excitements. Wright plays most of the back-up music on an array of overdubbed keyboards as well as writing, singing and producing. This album could build quietly into a major sleeper success with the audience that cares about sophisticated, pleasant rock. **Best cuts:** "Dream Weaver," "Made To Love You," "Power Of Love."

**FLEETWOOD MAC—Warner Bros. MS 2225.** Those erstwhile English straightforward rockers continue to evolve as a Los Angeles group whose keynote is sophisticated versatility. FM is becoming studio harmonic texture virtuosos on the level of the Doobie Brothers. Their hard-working tour schedule has won them a lot of friends and this LP zeroes them in more closely on AM hit material and the ensuing wider success. **Best cuts:** "Monday Morning," "Rhianon," "Say You Love Me."

**FELIX CAVALIERE—Destiny**, Bearsville BR 6958 (Warner Bros.). The former leader of the Young Rascals checks in with a mightily soulful and satisfying blend of goodies like a disco beat, touches of jazz and reggae. Very high quality music written, sung and produced by Felix in his second solo album. **Best cuts:** "Destiny," "Never Felt Love Before," "Can't Stop Loving You."

### classical

**PURCELL: THE FAIRY QUEEN—Deller Consort, Chorus & Orch. of the Stour Music Festival (Deller)**, Vanguard SRV 311/12. One of the masterpieces of the English baroque. Entire production is beautifully executed and will captivate all but the most obtuse listener. Only other version generally available is the Britten reconstruction on Angel. But collectors should prefer this transfer of a Harmonia Mundi recording as the more authentic.

**RENATA SCOTTO: ARIAS BY PUCCINI, MASCAGNI, CILEA, CATALANI—With the London Symphony (Gavazzeni)**, Columbia M-33435. Many will welcome this well-produced sampler of 12 emotion-packed arias by the popular diva, an attractive augury of the label's new focus on vocal literature. Excerpts are from Italian operas both extremely well-known (Boheme) and of relative rarity (Iris). But more than half the album is devoted to Puccini, and that is a commercial plus. Good shelf movement likely.

**LEONTYNE PRICE/ANDRE PREVIN—RCA ARL 1-1029.** Miss Price assays a dozen pop standards, mostly from stage and film musicals, and illustrates anew that it takes more than a great voice to put a pop song across. Some of the renditions sound uncomfortably self-conscious and contrived, although the glory of the Price voice manages to shine through. Arrangements are by Previn, who also is pianist and conductor, and among the tunes are such chestnuts as "My Melancholy Baby," "Falling In Love Again" and "They Didn't Believe Me." The artist's public is so large that sales, initially at least, should be strong.

**19th CENTURY AMERICAN BALLROOM MUSIC—Smithsonian Social Orch. & Quadrille Band (Weaver)**, Nonesuch H-71313. Nonesuch continues its hit series of Americana with yet another nostalgic entry. Label, more than any other, seems to straddle effectively idiomatic authenticity with true entertainment values. Here, the use of period instruments and arrangements, and a choice selection of tunes, return one to a past era that's engaging the interest of a growing audience. Twenty-two tunes in all.

**Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.**

## Clothier Suing Motown Records

**LOS ANGELES—London Britches Inc.**, a retail clothing store, has instituted suit in Santa Monica superior court against Motown Records.

The pleading seeks \$27,000 damages for inventory destroyed in a fire April 30, 1973, in a store at 6714 Hollywood Blvd. The plaintiff claims that Motown negligently and carelessly caused and permitted the fire to be set at a warehouse location next to the clothing store, which in turn ignited the clothing store.

## Drummer Singleton Dies In New York

**NEW YORK—Zutty Singleton**, veteran drummer who won prominence in the 1920s recording with Louis Armstrong, died after a long illness here last week.

Singleton, one of the few remaining New Orleans pioneer jazzmen, recorded hundreds of tracks in his 50-year career. His last appearance was in 1969 at the New Orleans Jazz Festival. He was 77 and is survived by his widow, Marge, daughter of St. Louis bandleader Charlie Creath.

## Sussex Records Auction July 28

**LOS ANGELES—Sussex Records'** office equipment and master tapes will be auctioned July 28 at 10:30 a.m. to satisfy an Internal Revenue Service lien.

On June 30, a lien against Sussex charged the label with failure to turn over \$47,866.65 in social security and withholding taxes for the third quarter of 1974.



# Spanish Disks In Mexico

• Continued from page 1

cialized record retailer in the nation. "Sales from foreigners are mostly at a high peak whenever they are making personal appearances in the Federal District and throughout the provinces." Sesto was here earlier this year and immediately made an impact.

Another indication of the parallel of appearances to sales is exemplified by the hot group from Madrid's Zafiro roster, also released in Mexico by Musart, Mecedades. The sextet last month had a smash engagement at the Fiesta Palace, and early this month was playing to sellout crowds in such locales as Guadalajara, Monterrey and Vera Cruz. Demand is running so high for them to be seen that a rescheduling of bookings is being set for next October.

"There are various reasons why they are gaining such mass popularity now," says Eduardo L. Baptista, Musart's president, in referring to the overall surge of the Spaniards. "One is the style, another could be the sound, a third is that they have strains of melody the Mexicans are accustomed to in their listening habits."

Raphael was one of the big Spanish artists in the late 1960s and early 1970s, but he hasn't appeared here in two years, consequently a drop in his being in favor with the public. The Gamma artist in this country still continues to sell, but slightly behind some of the newer ones who have flooded the market. Raphael has had a pending tax problem here for almost two years, therefore his absence from the scene.

Another act that was atop the charts in the past was Julio Iglesias. Speculation is that he would be a huge attraction again when he returns. Nevertheless, one of his Polydor entries, "Flor De Piel," is doing exceptionally well, according to the label's local general director, Luis Baston.

A pair of others from the company who are garnering consistently good sales and heavy airplay are Dany Daniel and Patxi Audion. Both are also comparatively new in this territory.

Not to be outdone in the Spanish influx is EMI-Capitol's Joan Manuel Serrat, who has fallen a fraction because of not appearing here in more than a year. However, he is scheduled to return in September.

RCA's biggest contribution of the Spanish lot in recent months is its group, Barrabas.

CBS has shown little with Spanish artists, but it has two potential big ones in Argentina's Leo Dan and Raul Abramson. Former, who lives here now, adjusted his singing for this market with an all-folkloric album backed by mariachis. It was the balladeer's first attempt at such an innovation.

Additional Argentines who have had recent exposure in the Mexican market include Orfeon's Palito Ortega and RCA's Heleno.

## Legend & MCA Agree To Terms

LOS ANGELES—Legend Records and MCA Records last week agreed to a production and distribution agreement which also calls for the exclusive services of Randy Bachman as a producer of artists on the Legend label.

First LP to emanate from the new binder is one by Trooper, a group formed in 1972 which for a time was called Applejack in Canada.

Gamma's Karina is one of the rare Spanish female vocalists to make it here from foreign masters.

Discos Raff Cisne, in a revamping of its organization, has picked up the distribution of Spain's Movie Play catalog. Though inexperienced in distribution of foreign disks, director general Raul Ficachi is planning a big promotional campaign later this month via his country-wide and youth-oriented sales staff of more than 20.

A Brazilian who has enjoyed substantial success here over the past few years is Roberto Carlos. And a big key to his success, like the Spaniards and Argentinians, is the writing of his own songs.

Concludes Musart's Baptista: "They all apparently have the right formula for the right tune—and the nation is responding."



Musart photo

**Camilo Sesto of Spain (with friend) has recently topped the Mexican charts with his guitar and voice. Released on the Musart label, Sesto's latest entry is "Bad Times Get Worse."**

## Latin Scene

• Continued from page 71

**Maylen** among several Mexican singers and groups who received the Azteca De Oro trophy at recent Monterrey Feria Nacional De Discos. . . . **Marco Antonio Munez** will be singing two of his most recent RCA hits, "Tiempo" and "Equivocado," in the forthcoming musical, "Tiempo And Destiempo," to be made through the facilities of Conacine, the new government motion picture setup.

Argentinian-born **Alberto Cortez** returned to his home in Spain recently after promos on his first book, "Equipaje," which includes poetic lyrics from his songs. . . . **Enrique Guzman's** first release under his new pact with Orfeon will be "Para Que Llorar." . . . **Mario Eduardo** cutting a new album at Musart. Singer recently had big success with a cover on the **Bobby Vinton** hit, "Melody Of Love," in the Miami area. In Spanish, it is called "Mi Melodyia De Amor." . . . **El Grupo Winik** heads for Mazatlan's Hotel Del Puerto Del Pacifico following current support stint with the **Hues Corporation** at the Jacaranda.

Mecedades combo just wound up successful engagement at the Fiesta Palace's Estalaris Room and returned to Spain. . . . Musart's other top Spanish seller, **Camilo Sesto**, reportedly having gone over 300,000 on his latest single, "Quieres Ser Mi Amante." . . . **Hector Meneses** did back-to-back personal appearances in Tepic, Nayarit and Monterrey recently. . . . One of RCA's newest groups, **Brujos Y Brujas**, recorded its first single here recently, "Me Haces Sentir Bien" b/w "Caminando En El Ritmo."

**Napoleon's** latest single, "Molina Roja," getting big promo push by Cisne Raff. . . . Guatemalan singer **Cesar's** Capitol disk, "Mi Plegaria," still showing strength all over the country. . . . **Jorge Acosta** scheduled to leave for Miami in July to further coordinate U.S. Latin distribution of Discos Rex with **Armada** and **Rodriguez**. . . . Capitol getting results with introduction of Dolby tapes on the Mexican market. . . . **Leo Dan** works Peru following personal appearances in Ecuador. . . . ABC-Dunhill's **Carl Carlton** made his bow at the Jacaranda July 2 for scheduled two-week stand. . . . Farther down at the Reforma, **Sergio Mendes & Brazil '77** opened to sellout crowd in the Fiesta Palace. . . . **Sonora Matancera** given the keys to the city of Vera Cruz. Popular Orfeon band continues swing around the country celebrating its 50th anniversary.

Final decision on the govern-

ment permit for the Rolling Stones to appear here for the scheduled Aug. 7-9 dates at the Auditorio Nacional should be forthcoming no later than July 15. . . . **Leo Dan**, who had a special, VIP presentation of his first-time mariachi interpretations for CBS in early June, left June 26 for a series of dates in Ecuador. . . . Same label's Veronika, along with GAS' **Alberto Vasquez**, just back from KCOR, San Antonio, anniversary celebration.

Capitol made it official for the appointment of **Pepe Camacho** as promotion and publicity manager, effective July 1. . . . He comes over after a tenure of duty at Polydor. Prior to latter post, he was with Gamma, before that with Capitol in a lesser capacity. . . . **Cisne Raff** receiving encouraging reports on **Jorge Castro's** "Para Que Volver" single, after only out one week. He is another member of the former Castro Brothers act, which played Las Vegas and other top show spots in the U.S. for the mainstream American audiences in the 1960s. . . . Another Capitol group, **Los Angeles Negroes**, all from Chile except the lead singer, returned to this country for a tour which began June 29. No dates set thus far for the Federal District. . . . ABC-Dunhill's **Carl Carlton**, also released here via Capitol, being set for a showcasing at the Jacaranda in July by **Jose Luis Leon**. His Stateside hit, "Everlasting Love," getting some airplay by the local radio outlets. . . . Montreal promoter-manager **Michel Gelinias**, subbed for **Georges Moustaki's** agent, **Louis Barrier**, during the Polydor artists' appearance at the Bellas Artes weekend of June 20. Barrier was recuperating in the French capital from a motorcycle accident. . . . **Alicia Juarez**, young widow of composer-singer **Jose Alfredo Jimenez**, getting ready for another recording session at RCA. Her 1974 album, "Aunque Ya No Estas Conmigo," now starting to show some signs of life, particularly one cut, "La Arana." **MARV FISHER**

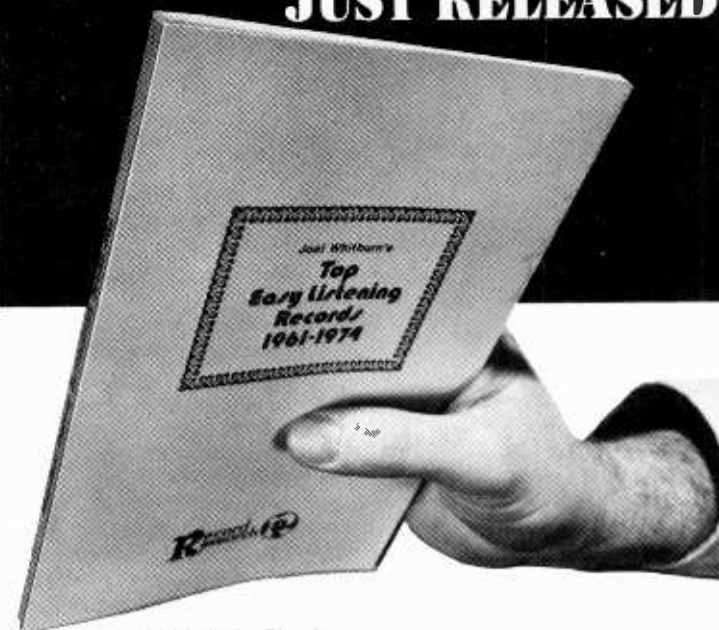
## Mexico Tries TV

• Continued from page 71

that in placing them in the afternoon during the soap opera time made a lot of sense.

Another factor in launching the radio and television push was in having some sort of display in the stores at the same time. "If we didn't have them," adds the young Capitol executive, "it would have been totally ineffective and we would have wasted a lot of money."

JUST RELEASED!



## Joel Whitburn's TOP EASY LISTENING RECORDS 1961-1974

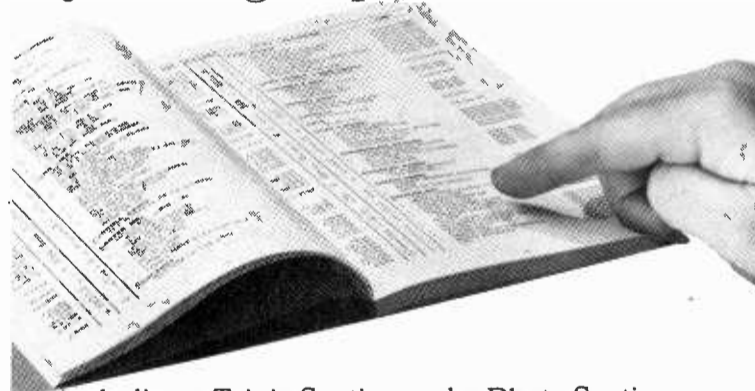
The record book of charted music everyone's been waiting for!

The authority on Easy Listening music is now in print. A play by play record book. Every page packed with useful information, including every song title and artist to make Billboard's "Top 50 Easy Listening" charts from 1961 through 1974. Includes a complete Artist Section, as well as a complete section arranged by title.

Features:

- Date (month/day/year) record first hit charts
- Highest charted position
- Total weeks on charts
- Label and record number
- Plus, a quick reference to spot Top 10 and No. 1 records.

## Everything you need at your fingertips...



including a Trivia Section and a Photo Section of the top 40 Easy Listening artists. It's a must book for the professional, as well as the serious music lover. Order your copy today! Only \$25 postpaid in U.S.A.

Now you can have the complete Record Research Collection through 1974. Check below!

Mail to: **Record Research** P.O. Box 82 Menomonee Falls, WI 53051

Please send me the books listed below:

___ Top Easy Listening '61-'74 . . . \$25	___ SUPPLEMENTS \$10 each
___ Top Pop '40-'55 . . . \$20	___ Top Pop '74
___ Top Pop '55-'72 (Soft Cover) . . . \$30	___ Top Pop '73
___ Top Pop '55-'72 (Hard Cover) . . . \$40	___ Top LP's '74
___ Top C&W '49-'71 . . . \$25	___ Top LP's '73
___ Top R&B '49-'71 . . . \$25	___ Top C&W '74
___ Top LP's '45-'72 . . . \$30	___ Top C&W '72-'73
	___ Top R&B '74
	___ Top R&B '72-'73

Check or money order for full amount must accompany order. Overseas orders add \$3.00 per book, add \$1.00 per supplement.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

All books based on Billboard's charts.

# Billboard's

JULY 26, 1975

Number of singles reviewed  
this week **113** Last week **105**

# 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.



**SPINNERS—Games People Play (3:29);** producer: Thom Bell; writers: J.B. Jefferson-B. Hawes-C. Simmons; publisher: Mighty Three, BMI. Atlantic 45-3284. One of the most universally appealing releases ever from a crossover supergroup. Cheerful, yet intense sound in an unusual Thom Bell production that gives voices in the group their own solo phrases popping out of the song texture.

**HARRY CHAPIN—Dreams Go By (3:48);** producer: Paul Leka; writer: Harry Chapin; publisher: Sandy Songs, ASCAP, Elektra 45264. This is the sing-along by Harry Chapin that has been so commercially successful on singles, not the experimental narrative balladeer. The bouncy tune, however, contains a bittersweet lyric about making the most of life even when big plans are killed by family responsibilities.

**MINNIE RPERTON—Inside My Love (3:50);** producer: Stewart Levine, Minnie Riperton & Richard Rudolph; writers: Minnie Riperton-Richard Rudolph-Leon Ware; publishers: Dickie Bird/Jobete, BMI/ASCAP. Epic 8-50128 (CBS). The remarkable Riperton voice gets a beautiful workout in a memorable ballad. Progressive and slightly surrealistic, this record will be played for years to come.

**THE BEACH BOYS—Wouldn't It Be Nice (2:24);** producer: Brian Wilson; writers: Wilson-Asher; publisher: Irving, BMI. Brother 1336 (Warner Bros.). A classic record from a classic group that is having one of their hottest periods gets a major new push. The song has been already heard recently by the millions who saw the film, "Shampoo."

## recommended

**THE OSMONDS—The Proud One (3:02);** producer: Mike Curb; writers: Gaudio-Crewe; publishers: Seasons Four/Saturday, BMI. Kolob 14791 (MGM).

**KISS—C'mon And Love Me (2:54);** producers: Neil Bogart & Kiss; writer: Stanley; publishers: Cafe Americana/Rock Steady, ASCAP. Casablanca 841.

**BATDORF & RODNEY—You Are A Song (3:10);** producer: Tom Sellers; writer: Jim Weatherly; publisher: Keca, ASCAP. Arista 0132.

**JIM STAFFORD—I Got Stoned And I Missed It (3:20);** producers: Phil Gernhard & Lobo; writer: S. Silverstein; publisher: Evil Eye, BMI. MGM 14819.

**QUEEN—Keep Yourself Alive (3:29);** producers: Roy Thomas Baker & Queen; writer: May; publishers: Feldman/T Trident, ASCAP. Elektra 45268.

**TIM MOORE—If Somebody Needs It (3:05);** producer: Paul Leka; writer: Tim Moore; publishers: Burlington/Andustin, ASCAP. Asylum 45265.

**TOM JONES—I've Got Your Number (3:29);** producer: Johnny Bristol; writers: Johnny Bristol-Greg Reeves; publisher: Bushka, ASCAP. Parrot 5N-40084 (London).



**ISAAC HAYES—Chocolate Chip (3:46);** producer: Isaac Hayes; writer: Isaac Hayes; publisher: Incense, BMI. Hot Buttered Soul 12118 (ABC). A "Shaft"-shaped single from Hayes' monster ABC debut album. A cooking wah-wah track and horns aplenty surround the saucy catch-phrases of a boastfully bad dude.

**WILLIE HUTCH—Love Power (3:45);** producer: Willie Hutch; writer: F. Hutch; publisher: Getra, BMI. Motown 1360F. A highly respected producer-writer who has emerged as a solid album artist comes through with a catchy mid-tempo single perfect for disco breakout.

## recommended

**BARBARA HALL—You Brought It On Yourself (3:10);** producers: Major Lance & Otis Leavill; writer: Sam Dees; publisher: Moonsong, BMI. Innovation II 9162.

**BETTY WRIGHT—Ooola La (2:45);** producers: W. Clarke & C. Reid; writers: C. Reid-W. Clarke; publisher: Sherlyn, BMI. Alston 3715 (T.K.).

**T.U.M.E.—Telling It Like It Is (3:19);** producer: Bobby Eli; writers: B. Eli-V. Barrett; publisher: Mighty Three, BMI. MGM 14817.

**THE MOB—I Can't Stop This Love Song (3:34);** producer: Bones Howe; writer: Michael Randall; publisher: Sterling, ASCAP. Private Stock 45.031.

**CHAPTER FOUR—(It's My Nature To) Cry (3:05);** producer: Jeff Lane; writer: Barbra Harrell; publishers: Maurbar/Dock, ASCAP. P.I.P. 6506 (Pickwick).



**RAY PRICE—If You Ever Change Your Mind (2:45);** producer: Larry Gordon; writer: J. Weatherly; publisher: Keca, ASCAP. Columbia 8-10150. One of country music's stalwarts delivers a sophisticated treatment of a fine, romantic Jim Weatherly ballad. The package has across-the-board appeal with Price's sensitive delivery of the lyric about acceptance of love's end.



**BOBBY TAYLOR—Why Play Games (2:19);** producer: Bobby Taylor; writers: Leonard Casten-Anita Poree; publishers: Jobete/Stone Agate, ASCAP. Playboy 6046. High-powered disco-soul solo debut from a former Motown writer-producer who was also lead singer of Bobby & the Vancouvers. The song has an unusual swooping, choppy pattern that pulls listeners into dancing or singing along. Taylor sings dynamically and convincingly and the entire record cooks.

**CRACKIN'—Wanna Dance? (3:05);** producer: John Guess; writer: Lester Abrams; publisher: Omaha, ASCAP. Polydor 14280. You can find this soul-rock group's premiere LP on the album reviews this week with the above song rated best cut. Crackin' sings and plays with great verve and has an exciting future. "Wanna Dance" is a made-to-order good-time summer song.

**KEITH CARRADINE—I'm Easy (2:59);** producer: Richard Baskin; writer: K. Carradine; publishers: Lion's Gate/Easy, ASCAP. ABC 12117. The actor-singer gives this song a major exposure in the hot film "Nashville" and it stands up well on record as an easy-rock ballad sung softly and pleasantly. Good novelty airplay value.

**PHYLIS HYMAN—Leavin' The Good Life Behind (2:48);** producer: George Kerr; writer: Alvin Darling; publishers: Desert Moon/Wesaline, BMI. Private Stock 45,034. Big soul-pop ballad with a surprisingly classic Motown feel by a powerful-voiced singer who has the excitement and intensity in her delivery to accomplish big things.

**DAVID BELLAMY—Nothin' Heavy (3:25);** producers: Phil Gernhard & Tony Scotti; writer: David Bellamy; publishers: Famous/American Axis, ASCAP. Warner Bros. 8123. This is the kind of catchy easygoing ballad like a "Please Come To Boston," that often soars high on the charts. Bellamy sings prettily about going back to old memories of old loves.

**JACK CARONE—Cryin' In The Middle Of The Night (2:57);** producer: David Chackler; writers: Stephen H. Dorff-Jack Carone; publishers: Hobby Horse/Ashton/Unart, BMI. Arista 0138. Pleasantly straightforward contemporary ballad by a smooth new voice. The song is not as downbeat as the title might suggest. It's about the ending of tears, with a big Tony Orlando finish.

**MANUEL—El Bimbo (3:05);** producer: Artie Wayne; writers: Norma Helms-Claude Morgan; publishers: Artie Wayne/Reizner, ASCAP. Chelsea 3024. A much-recorded new tune from France gets another outing with a big-voiced Armenian-born singer who doesn't sound unlike Tom Jones.



**LORETTA LYNN—Home (2:10);** producer: Owen Bradley; writer: Bobby Hardin; King Coal (ASCAP); MCA 40438. It's a switch from the themes of her more recent records, but part of Loretta's success has always been versatility. Flip: "You Take Me To Heaven Every Night"; producer: same; writer: Jimmy Peppers; publisher: same.

**RAY PRICE—If You Ever Change Your Mind (2:45);** producer: Larry Gordon; writer: Jim Weatherly; Keca (ASCAP); Columbia 8-10150. There's the happy combination again: Price and Weatherly. Moving in tandem, it's been one hit after another, and Ray has still another winner on his hand with this soft ballad, sung with feeling. Flip: No Info.

**ROY CLARK—Heart To Heart (2:45);** producer: Jim Fogle; writer: D. Gillon; Short Rose (ASCAP); ABC/Dot 17565. A handclapping, up-tempo, spiritual type of song, that will make people sing along. Another fine production job from the boss. Flip: No Info.

**CHARLEY PRIDE—Hope You're Feelin' Me (Like I'm Feelin' You) (2:59);** producer: not listed; writers: Bobby David, Jim Rushing; Don Williams Music (BMI)/Have A Tune (ASCAP); RCA JH 10344. It's the best cut out of his most recent album, so it's already familiar to most jocks. The others will be on it in a hurry. Flip: No info.

**KRIS KRISTOFFERSON—Easy, Come On (3:35);** producer: David Anderle; writer: Kris Kristofferson; Resaca (BMI); Monument 8658. This is from his recent album, and it's a strong song with potent lyrics. Most important, his singing is the best it's been since the start. Flip: No info.

## recommended

**ROY HEAD—Help Yourself To Me (2:50);** producers: Mary Reeves and Bud Logan; writers: Royce Porter & Bucky Jones; Ma-Roe/Porter-Jones (ASCAP); Shannon 833.

**JACKI LE—The Best Dressed Girl In Town (2:52);** producers: Hillman Hall & Jacki Le; writer: Jacki Le (Wellman); Best Dressed Music (BMI); Royal American 101.

**CHARLIE LOUVIN—I Just Want Out That's All (2:56);** producer: Kelso Herston; writers: Curley Putman, Sonny Throckmorton; Tree (BMI); United Artists 689.

**ANDRA WILLIS—Only For My Man (2:17);** producer: Steve Stone; writer: Bob Duncan; Unichappell (BMI); Capitol 4114.

**MARK DALTON—(You Can Build A Wall Or) You Can Build A Bridge (2:47);** producer: Jim Williamson; writer: Gary Paxton; New Pax Music Press (BMI); ABC/Dot 17566.

**LARRY KINGSTON—Bossier City (2:37);** producer: Allen Reynolds; writers: Frank Dycus, Larry Kingston; Window (BMI); Warner Bros. 8116.

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.

## TOTAL OF \$671,008 Big Names, Unknowns Receive Cash NEA Grants

NEW YORK—Many well-known jazz musicians and organizations were among the 185 recipients of grants totaling \$671,008 (including \$24,800 in private funds) in the jazz/folk/ethnic music program of the National Endowment for the Arts. Awards were made to established composers and arrangers, as well as to young artists. Support also went to sponsoring and professional performing organizations.

Well-known musicians included in the grants are Jack DeJohnette, Andrew Hill, Harold Land, Curtis Fuller, George Coleman, Andrew Cyrille, Albert Dailey, Phil Woods, Cecil McBee, Mike Mantler, James Mtume, Roscoe Mitchell, Julian Priester, James Spaulding, Cedar

### Harvey On Word

WACO, Tex.—Prominent radio commentator Paul Harvey is featured on a new bicentennial LP on Word Records, "Car Lives, Our Fortunes, Our Sacred Honor." The album offers the ABC network commentator reading seven patriotic texts he composed with music backgrounds by Bill Pursell and Kurt Kaiser.

Walton, and many others. All of them were awarded between \$1,000 and \$3,500 to put together original compositions.

Also given out were funds to support jazz-related activities at a number of educational facilities and organizations. Included are New York's Collective Black Artists and Jazz Interactions, the Jazz Composer's Orchestra Assn., Jazzmobile, the Mid-America Arts Alliance, Rutgers Univ., National Jazz Ensemble, the New York Jazz Repertory Corp., National Band Camp, North Carolina Arts Council, The New Orleans Jazz and Heritage Foundation, Rutgers Univ., National Jazz Ensemble, the Smithsonian Institution and others. All of these recipients were given between \$135 and \$15,000.

Twenty were given funds to study jazz with musicians that include Keith Jarrett, Hubert Laws, Chuck Rainey, Rayburn Wright, Joe Farrell and Pharoah Sanders. These student musicians were awarded funds ranging from \$500 to \$1,000.

Also receiving money were 18 organizations devoted to traditional and ethnic music.

## QCA Records In Nashville Shift From Cincinnati

CINCINNATI—QCA Records, Inc., a new label and an affiliate of Edward R. Bosken's Queen City Albums, Inc., here, is moving its base of operation to Nashville, according to Bob Rogers, QCA executive vice president, who will serve as general manager of the new set-up.

Rogers joined Queen City Albums last April as marketing director, a post he formerly held with Benson Publishers' Heartwarming/Impact gospel label in Nashville. Queen City, long a major presser and packager of gospel music, inaugurated its own 24-track recording studio April 21.

Negotiations are currently under way for a site to house the new Nashville project, Rogers says. QCA Records' sales, promotion and distribution will be handled out of the Tennessee city, with a three-way teletype system connecting Nashville, Cincinnati and Opalaka, Fla., headquarters of Mateo San Martin's South Eastern Records Mfg. Co.

San Martin and QCA's Bosken are forming a new Florida coporation, QCA-South Eastern, to manufacture and distribute 8-track tapes and cassettes exclusively in the United States.

## STOCKS 20,000 SHELLACS

# Old Disks Profits For Ohio Retailer

By JOANNE OLIVER

COLUMBUS, Ohio—Robert and Co. keeps one million 45s in stock at all times and about 5,000 78s, backed by another half million 45s and 15,000 78s in a 5,000-square-foot warehouse.

With this kind of inventory, owner Bob Benjamin can usually accommodate any request in the Midwest or worldwide from his collection or originals which date back to 1949.

He buys from all over the world, trading with foreign countries to get r&b (popular on the East Coast) for country. "Country music is catching on in foreign countries. They make a lot of requests for Dave Dudley and Porter Wagoner records.

"Here in the states, Elvis Presley on Sun Label and Beatles albums are the hottest things we carry. We figure \$25 a record per year increase in value on these," Benjamin says.

A recent acquisition turned up what may be the only original record of "Stormy Weather" by the Five Sharps on the Jubilee Label. Benjamin says before this copy was found it was believed that all originals were destroyed many years ago in a fire.

"Some books show an original of this to be worth \$1,500," he says.

Prices on records in the store sell from \$4 to \$300. Remakes of original records are also big business since 75 percent of collectors can't afford originals, Benjamin finds. He also sells new records and tapes, which comprise 30 percent of his total business.

Recording artists such as Frankie Laine, John Gary, Ted Newton and Jimmy Skinner have stopped by, usually looking for hard-to-find copies of their early records to give to their children.

The enterprising record man started in 1969 by buying 1,000 records from his father, a jukebox vending company owner for 40 years. Benjamin also purchased records from jukebox companies that went out of business, and from private collectors.

Robert and Co.'s catalog of 5,000 records has stimulated requests for thousands of other titles. Benjamin is currently putting together a catalog listing his entire offering of 700,000 titles.

# 200 years at the same location.



Maybe folks were a little skeptical about taking stock in America 200 years ago.

We were young. At war. With no experience.

And who knew if we'd ever pay back the money?

Well, 200 years have passed. And the U.S. government has always paid in full. To the penny.

Now that's not a bad record.

In fact, you might say we're now a pretty well-established outfit to do business with.

So join the Payroll Savings Plan and save with today's Bicentennial issue of Series E Savings Bonds. It's easy. It's automatic.

And it's safe. After 200 years, you know we're here to stay.

Now E Bonds pay 6% interest when held to maturity of 5 years (4½% the first year). Lost, stolen or destroyed Bonds can be replaced if records are provided. When needed, Bonds can be cashed at your bank. Interest is not subject to state or local income taxes, and federal tax may be deferred until redemption.



## Take stock in America.

200 years at the same location.

Copyright 1975. Billboard Publications, Inc. No part of this publication may be reproduced...

GAMES PEOPLE PLAY—Spinners (Atlantic 3284) DREAMS GO BY—Harry Chapin (Elektra 45264) INSIDE MY LOVE—Minnie Riperton [Epic 8-50128 (Columbia)] SEE TOP SINGLE PICKS REVIEWS, page 86

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee) listing of songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

**TAPE PRICE RIOT ON  
THESE FACTORY-FRESH  
\$7.98 LIST PRICE  
8-TRACK & CASSETTES**

**\$4<sup>17</sup>**

NOW ONLY

EACH NET

\* \$6.98 List Price Tapes

**\$3<sup>85</sup>**

EACH NET

Minimum Order \$50.00

All orders C.O.D.—Same Day Service  
Offer expires August 1, 1975

AEROSMITH—TOYS IN THE  
ATTIC—COL. PCA 33479

BEACH BOYS—SPIRIT OF  
AMERICA—CAP. 11384

JEFF BECK—BLOW BY  
BLOW—EPIC PEA 33409

HELEN REDDY—NO WAY TO  
TREAT A LADY—CAP. 11418

BLOOD, SWEAT & TEARS—  
NEW CITY—COL. PCA 33484

CHICAGO—8—COL.  
PCA 33100

HOLLIES—ANOTHER NIGHT  
—EPIC PEA 33387

EARTH WIND & FIRE—  
THAT'S THE WAY OF THE  
WORLD—COL. PCA 33280

BOB DYLAN—BLOOD ON THE  
TRACKS—COL. PCA 33235

PAUL McCARTNEY—VENUS &  
MARS—CAP. 11419

O'JAYS—SURVIVAL—EPIC  
ZA 33158\*

MFSB—UNIVERSAL LOVE—  
EPIC ZA 33158\*

BEACH BOYS—ENDLESS  
SUMMER—CAP. 11307

PINK FLOYD—DARK SIDE OF  
THE MOON—CAP. 11163

RINGO STARR—GOOD NIGHT  
VIENNA—CAP. 3417

CHARLIE RICH—EVERYTIME  
YOU TOUCH ME I GET HIGH  
—EPIC PEA 33455

MICHAEL MURPHY—BLUE  
SKY NIGHT THUNDER—  
EPIC EA 33290\*

MAC DAVIS—BURNIN' THING  
—COL. PCA 33551

TAVARES—IN THE CITY—  
CAP. 11396

TAVARES—HARD CORE  
POETRY—CAP. 11316

STEVEN STILLS—STILLS  
—COL. PCA 33575

ISLEYS—THE HEAT IS ON  
—EPIC PZA 33536

JANIS IAN—BETWEEN THE  
LINES—COL. PCA 33394

LaBELLE—NIGHTBIRDS—EPIC  
EA 33075\*

BARBRA STREISAND—THE  
WAY WE WERE—COL. PCA  
32801

HAROLD MELVIN & BLUE—  
NOTES—TO BE TRUE—  
EPIC ZA 33148\*

FREDDIE HUBBARD—LIQUID  
LOVE—COL. PCA 33556

JESSI COLTER—I'M JESSI  
COLTER—CAP. 11363

TRIUMVIRATE—SPARTACUS  
—CAP. 11392

GLEN CAMPBELL—RHINE-  
STONE COWBOY—CAP. 11430

NATALIE COLE—INSEPARABLE  
—CAP. 11429

PILOT—PILOT—CAP. 11368

WEATHER REPORT—TALE  
SPINNERS—COL. PCA 33417

PINK FLOYD—MEDDLE  
—CAP. 832

BEATLES—SGT. PEPPER'S  
LONELY HEARTS CLUB  
BAND—CAP. 2653

PINK FLOYD—OBSCURED BY  
CLOUDS—CAP. 11078

LINDA RONSTADT—HEART  
LIKE A WHEEL—CAP. 11358

EDGAR WINTERS—  
JAZZMAN NIGHT DREAMS—  
EPIC PZA 33483

SWEET—DESOLATION  
BOULEVARD—CAP. 11395

BEATLES—MAGICAL  
MYSTERY TOUR—CAP. 2835

PAUL McCARTNEY—BAND  
ON THE RUN—CAP. 3415

PINK FLOYD—UMMAGUMMA  
—CAP. 388

ALSO AVAILABLE AT THIS LOW PRICE EN-  
TIRE CATALOG OF FOLLOWING ARTISTS

Lynn Anderson  
Blue Oyster Cult  
Ray Conniff  
Ramsey Lewis  
Dave Mason  
Johnnie Mathis  
Tammy Wynette  
Andy Williams  
Santana  
Poco  
Mott The Hoople  
David Bromberg  
Janis Joplin  
Mark Almond  
Red Bone  
Simon & Garfunkel  
Bobby Vinton  
Ray Price  
Jim Nabors  
Loggins & Messina  
REO Speedwagon

Buck Owens  
Evie Sands  
Mountain  
Lettermen  
Linda Ronstadt  
Steve Miller Band  
Merle Haggard  
Gentle Giant  
Ann Murray  
Grand Funk  
Nat King Cole  
Glen Campbell  
Traffic  
Leo Kottke  
The Band  
Renaissance  
Al Martino  
Super Sax  
Status Quo  
Bob Segar  
Nancy Wilson

Write—Wire—Phone Now For The Lowest Prices Offered On Major Label Current Tape Product.





**RARE**



**EARTH**



**SHAKES**



**ROCK**



**MUSIC**



**DOWN**



**TO**



**ITS**



**R**



**AND**



**B**



**ROOTS.**

**BACK TO EARTH: The new album from the new Rare Earth**



©1975 RARE RECORDS & TAPES  
DISTRIBUTED BY MOTOWN RECORD CORPORATION

# 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)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
116	5	116	RAY STEVENS Misty Barnaby BR 6012 (Chess/Janus)	6.94		7.95		7.95	
107	107	34	BLACKBYRDS Flying Start Fantasy F-9472	6.98		7.98		7.98	
108	102	8	THE BRECKER BROTHERS Arista AL 4037	6.98		7.98		7.98	
109	89	14	CHUCK MANGIONE Chase The Clouds Away A&M SP 4518	6.98	6.98	7.98	7.98	7.98	
110	98	13	PARLIAMENT Chocolate City Casablanca NBLP 7014	6.98		7.98		7.98	
111	111	9	GEORGE DUKE The Aura Will Prevail BASF/MPS MC 25613	6.98		7.98		7.98	
123	6	123	MAHOGANY RUSH Strange Universe 20th Century T 482	6.98		7.98		7.98	
113	91	13	BEN E. KING Supernatural Atlantic SD 18132	6.98		7.97		7.97	
114	105	18	DONALD BYRD Stepping Into Tomorrow Blue Note BN-LA368 G (United Artists)	6.98		7.98		7.98	
115	115	13	LEON RUSSELL Will O' The Wisp Shelter SR 2138 (MCA)	6.98		7.98		7.98	
137	3	137	EDDIE KENDRICKS The Hit Man Tania T6-338 S1 (Motown)	6.98		7.98		7.98	
117	112	16	STEELY DAN Katy Lied ABC ABCD 846	6.98		7.95		7.95	
128	2	128	BOBBY VINTON Heart Of Hearts ABC ABCD 891	6.98		7.95		7.95	
119	108	15	KISS Dressed To Kill Casablanca NBLP 7016	6.98		7.98		7.98	
120	119	19	AL GREEN Greatest Hits Hi HSL 32089 (London)	6.98		7.98	7.98	7.98	
132	9	132	NEIL SEDAKA Sedaka's Back Rocket 463 (MCA)	6.98		7.98		7.98	
122	NEW ENTRY		GUESS WHO Power In The Music RCA APL1-0995	6.98		7.95		7.95	
134	6	134	SYNERGY Electronic Realizations For Rock Orchestra Passport PPSD 98009 (ABC)	6.98	6.98	7.95		7.96	
135	6	135	THE EARL SCRUGGS REVUE Anniversary Special Volume One Columbia PC 33416	6.98		7.98		7.98	
136	11	136	IAN HUNTER Columbia PC 33480	6.98		7.98		7.98	
126	97	20	TOM SCOTT & L.A. EXPRESS Tom Cat Ode SP 77029 (A&M)	6.98		7.98		7.98	
138	7	138	ROBERT PALMER Sneakin' Sally Through The Alley Island ILPS 9294	6.98		7.98		7.98	
128	131	47	PHOEBE SNOW Shelter SR 2109 (MCA)	6.98		7.98		7.98	
129	121	19	JIMI HENDRIX Crash Landing Reprise MS 2204 (Warner Bros.)	6.98		7.97		7.97	
141	2	141	RONNIE WOOD Now Look Warner Bros. BS 2872	6.98		7.97		7.97	
142	6	142	FANTASTIC FOUR Alvin Stone: Birth And Death Of A Gangster 20th Century/Westbound W-201	6.98		7.98		7.98	
132	NEW ENTRY		SWEET Desolation Boulevard Capitol ST 11395	6.98		7.98		7.98	
133	133	5	DONNY & MARIE OSMOND Make The World Go Away Kolib M3G 4996 (MGM)	6.98		7.98		7.98	
145	5	145	MERLE HAGGARD Keep Movin' On Capitol ST 11365	6.98		7.98	7.98		
146	2	146	GINO VANNELLI Storm At Sunup A&M SP 4533	6.98		7.98		7.98	
136	144	3	ROLLING STONES Hot Rocks 1964-71 London ZPS 606-7	11.96	11.96			11.98	

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
148	5	148	GWEN McCRAE Rockin' Chair Capitol ST 11386	6.98		7.98		7.98	
139	147	34	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98	
150	4	150	SLADE Slade In Flame Warner Bros. BS 2865	6.98		7.97		7.97	
141	120	8	CURTIS MAYFIELD There's No Place Like America Today Curton CU 5001 (Warner Bros.)	6.98		7.97		7.97	
153	3	153	EAGLES Desperado Asylum SD 5068	6.98		7.97		7.97	
143	100	20	ACE Five A Side Anchor ANCL 2001 (ABC)	6.98		7.95		7.95	
144	126	31	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Buddah)	6.98		7.95		7.95	
157	5	157	BOB MARLEY & THE WAILERS Natty Dread Island ILPS 9281	6.98		7.98	7.98		
188	2	188	JOE SIMON Get Down Spring SPR 6706 (Polydor)	6.98		7.98		7.98	
147	117	7	TODD RUNDGREN Initiation Bearsville BR 6957 (Warner Bros.)	6.98		7.97		7.97	
158	4	158	HOLLIES Another Night Epic PE 33387 (Columbia)	6.98		7.98		7.98	
149	156	17	PAUL ANKA Feelings United Artists UA-LA367 G	6.98		7.98		7.98	
161	4	161	CORN BREAD, EARL AND ME/SOUNDTRACK Blackbyrds Fantasy F 9483	6.98		7.98		7.98	
151	151	4	HUES CORPORATION Love Corporation RCA APL1-0938	6.98		7.95		7.95	
152	113	12	STANLEY TURRENTINE In The Pocket Fantasy F 9478	6.98		7.98		7.98	
153	127	36	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98	
166	3	166	EAGLES On The Border Asylum 7E-1004	6.98		7.97		7.97	
155	155	225	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98	
156	160	5	THE SUPREMES Motown M6-828 S1	6.98		7.98		7.98	
157	129	31	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98	6.98	7.98	7.98	7.98	
158	109	9	JAMES GANG Newborn Atco 36-112	6.98		7.97		7.97	
159	159	4	TRAMMPS Golden Fleece KC 33163 (Epic/Columbia)	5.98		6.98		6.98	
174	2	174	NASHVILLE/ORIGINAL MOTION PICTURE SOUNDTRACK ABC ABCD 893	6.98		7.95		7.95	
192	2	192	ZZ TOP Tres Hombres London PS 631	6.98		7.95	10.95	7.95	7.95
162	162	14	MANDRILL Solid United Artists UA-LA408 G	6.98		7.98		7.98	
163	165	21	KOOL & THE GANG Greatest Hits De-Lite DEP 2015 (PIP)	6.98		7.98		7.98	
164	168	3	BATDORF & RODNEY Life Is You Arista AL 4041	6.98		7.98		7.98	
165	170	4	ROGER McGUINN & BAND Columbia PC 33541	6.98		7.98		7.98	
166	164	13	WALT DISNEY'S MICKEY MOUSE CLUB MOUSEKEDANCE AND OTHER MOUSEKETEER FAVORITES featuring The Mike Curb Congregation & Various Artists Disneyland 1362	2.49		2.98		2.98	
167	171	4	MARLENA SHAW Who Is This Bitch, Anyway? Blue Note BN-LA397 (United Artists)	6.98		7.98			
179	3	179	THE MOMENTS Look At Me Stang ST 1026 (All Platinum)	6.98					
169	130	9	JIMMY "JJ" WALKER Dyn-O-Mite Buddah BDS 5634	6.98		7.95		7.95	

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
170	178	4	DR. HOOK Bankrupt Capitol ST 11397	6.98		7.98		7.98	
181	2	181	THE EAGLES Asylum SD 5054	6.98		7.97		7.97	
184	2	184	CAMEL The Snow Goose Janus JXS 7016 (Chess/Janus)	6.94		7.95			
173	173	3	DAVID BROMBERG Midnight On The Water Columbia PC 33397	6.98		7.98		7.98	
186	2	186	FREDDIE HUBBARD Liquid Love Columbia PC 33556	6.98		7.98		7.98	
175	175	2	THE BEST OF THE NEW BIRTH RCA APL1-1021	6.98		7.95		7.95	
176	176	4	MELBA MOORE Peach Melba Buddah BDS 5629	6.98		7.95		7.95	
187	2	187	FUNKADELIC Let's Take It To The Stage 20th Century/Westbound W 215	6.98		7.98		7.98	
189	3	189	LOVE CHILDS AFRO CUBAN BLUES BAND Out Among 'Em Roulette SR 3016	6.98					
179	NEW ENTRY		JEAN-LUC PONTY Upon The Wings Of Music Atlantic SD 18138	6.98		7.97		7.97	
190	2	190	RUSTY WEIR Don't It Make You Wanna Dance 20th Century T 469	6.98		7.98		7.98	
181	NEW ENTRY		BRUCE SPRINGSTEEN Wild, The Innocent (& The E-Street Shuffle) Columbia KC 34232	5.98		6.98		6.98	
182	NEW ENTRY		MILLIE JACKSON Still Caught Up Spring SPR 6708 (Polydor)	6.98		7.98		7.98	
183	183	3	WAYNE SHORTER Native Dancer Columbia PC 33418	6.98		7.98		7.98	
184	NEW ENTRY		BRUCE SPRINGSTEEN Greetings From Asbury Park, N.J. Columbia KC 31903	5.98		6.98		6.98	
185	NEW ENTRY		DISCO-GOLD Scepter SPS 5120	6.98		7.98		7.98	
186	139	15	RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE The Myths And Legends Of King Arthur And The Knights Of The Round Table A&M SP 4515	6.98	6.98	7.98	7.98	7.98	
187	193	2	TEN YEARS AFTER Goin' Home/Their Greatest Hits Deram DES 18072 (London)	6.98		7.95		7.95	
188	NEW ENTRY		MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS" MCA 2087	6.98		7.98		7.98	
189	NEW ENTRY		WILLIE NELSON Red Headed Stranger Columbia KC 33482	5.98		6.98		6.98	
190	NEW ENTRY		BACHMAN-TURNER OVERDRIVE II Mercury SRM-1-696	6.98		7.95	7.95	7.95	
191	152	4	GEORGE McCRAE TK 602	6.98		7.98		7.98	
192	NEW ENTRY		BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004	6.98		7.95	7.95	7.95	
193	140	5	JOE BECK Beck Kudu KU 21 S1 (Motown)	6.98		7.98		7.98	
194	NEW ENTRY		KOKOMO Columbia KC 33442	5.98		6.98		6.98	
195	197	12	MAIN INGREDIENT Rolling Down A Mountainside RCA APL1-0644	6.98		7.95		7.95	
196	NEW ENTRY		THE BEST OF MANDRILL Polydor PD 6047	6.98		7.98		7.98	
197	122	16	BARRY WHITE Just Another Way To Say I Love You 20th Century T 466	6.98		7.98		7.98	
198	154	5	BOBBY VINTON Golden Decade Of Love Epic PEC 33468 (Columbia)	7.98		8.98		8.98	
199	196	126	WHO Tommy MCA MCA2-10005	11.98		12.98		12.98	
200	195	60	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Ace	143	Billy Cobham	74	Jefferson Starship	35	Manhattan Transfer	57	Rolling Stones	6, 136	Sweet	132
Aerosmith	23	Judy Collins	30	Janis Ian	14	Herbie Mann	99	Linda Ronstadt	139	Synergy	123
Ambrosia	38	Jessi Colter	86	Isley Brothers	7	Curtis Mayfield	141	Todd Rundgren	147	James Taylor	9
America	78	Commodores	26	James Gang	158	Harold Melvin	37	Leon Russell	115	Temptations	89
Paul Anka	149	Alice Cooper	41	Waylon Jennings	77	MFSB	44	Tom Scott	126	10 C.C.	17
Average White Band	5	Charlie Daniels	144	Elton John	4, 153	The Moments	168	Earl Scruggs Revue	124	Ten Years After	187
Bachman-Turner	24, 190, 192	Mac Davis	64	Jerry Jordan	92	Melba Moore	176	Seals & Crofts	104	Three Degrees	105
Bad Company	85	John Denver	54, 55, 56	Eddie Kendricks	116	Mickey Mouse	166	Neil Sedaka	121	Three Dog Night	94
Joan Baez	11	Disco Gold	185	Ben E. King	113	Monty Python	75	Mariena Shaw	167	Isao Tomi	97
Batdorf & Rodney	164	Disco Tex & Sex-O-Lettes	45	Carole King	155	Michael Murphy	32	Wayne Shorter	183	Trammps	159
Beach Boys	28, 52, 61	Dobie Brothers	25	Kinks	87	Willie Nelson	189	Carly Simon	83	Triumvirat	40
David Bromberg	173	George Duke	111	Kiss	119	New Birth	65, 175	Joe Simon	146	Stanley Turrentine	152
Jeff Beck	50	Bob Dylan & The Band	58	Gladys Knight & Pips	62	Olivia Newton-John	66, 200	Slade	140	Frankie Valli	63
Joe Beck	193	Eagles	1, 142, 154, 171	Kokomo	194	O'Jays					



# Radio Forum To Bare 'Innermost Secrets'

• Continued from page 1

Forum advisory committee and chief of radio for the Bartell Media chain.

Charlie Tuna, program director and morning personality of KKDJ, Los Angeles, will join a workshop on "New Changes In The Morning Show." Stan Kaplan, president of WAYS in Charlotte, N.C., and other stations, will participate in a session dealing with station finances moderated by Jeff Todder, associate broadcast director of the Wm. B. Tanner Co., Memphis. Gary Smithwick, a former air personality who has been an investigative attorney the past four years with the Federal Communications Commission in Washington, will speak on "Are You Doing Enough For Your FCC?" Russ Wittberger, vice president and general manager of KCBQ in San Diego, will be involved in a workshop on "Advanced Avenues In Promoting A Radio Station."

Tony Richland, moderator of a promotion men's panel session, will have with him Jack Hakim, national promotion director of Playboy Records; Jan Basham, promotion executive with A&M Records; Jim Jeffries, a former radio man now a promotion executive with GRC Records in Atlanta; and Pete Wright of the Bedno-Wright promotion firm in Chicago.

Mardi Nehrbass, music coordinator of the RKO General radio chain,

## \$770 Package Set By Musexpo

NEW YORK—The organizers of Musexpo '75 are offering a special 12-day all inclusive round-trip package for \$770 to show visitors from London. The event is scheduled for the Las Vegas Convention Center, Sept. 21-24.

The special package, based on double occupancy (individuals pay \$870 for single accommodations), offers stopovers in New York, Los Angeles and Las Vegas, and includes hotel accommodations, ground transfers and baggage handling.

Additional information is available from V.I.P. Travel in London, Mondlorama in Paris, and InterAir in Frankfurt.

## N.Y. Legislation

• Continued from page 3

recording device is prohibited. Failure to leave would be considered unlawful under the present penal code. However, the penalties will not be in effect unless the theater management posts a sign near the entrance warning patrons against the possession of a recording device and prohibiting the recording of the performance.

The bill was delivered to Gov. Hugh Carey's desk on July 10. The legislative session ended July 12. Carey has 30 days from the latter date to approve or disapprove.

The New Jersey antipiracy bill, passed on Jan. 23 in the Assembly and on April 21 by the Senate, is resting with Gov. Brendan Byrne's counsel, according to a Byrne spokesman. Byrne has not as yet called for the bill. Once the bill is requested the governor has 10 days to approve or veto.

The New Jersey legislative session ends in January and Byrne's action on the bill may not be taken until that time, at maximum.

will have assisting her on a general session dealing with women in radio such people as Sis Kaplan of the Sis Radio chain headquartered in Charlotte; Bonnie Simmons, program director of KSN in San Francisco; and Rochelle Staab, music coordinator for the Bartell Media radio group.

Jim Gabbert, president of KIOI in San Francisco, will give an update on the status of quad radio with the National Quadrasonic Radio Committee. Bill Tanner, national program director of the Hefel radio chain and morning personality at WKTQ in Pittsburgh, will speak in a workshop dealing with internal communications that build audience.

In addition, all of these and more will be involved in the three-hour luncheon rap sessions on Friday. For instance, communicators specializing in radio syndication will include Ron Nickell, general sales manager of TM Programming, Dallas; Tom Rounds, president of Watermark Inc., Los Angeles; and George Burns, president of Burns Media Consultants, Los Angeles. Bill Wardlow, manager of the chart operation of Billboard, and Dickie Kline, national promotion director of Atlantic Records, New York, will be on hand during the rap session to talk with anyone interested in disco-theques.

Bryan McIntyre, program director of WCOL in Columbus, Ohio, and Charlie Tuna will be available to talk on the Top 40 music playlist; Ted Atkins, general manager of WTAE in Pittsburgh; David Klenm, vice president and director of marketing for Blair Radio, New York; and Nat Stevens, program director of KOY in Phoenix, will be on hand to talk about MOR radio.

Several other topics and communicators have been scheduled for the rap session, including one regarding radio engineering and the audio chain with Lou Dorren, head of research for Quadracast Systems, San Mateo, Calif.; Bruce Earle, chief of engineering for the SRO radio chain, Seattle, and Jim Gabbert.

An international communications session will feature Kevin O'Donohue, general manager of 2SM, Sydney, Australia; Luiz Brunini, head of the Radio Globo operations, Rio de Janeiro, Brazil; David Gapes, owner of Radio Huaraki, Auckland, New Zealand, and George Davies, programming consultant, Victoria, Canada.

The list of radio firms that will have suites at the Forum also continues to grow. Dick Starr, general manager of Century 21 Productions, Dallas, says he will have a suite.

Registrations are still flowing in; many are expected to register the opening day of the meeting. However, for early registration, send \$200 to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90024.

## ABKCO Adding

NEW YORK—ABKCO Records has added four new distributors to handle its line of tapes and records. They are Action Music in Cleveland, Park Records Distributing in East Hartford, Heilicher Brothers in Atlanta, and Record Sales of Colorado in Denver.

These companies will distribute ABKCO tapes and certain records. London Records will continue to distribute ABKCO's "Metamorphosis" by The Rolling Stones.

# Tax, If Passed, May Drop Number Of Acts In N.Y.

NEW YORK—A decline in the number of pop acts that play New York City is predicted if Mayor Abraham Beame's proposed "nuisance" tax package is passed into law. The package includes a three percent entertainment tax that will push up the price of admission for acts that play popular New York entertainment spots like Carnegie Hall, Avery Fisher Hall and Madison Square Garden.

The mayor proposed the tax recently in an effort to raise \$37.6 million for the restoration of a variety of city jobs, terminated as a result of the city's fiscal squeeze.

Ron Delsener, one of the city's leading concert promoters, has

threatened that if the tax goes through, his organization may be forced to bypass New York City auditoriums and book concerts into available halls in New Jersey and nearby Nassau County.

The music impresario argues that the added tax will cut into the take-home pay of the artist, and that it is unlikely that many acts will want to play New York for less money than they could make in outlying areas.

Delsener's argument is echoed by other promoters, artists and booking agents in the city, who further warn that the enforcement of the nuisance tax will definitely have a dampening effect on live concerts in the city.

# Pop Acts Aid Symphonies

• Continued from page 1

works for a few months, it was just recently presented to the American Symphony Orchestra League (ASOL) during a meeting in San Diego.

The ASOL is made up of some 300 symphony orchestras of varying sizes throughout the U.S. and Canada.

Purcell describes the company's role as being a "talent consulting service" for symphony associations looking to alleviate many of the "problems" long associated with trying to tighten the bonds between pop acts and concert orchestras.

While both sides in the past have sought to strengthen working relationships, there have been several stumbling blocks in the way, explains Purcell.

- The fact that most concert orchestras are continually faced with budgetary problems.

- That because of their scheduling, orchestras have to book pop series anywhere from six months to a year or more in advance and most name pop acts are unwilling to commit that far into the future to a single date.

- That contract riders, especially cancellation clauses, more often than not favor the artist.

- That the lack of adequate rehearsal time and proper instrumental arrangements often lead to less than the quality of performance hoped for.

- And, that concert orchestra managers, expert in their own field, often have shortcomings when it comes to dealing in the pop music market. A situation, says Purcell, that the managers themselves will often admit to.

Attempting to skirt the first two obstacles, Purcell says that artists, their managers and booking agents are being approached for period of time, usually one to two weeks, when the act would be available for pop series dates. If interest is expressed, several orchestras are then contacted in the hope of putting together "at least a three to four date package."

The multiple dates are used to both negotiate as low a rate as possible for the orchestra and, at the same time, to make it worthwhile for the act to commit that far in advance.

Standard pop concert contracts are also being trimmed to exclude a lot of the "extras" (limousines, beverages in the dressing room, etc.) that are often squeezed in with riders. Artists will also not be allowed to cancel, as they reportedly have in the past, because of a one-shot television appearance.

While many of these riders are being red-lined now, Purcell says

that he plans to have a contract drawn up that will zero in on the pop artist/concert orchestra engagement.

In addition to trying to create a mutually beneficial financial situation for both parties, Purcell is also coordinating the early distribution of promotional material to the orchestras in order to avoid delays in the symphony association's properly promoting the dates.

For their involvement, the Purcell firm works on a flat fee from the orchestra. Where the artist is getting \$5,000 or more the payment to Purcell is \$500. Below \$5,000 the fee asked is 10 percent of the payment to the artist but, again, it comes from orchestra and not from the act's take.

To date, reaction from the concert orchestras has been favorable, claims Purcell. He says that a group of orchestras in the Southwest are already considering the idea of bloc dating artists that would be acceptable to all. He adds that he expects to begin booking dates for the 1976-77 season shortly.

The list of concert orchestras that Purcell has already firmed dates with includes the Pittsburgh, Toronto, Denver, Santa Barbara, St. Louis, Nashville, Memphis and Jacksonville symphony associations.

Pittsburgh Symphony managing director Seymour Rosen, who is credited by Purcell as being "very helpful" during the initial talking stages of the concept, says that he is optimistic about the plan. In fact, five of the six pop acts scheduled for the Pittsburgh's coming pop series were booked through Purcell.

Rosen says that the orchestra's pop series has been sold out for the last three years, mostly on a subscription basis. The six different shows are presented three times each during the series.

Cincinnati Symphony manager Steve Monder says that while they have already booked talent for their next pop series, he is "anxious to see it (Purcell's plan) work." He states he will be watching to see how it develops with other orchestras during the next year.

The Cincinnati, he says, presents 12 pop series concerts, involving eight artists, during the September through June season. The orchestra's hall seats some 3,600 and the pop series is sold 95 percent by subscription. The orchestra's yearly pop series talent budget is placed in the neighborhood of \$50,000.

## Weintraub Honor

LOS ANGELES — Jerry Weintraub has been named Man Of The Year by the B'nai B'rith's Beverly Hills lodge, with ceremonies to be held Sept. 27, Beverly Wilshire Hotel, Los Angeles.

## DAVIS TALKS

# WB Defends Its Promoting Policy On U.S. Campuses

By JIM FISHEL

NEW YORK—Amid threats of a proposed "new artists boycott" by college radio, Warner Bros. Records has adamantly defended its position to withhold free service to select stations. In a related move, two of WB's distributed labels have pledged to continue servicing campus stations through their own promotional departments.

Warner's national promotion director Gary Davis stoutly defends his company's policies and efforts in this area.

"As far as I am aware, we service all major college broadcasters fully through the WEA distributing branches," he says. "When any complaints come to my attention, we take the individual case into account and make a decision."

According to Davis, the key boycott-leader carrier-current station in Michigan was getting full Warner's record service. Davis states that the individual who organized the boycott first, started complaining to the company previously because he wanted albums for personal use mailed directly to his home.

Davis' service to Southeastern college stations was supported by Charles Wooten of WKGC at Panama City Community College in Florida. As editor of the SECRA newsletter he conducted his own survey, and found that 70 percent of his member stations were receiving good service from Warner Bros.

"Thirty of the stations in our organization are on the air for the summer, and they are receiving current product at no cost," Wooten says. "Fifteen percent of the stations are currently receiving fair service from the company, while a similar percent are receiving none."

Wooten says the cooperation from the Atlanta branch is very good and that few of his fellow members have service complaints.

Ben Hurwitz of Little David Records says his company will provide service to all college radio stations regardless of size, a move he says was prompted by Warner Bros. decision to eliminate promotional services to smaller college stations in Michigan.

Both Hurwitz, vice president in charge of marketing, and company president Monte Kay feel the college market contributes substantially to the success of any artist, and that full promotional considerations should be maintained at all times.

"I have personally contacted the 22 Michigan stations involved in the Warner Bros. decision to let them know Little David will provide all promotional services in the future and will not rely on the distributor's decision," Hurwitz states. "We view this step by Little David Records as a way to hurdle over the problem of industry cutbacks in service."

He says that college radio has played an important role in break-

(Continued on page 94)

## FM At Penn State

SCHUYLKILL HAVEN, Pa.—The Penn State Univ. Physics Club will operate a non-commercial FM station on campus here starting in September with Charles Cannon, club president, in charge. Concentration will be on Top 40 folk, rock and oldies, Cannon says.

JULY 26, 1975, BILLBOARD



Chappell photo

**FUN BIZ TOO!**—Norman Weiser, left, Chappell Music president, breaks up Al Berman, Harry Fox agency managing director, during their recent discussion on contemporary music publishing at "The Business of Music" course at New York's New School for Social Research. Instructor Norm Zalkind, right, hosts course in continuing Composer's Theatre curriculum.

## Marsh Unlocks Tape Bins

• Continued from page 1

locations, both freestanding and racked outlets.

At GRT, where Herb Hershfield, marketing vice president, music tapes division, conceived the program to help come up with some solid statistical data. Mrs. Biruta McShane reports "it was not as easy to set up as we thought." All test locations had to have at least 1,000 tape titles and had to be serviced on at least a weekly basis to replenish key stock for the test to be valid.

Procedure is simple, she notes, but accurate record keeping is vital to the test's success. In the four-week period all GRT tapes are locked up the first week, put on open display next to the other locked cases the second week, locked up again the third, and displayed openly for browsing again the fourth.

In the hopes of getting once and for all some hard information relat-

## QS Matrix Chosen By Entr'acte Label

CHICAGO—Entr'acte Recording Society has released its first LP in the label's planned series by classic film soundtrack composers in QS matrix quad, the original soundtrack from Brian de Palma's "Sisters" with music by Bernard Herrmann.

President John Lasher plans to record all the new albums in Europe with a minimum of three releases annually, featuring such well-known composers as Eric Wolfgang Korngold, Max Steiner, Alfred Newman and Franz Waxman on new releases. Also planned are reissues of out-of-print LPs through contracts negotiated with major labels.

## Executive Turntable

• Continued from page 4

tional promotion director; **Michael Plummer**, West Coast regional promotion; **Dick Wingate**, East Coast regional promotion; **Jon Tiven**, national publicity director; **Chuck Reichenbach**, Southern California local promotion; **Chuck Young**, national r&b promotion, and **Nelson Larkin**, GRT Records director or record production/promotion.

**Charles Urban**, former group vice president of Textron, named president of consumer operations and a corporate vice president of Rockwell International and president of the Admiral Group. . . . Sansui Electronics appoints four regional sales managers at new branch offices: Midwest, **H. Higashimori**, Skokie, Ill.; Southeast, **Michael Onstott**, Atlanta; Southwest, **M. Harashima**, Dallas, and West Coast, **T. Yoda**, Gardena, Calif.

★ ★ ★

**S. Allen Selby 3rd** joins Radio Shack as audio buyer, giving up his Alpha Marketing manufacturers' rep firm. . . . **Joseph Van Poppelen Jr.**, formerly with Fairchild Camera & Instrument, joins National Semiconductor Corp. as marketing director. . . . **Walter Shubin** moves to CMX Systems as Western regional sales manager for electronic video editing systems, coming from Tele-

The **Rolling Stones**, having postponed their Latin-American tour till next year when it will be part of an elaborate Asia-Africa tour (see last week's Billboard), have extended their current U.S. tour for at least another week.

Production team of **Cashmen & West** in the process of forming their own label, and are seeking distribution deal. Epic staffer **Bob Sarlin** departs the Black Rock scene Aug. 1 to join the duo. Goal is to wrap up deal within the next month.

Extra dates are currently being negotiated. Only firm new show so far is a third night at Chicago Stadium July 22-24 with a \$9.50 top as opposed to their usual \$12.50 top for the tour. The Stones reportedly turned down \$1 million to top an all-headliner festival opening the New Orleans Superdome because there wasn't enough time to get it all together.

★ ★ ★

**Maureen McGovern**, singing **Paul Williams'** song "Even Better Than I Know Myself," won \$10,000 first prize at Tokyo Music Festival. . . . **Elton John** played a number with both the **Eagles** and the **Doobies** at Oakland Stadium.

**LATE SIGNINGS:** **Staple Singers** to Warner Bros. . . . **Jr. Walker** re-signed to Motown.

**Julie Budd** to be honored on her 10th year in show business Aug. 2, at upstate N.Y. hotel. . . . British rockers **Rod Stewart** and **Faces** facing a U.S. and Canadian tour Aug. 15-Oct. 12. . . . **Jefferson Starship** blast off from Texas July 31 for 15 dates till they land Aug. 30 in Providence. Latest LP is grabber "Red Octopus."

**Barefoot Records** is name of new pub and disk company, which hopes to take a giant step here from the West Indies. Owner is **George Nowak**. . . . **Myrna March** on the march again. She's back at writing/producing after recent surgery and completed studio job with **Nel Carter** for RCA.

**Mark Lapidus** will spice up the Hotel Commodore New York, again with Beatfest '75 Welcome To Pepperland, Sept. 6-7. It's second time the confab honored **Beatles**. . . . **Al Ham** back to New York after "Give 'Em Hell, Harry!" filming. He's editing soundtrack LP.

**Osmond Brothers** fan club, 140 gals and some guys

## Bay Area Talent Turns To Own Labels

• Continued from page 4

servicing only California, the Eugene (Ore.) area, Las Vegas, Phoenix, Albuquerque, Denver and parts of Connecticut and Iowa," says Rabbit.

The Sons are distributing the record themselves, shipping them UPS and COD. "We're not trying to become a record company," says Rabbit. "But we want to negotiate with a company on a humane level and in order to negotiate at that level we had to eradicate any doubts about where the Sons were at. We look upon the record as a demo tape for the public."

The Sons recorded their basic tracks at a church in Marin County, did overdubs, horns and strings at Different Fur studio, did the final mix and coloring at Wally Heider's and had the disk mastered at the local CBS studio. Cover was done by Modern Covers in Burbank.

A band that is seriously trying to run its own record company, Earth Quake (formerly with A&M) has just released a live LP, "Rocking The World" on their Beserkley label. The album, made up to look like a bootleg, carries no information other than song titles plus a copyright line, "A Bezerk Recording." The LP, which was recorded live at the Keystone Berkeley club (except for vocals, which were put on at the local CBS facility) is being distributed through Rather Ripped Records in Berkeley, which is selling the albums COD only. Label prexy Matthew Kaufman says that almost 3,000 copies have moved so far "and we haven't done a thing yet to advertise or promote it."

The label has also just released "Chartbusters Volume I," a collection of 11 songs from the four acts in the Beserkley stable—Earth Quake, Jonathan Richman, Greg Kihn, and

## Inside Track

from England, chartered plane for U.S. to attend four Osmond's concerts and Utah hometown of the brothers.

**Ten Years After**, featuring **Alvin Lee**, kicked off a U.S. tour in Birmingham, July 17. Tour runs through August. . . . **Avco's Van McCoy** should rack up a "granny." He's helping his grandma mark her 101st year on July 26 in Washington.

Billboard East Coast staffers beat the Cosmos in volley ball. (Cosmopolitan magazine, that is.) . . . **Alice Cooper** makes network radio bow on DIR Broadcasting's King Biscuit Flower Hour. . . . No, it's not the name of a "Jaws" sequel, but "Super Jaws" is a new disco record released by T.K. Productions prompted by the film. Will single be gobbled up?

**Russ Solomon** opening a Tower Records Westwood store in Los Angeles with a block of the original Wherehouse store there and the more recent Licorice Pizza. . . . Warner Communications Inc. own the New York Cosmos soccer team, featuring **Pele**. . . . Visit the Zaad record store at 9th & Pico, Santa Monica, to find some outstanding bargains in current best sellers at \$1.99 and \$2.99.

**Bob Marley & the Wailers'** Roxy stand brought out a host of music notables including ex-**Beatles** **Ringo** and **George**, **Neil Diamond**, **Cat Stevens**, **Stones'** **Bill Wyman** and **Ron Wood**, **Joni Mitchell**, **Linda Ronstadt**, **Joe Cocker** and **Jackson Browne**. . . . **Frank Sinatra** led off the Los Angeles Cerebral Palsy Telethon with a \$10,000 donation. Performing were the **5th Dimension**, **Robert Goulet & Carol Lawrence**, **Paul Anka**, **Bo Donaldson & the Heywoods**, **Roy Clark** and **Diana Trask**.

**Olivia Newton-John** set to debut as Nevada headliner with Las Vegas Rivera, Harrah's Reno and Tahoe. . . . Cleveland area rock fest at Nelson Lodges drew 24,000 for headliners **Todd Rundgren** and **Pure Prairie League**.

**Barbi Benton** opens for **Charlie Rich** at the Las Vegas Hilton Aug. 8. . . . **Kenny Rankin's** "Like A Seed" LP to be reservised by Atlantic.

**Red Mountain** and **Harry Wolf** groups played for Vietnam refugees at Camp Pendleton July 4. . . . **Karen Hodge** of Jobete Music giving "Publishing Paperwork" course next month at Hollywood's Songwriters Registration Service. . . . **Supertramp's** second U.S. tour kicks off next week.

the **Rubinoos**. Both albums, particularly the superhot live **Earth Quake** set, are getting appreciable FM attention in the area.

"Thoughts Of California," by **Billy Roberts** and **Grits**, is new on the Tulip label. Roberts, the author of "Hey Joe," "has been living off the royalties from that song for 10 years," according to producer and Tulip president **Hillel Resner**. The sound is updated, realistic country in the **Waylon Jennings** vein and Roberts has been getting some play on KNEW, the local country station, as well as FM play. The single is "Hang Out With Me" (recorded less than a year ago by **Johnny Cash** and **June Carter** but never released) with "I Want Enemies" as the flip.

Disk is distributed through **Eric-Mainland** locally, **RR** in Los Angeles, **Tara** in Atlanta and other indies. Tulip's best-selling record so far was "Billie Holiday: Rare West Coast Recordings," put out three years ago.

## Defends Promoting Policy

• Continued from page 93

ing new product and bringing new artists to the attention of the public.

"Many of our artists like **George Carlin** and **Kenny Rankin** toured colleges in the early parts of their careers and we have always received great tour support from college radio," Hurwitz states. "It seems like this cutback will only serve the purpose of cutting off the nose to spite the face, and it's important to remember that the little stations count as much as the large stations."

Hurwitz says **Little David** will send product to any stations that write and need it, "even if it gets into the hundreds."

**Steamin' Freeman**, a good-time drinking band led by fiddler **Freeman Lockwood**, has become warmly loved by the denizens of **Mooney's Irish Pub**, where their LP was recorded live on a friend's machine and where sometimes the crowds get so thick that **Mooney's** must close its doors.

Titled "Steamin' Freeman's Greatest Hits," the disk is on the **San Rafael-based Caramba** label and is being sold directly to patrons at the bars where **Freeman** plays ("the records are basically for people who've seen us and want something to keep") although several allotments have been sold through **Banana Records**. **Lockwood** pressed 900 and has sold over half of them at \$4 per.

And **Hammerhead**, a guitar-flute-dominated quartet roughly in the **Mark-Almond** vein, lives in the **Castro Valley** area in the East Bay and is selling its basement-recorded LP, "Ingenious Crimes," through the **Warped Records** store in their area.

"The reason we feel so positive about this market is because we definitely agree with **Al Marsh** of **WIDR** at **Western Michigan Univ.** when he says that sales figures can be tied to local college radio support," he says.

**Capricorn Records** vice president **Frank Fenter** says his company will continue to treat college radio as it has in the past.

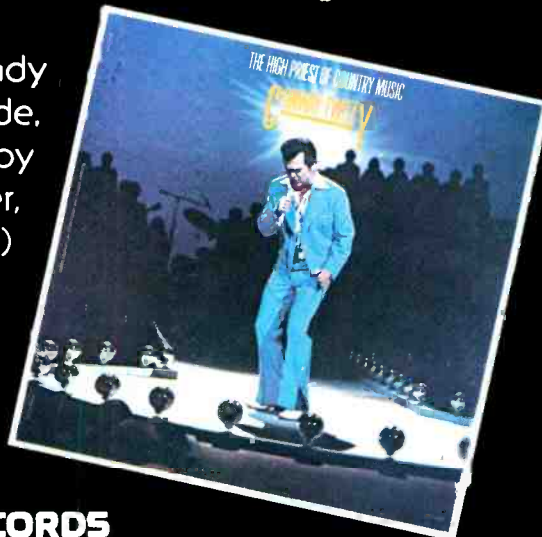
"We service more than 250 college stations direct from **Macon**, because we still continue to feel the great importance of college radio to our artists," he says. "We all started out together in 1969, when college radio was becoming more important to breaking product, and we feel college stations still serve us well."

# TWO FROM TWITTY.

Two smash hits on his newest album -  
Conway Twitty:  
The High Priest of Country Music.

"Touch the Hand" (MCA-40407) has already made it big as a single. And, the B side, "Don't Cry, Joni" is moving up fast. (Joni, by the way, is Conway's daughter, who sings with him on the song.)

Two hits on one single!  
Two hits from a  
dynamite album.



**MCA RECORDS**

Published by TWITTY BIRD MUSIC 708 17th Avenue South, Nashville, Tennessee 37202 — Phone 615-327-3162



